

GEHENNA

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UNDER THE STUDIO LOGO:

The sound of gunfire, screams, destruction.

EXT. GEHENNA - NIGHT

A sign hangs from a stand, swinging from two chains as fire lights up the sky behind it. The sign simply reads: **Gehenna.**

The sign is DECIMATED by a shotgun blast, splattering BLOOD all over the sign as it dangles from only one chain.

TEXT: 1868

EXT. GEHENNA - NIGHT - CONTINUOUS

On any other day, this would be a beautiful town, straight out of every Western you ever saw as a kid, full of folks strolling past the big saloon, the bank across the street, the barbershop next door, the jail, town hall, etc.

But not tonight.

Tonight, the town is in complete chaos. Two horses speed past the saloon dragging a man behind them. Another man is thrown through the jail window and impaled on a white picket fence. Four men stumble out of the town hall shooting at each other. A burning woman runs out of the bank, which is on fire, only to collapse on top of a few burnt corpses in front of her.

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 from behind, never seeing his face.

Bullets fly from one side of the street to the other. They nip at his hat, at his duster, always coming a fraction of an inch from ending his life, but he never flinches.

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

We soon see where he's headed: At the end of the street is a plain church. 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 stops at the front door, pulls out his colt revolvers, turns away from the door with his back to it, and we see him finally:

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 (30s).

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

INT. CHURCH - NIGHT - CONTINUOUS

A BEAUTIFUL WOMAN (25) stands on the altar, passionately kissing a baby-faced preacher, CALVIN (24), who wears the traditional white collar. They both JUMP as the door is nearly knocked off its hinges.

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

BEAUTIFUL WOMAN

*Please don't do this. Please don't
this. Please don'-*

But the man in the duster raises the revolver in his right hand, taking aim at the wide-eyed, shaking preacher.

ANTONY

You know what the difference is
between a preacher and a salesman?

CALVIN

Nothing?

He nods and cocks the revolver.

BEAUTIFUL WOMAN

NO!

She LEAPS in front of the Preacher as Antony *pulls the trigger*, his eyes widening in shock as--

BAM -- the woman collapses to her knees, bleeding. Behind her, Calvin the preacher trembles, covered in blood.

She holds her bloody hands out to him, and every ounce of grit vanishes from his face. Antony catches her as she falls. Behind them, Calvin slips out the back.

ANTONY

Catherine--

CATHERINE

(in shock)

I love you...

She dies unceremoniously. The man 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.

A shadow falls over the man in the duster. His face hardens. He doesn't turn around.

ANTONY

This is your fault.

Behind him, an impeccably dressed man sits in the front pew - OLIVIER (40s-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.

OLIVIER

No, I believe fault lies exclusively in the hands of the man who seduced your wife.

ANTONY

...Calvin...

OLIVIER

That's right. This is all Calvin's doing. You'll get your chance for revenge later.

ANTONY

I don't want revenge.

The man in the duster WHIRLS AROUND, guns drawn, but where Olivier was sitting now stands CALVIN, the preacher. When Antony sees him, he shoots him square in the forehead.

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

CALVIN

(in the voice of Olivier)

You *will* want revenge. You'll want it more than you've ever wanted anything in your life. So go get it.

And he DISAPPEARS -- leaving Antony in this burning town. He collapses, holding his dead wife in a pool of her blood, which STAINS his wedding ring permanently. As he screams in rage we CUT TO--

EXT. GRAVEYARD - DAY

A desolate cemetery in an even more desolate town in the burning desert. The members of the small community stand around a shallow grave. A dead someone, wrapped in cloth, lies in the grave.

TEXT: NINE YEARS LATER - 1877

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

REVEREND SAMUEL PHIPS

...and though our Reverend has left his life of service to our church and to our community, he has not left our hearts nor our minds...

Attending the service are TERESA HAWTHORNE (29), beautiful in every way (but frail and dirty), and her daughter ABIGAIL (10), who holds her mother's hand and is wide-eyed with fear.

REVEREND SAMUEL PHIPS

...why, without William's leadership, I think we can all agree that our town of Prosperity might not have made it...

There are murmurs of approval throughout the small crowd.
Abigail tugs on her mother's sleeve.

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

Teresa looks around at the sickly, fearful mourners. Numerous men are less interested in the funeral than they are in her. One smiles. Another waves.

TERESA
Let's go home.

EXT. PROSPERITY - DAY

Teresa and Abigail head home. A group of mud huts, less sophisticated versions of the Pueblo Adobe homes are behind them. This is the entirety of their town -- Prosperity, a misnomer if there ever was one. In the far distance, the Sierra Nevada mountains mark the end of the desert, stretching into the horizon.

ABIGAIL
Why didn't we go see father while we were at the ceme -- the cenemetary?

TERESA
Because he--

ABIGAIL
"Isn't with us anymore." You always say that... But we never go see... you know, where he's...

TERESA
We don't need to.

ABIGAIL
But--

A FILTHY WOMAN (70s) sits in front of a hut, begging. She's blind in one eye.

BEGGAR

Money for the destitute! Serve your good Lord! Will you help an unfortunate?

Teresa pulls Abigail away from her.

ABIGAIL

Can we give her some money?

TERESA

No. Absolutely not.

ABIGAIL

Why not?

TERESA

Because she'll never pay it back.

ABIGAIL

(getting upset)

But... what about just a penny?

TERESA

Abigail--

Teresa sees her daughter's innocent, pleading face, then the starving beggar, 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 tosses a penny to the ground. The beggar scoops it up.

BEGGAR

I say thank you, many thanks.

TERESA (CONT'D)

(Sotto)

It won't do her any good anyway.

A look of recognition dawns on the beggar's face.

BEGGAR

Are you Teresa? Teresa Hawthorne?

TERESA

What? No, I don't have anything else for you.

Teresa grabs Abigail's hand and pulls her away.

BEGGAR
Wait! Come back!

EXT. TERESA'S COTTAGE - DAY

Teresa and Abigail come upon a cottage that was once perfect, something out of a Thomas Kinkade painting. Now, though, 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 (34), a man who seems to be all muscle. He is covered in sweat. Flies buzz about him.

He works in the garden, trying to breathe some life into it. Teresa is not enthused by his presence.

TERESA
Hadrian? What--

HADRIAN
Well, hello, Teresa!

TERESA
What are you doing here?

HADRIAN
Hello, Abigail.

Abigail is still and silent.

HADRIAN (CONT'D)
Awww ... why don't you wanna talk to Hadrian? He wanna talk to you...

TERESA
She's not a dog. Abigail, go on around back and wash up, okay?

Abigail heads to the back of the house, eyeing Hadrian as she goes.

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

HADRIAN

What!? Who died?

TERESA

The man who founded this town died,
and stop acting like you didn't
know it. Now what are you doing
here?

HADRIAN

I'm just trying to help, that's
all.

Off Teresa's look, he drops his sarcasm.

HADRIAN (CONT'D)

You and I both know that things
haven't been going so well for you
since Harry, since he--

TERESA

Died? Hadrian, I don't need this.
Repeatedly, day after day.

HADRIAN

Take a good look at your place.

He motions toward the weedy, half-dead garden.

Hadrian picks up a rotting cabbage. He is now considerably
closer to Teresa, who steps back.

HADRIAN (CONT'D)

(hushed)

Now, tell me, how can Abigail be
healthy while she's eating this?

TERESA

Well, we don't *always* eat that. I
buy most of our food back in town--

HADRIAN

Harry's money?

Teresa nods, looking at the ground.

HADRIAN (CONT'D)

And what will you do when that runs out?

TERESA

What are you getting at?

HADRIAN

I can help you.

TERESA

You can help me?

HADRIAN

Yes, I can.

Hadrian takes a deep breath, bracing himself.

HADRIAN (CONT'D)

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

TERESA

Now wait a second--

HADRIAN

And there's a lot of men in town who are starting to wonder when you'll be looking for, uh...

TERESA

A replacement? Some other man?

HADRIAN

Well, not just any other man... there are a lot of ...*dishonorable* men out there--

TERESA

Yes there are.

HADRIAN

--and I've always tried to look out for you--

TERESA

You have?

HADRIAN

And I can't imagine any better thing to happen to either of us if we'd go ahead and--

ABIGAIL (O.S.)

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

TERESA

Just a second, Abigail, I'll be right there!

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

HADRIAN

I planted two rows of corn and this here is an eggplant, so be careful not to step here.

Hadrian turns to leave, then turns back to Teresa.

HADRIAN (CONT'D)

Oh ... and I left some fresh bread on your table.

TERESA

What?

HADRIAN

Just think things over, okay?

Hadrian starts to head back toward town, but--

TERESA

Hadrian?

Hadrian stops.

TERESA

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

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

HADRIAN

Do you *really* want to go your entire life without ever loving another man? Or letting another man love you?

Teresa actually thinks about this one.

TERESA

Goodbye, Hadrian.

She enters her tiny cottage, leaving Hadrian and his wounded pride outside.

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. It's getting dark. Thunder rumbles uneasily overhead.

TERESA

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 it PLOPS into the mud.

ABIGAIL

What do we do now?

More thunder in the distance.

TERESA

You hear that? It's going to rain. We'll just set some buckets out and drink that--

ABIGAIL

But what if it doesn't rain after that?

TERESA
 (sighs, exasperated)
 We'll use the well. It will fill
 up.

ABIGAIL
 But what about when that runs out?

EXT. HENDERSON RANCH - DAY

Teresa approaches a sprawling ranch that looks like the cover of a Louis L'Amour novel. A large, dad-looking RANCHER (40s-50s) pitches hay into a trough to feed his dozens of beautiful American Quarter-horses. One of the horses, a bit smaller than the rest, isn't eating.

RANCHER
 Dammit, Ernie, why aren't you
 eatin'?

He notices Teresa and approaches the fence.

RANCHER
 Teresa. What are you doing out
 here?

Thunder rumbles. The storm is close.

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

TERESA
 I'm looking for work.

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

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

RANCHER
 Yeah, a man short. Not a woman
 short.

TERESA
 (a tinge of anger)
 I used to break quarter-horses on
 my father's farm as a kid.

TERESA (CONT'D)
I'm as good as any man working
here. Hire me.

RANCHER
(soft)
Your job should be taking care of
your daughter.

TERESA
That's what I'm trying to do.

Beat. They are at an impasse.

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

INT. TERESA'S COTTAGE - NIGHT

Teresa creeps back in. The gentle thunder we just heard is now a full-on storm. Teresa is soaked to the bone. Rain leaks through the roof. She passes through the main room, not seeing the MAN who sits back in the shadows.

Teresa enters the bedroom, where Abigail has fallen asleep without a blanket. Teresa grabs one and wraps it around her daughter. She kisses her forehead and goes out to the main room, shutting the door behind her. She then sees the man sitting there and SCREAMS.

MAN
Quiet... you'll wake your precious
daughter...

Long pause.

TERESA
Who are you?

MAN
Well, you have to specify. Do you
want to know who was I last week,
who am I this week, or maybe you
want to know--

TERESA
I don't care who you are. Please
leave my home--

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

OLIVIER

My name is Olivier.

TERESA

Do you have a last name?

OLIVIER

Well, I don't actually have a first name, but you needed to call me something, so for now, let's go with Olivier. Sounds classy. But I digress. Take a seat; we need to have ourselves a chat.

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 as Olivier approaches. When he gets close enough to touch her, she tries to tear open the door to the other room, but it won't budge.

Olivier watches while she struggles 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 want to help you. Now please sit down.

Teresa takes her seat across from Olivier.

OLIVIER (CONT'D)

Now, you've gone and had yourself one hell of a day, haven't you?

OLIVIER (CONT'D)

The Reverend, the man who threw this little town together, is dead and no one's quite sure why, dearest Hadrian is circling you like a vulture, you've got next to nothing to eat, you're running out of money and water, no one will hire you, and to top it all off, Abigail is asking all these *questions*, these questions that you don't have the slightest idea how to answer, do you? Hell, *I* might not have the answers. But she's not just asking about *anything*, is she? Oh no, no, no. She's asking about that woman, that woman you saw today begging in the streets, that woman who you could easily become if things continue going the way they are.

TERESA

I thought you said you were here to help.

OLIVIER

Well isn't this interesting! Earlier today an upstanding citizen of this good town said the words "I can help you" and you were terrified, yet when a stranger mysteriously shows up in the middle of the night and offers to help, you're more than interested. Don't act like you're not -- I can see that you are.

TERESA

Why are you helping me?

Olivier reaches behind him and produces Hadrian's bread.

OLIVIER

You're not going to eat any of this, are you?

Olivier breaks a piece off.

OLIVIER

I'm helping you -- mmm, this is good -- because you need it. Sure, I can do my little magic tricks, but for some reason they only work if I'm helping someone, and it can't just be anyone; it has to be someone who needs that help. So ...here's what I propose.

Teresa leans forward, eager. Olivier's eyes glaze over in the eerie light as he begins his prophecy:

OLIVIER (CONT'D)

Tomorrow morning ... a man will show up at your doorstep ... a man close to death... a man who could provide a life for you and Abigail ...the kind of life that you've heard of but never actually seen.

Olivier stares more and more intently into Teresa's eyes.

OLIVIER (CONT'D)

That man will fall in love with you ...and five days from tomorrow, that man will *die*, leaving you with everything you've ever needed...

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

TERESA

And what's the catch? There's always a catch.

OLIVIER

I'm not going to play games with you, Teresa. What I want in exchange for this...

(he gets up)

... is a kiss.

TERESA

Excuse me?

OLIVIER

That's it. One kiss and nothing more. Isn't that how spells are made and broken? That's how Jesus was betrayed. Now, how about it?

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

TERESA

Wait -- what if I change my mind?

OLIVIER

I suppose, if you found me, it would be easy enough to undo, 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 within an inch of her. She hesitates... then kisses him tenderly. At first she is reserved, then she relaxes and genuinely kisses him.

Outside, the sky LIGHTS UP, illuminating the storm clouds from above as meteors ROCKET across the sky, casting an eerie glow across the desert. Inside, there is a moment where passion builds--

And then Teresa JOLTS, screaming into his mouth, seemingly electrified, then she collapses, unconscious. Olivier catches her then carries her into the other room and lays her in the straw bed. He strokes a few strands of hair out of her face.

And then he's gone.

EXT. MEGIDDO VALLEY - NIGHT

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

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

A few people mill about outside. 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
Everyone inside!! He's coming! *He's back!*

RUTH (60s), Basil's silver-haired wife, steps out from the dumb-struck crowd.

RUTH
Now, Basil, what are you--

BASIL
Look!

Basil points down the road into the woods, where a distant light can be seen flickering... getting closer. There is a collective gasp among the crowd -- then everyone scatters, panicking.

Basil grabs Ruth and rushes for their home--

BASIL (CONT'D)
Darlin', you know what to do.

Up and down the street, lanterns are shut off, doors are slammed shut, and the street clears -- this place just became a ghost town in 20 seconds.

INT. BASIL'S HOME - NIGHT

Basil and Ruth rush inside. Basil lays a wooden plank across metal holsters in the door, barring it shut, while Ruth blows out their lantern. They are in darkness.

Basil heads for the back room. As he comes back, he loads a double-barreled shotgun. He puts his free arm around his wife, and they huddle on the floor. And wait.

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 first trigger as whoever it is out there knocks on the door next to them. Silence.

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

KNOCK. KNOCK. KNOCK.

Basil's finger shakes on the trigger -- and then the shadow under the door moves away and the footsteps resume, continuing down the street.

Basil breathes a sigh of relief and lowers his gun, just as the door is **BLASTED OFF ITS HINGES**, plank and all. Startled, Basil accidentally pulls both triggers, **BLASTING A HOLE** through his ceiling.

As he tries to jam two more shells into the gun, the terrifying figure *walks through their door*, into their home, and **SNATCHES** the gun out of Basil's shaking hands.

It's Antony, the man in the duster from Gehenna. He looks even colder than he did nine years ago. **He still wears his blood-stained wedding ring.**

ANTONY

I'm not going to hurt you--

Basil jumps to his feet -- he may be 68, but he's still a formidable opponent.

ANTONY (CONT'D)

--Unless you make me.

Beat. He softens.

ANTONY

My name is Antony.

BASIL

What do you want?

ANTONY

He was here recently, wasn't he?

BASIL

Who?

ANTONY

You know who. The man you're all
hiding from. The man who you
thought I was.

RUTH

He was here a little over a year
ago.

ANTONY

Yet the town still stands.

BASIL

You aim to catch this fellow?

ANTONY

No. I aim to kill him.

BASIL

Then you'll want to meet the man
who saved our town from him.

ANTONY

(chuckles)

I'll believe that one when I see
it. Is he here now?

BASIL

No, but he'll be here tomorrow
night. His name is Barnabas White.
He's a man of God--

RUTH

Oh hush. He may have run the Devil
out of here, but he's still a lying
snake if you ask me.

BASIL

Ruth!

RUTH

Things ain't been the same ever
since he showed up and you know it.

ANTONY

Is that why everybody's hiding like the devil's at their door? Is he the one that put those symbols on your houses?

Basil and his wife share a look.

BASIL

Yes. It means "Barnabas Blessed."
How about you step outside?

ANTONY

I'll leave in a minute. I just need to know--

BASIL

No, step outside. I want to show you something.

EXT. MEGIDDO VALLEY - NIGHT

Antony follows Basil outside, where they walk to the middle of the empty street. Around them, lanterns are being turned back on and people step back outside, but several houses remain dark.

BASIL

Look around. What do you see?

Antony scans the street, looking at the townsfolk, who watch him suspiciously. Then he notices it.

ANTONY

There's a lot of empty houses.

BASIL

Exactly. Since Olivier left, damn near half the town has disappeared. Entire families. Every week. One night you're having dinner with your neighbor, the next day they're gone. No signs of a fight in their homes, nothin stolen, no gunshots, no screaming. They're just... gone.

BASIL (CONT'D)
 Sometimes it takes us a week to
 even notice. Now what do you make
 of that?

Again, Antony scans the worried, haunted faces of the
 townsfolk.

ANTONY
 It sounds to me 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 pounces on Teresa, bursting with
 excitement.

ABIGAIL
 There's someone at the door! Can I
 answer it this time? Please?

TERESA
 (sleepy)
 ...all right...

And then 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 falls into every cliché at the sight of him - her eyes
 widen and her breath is taken away. This is *not* who she
 expected. On Calvin - the feeling is quite mutual.

ABIGAIL

Yeah, and I'm Abigail!

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
really 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)

Now, wait -- I've had some trouble
finding your town. You see, last
night I was completely lost and I
came upon this man and I asked him
the way. He didn't know, but he
told me that if I continued on, I'd
find a shack with a radiantly
beautiful woman named Teresa who
would know the way. And--

(re: her trying to shut
him out)

-- here you are.

Teresa takes this in. Calvin removes his hand from the door,
allowing her to shut it. But she leaves it open.

TERESA

(softer)

I thought Samuel Phips was our new
reverend.

CALVIN

I guess not. He sent for me to do
the job,
(leaning in)
- and I definitely wouldn't want to
pass up an opportunity like this.

Teresa nods, then stops, realizing something:

TERESA

It's not the money, though, is it.
There's not a lot here in
Prosperity, and you already have
plenty, don't you?

Beat. Calvin shifts uncomfortably.

CALVIN

Are you sure we don't know each
other?

TERESA

The man on the road who told you to
stop by my home -- what did he look
like?

CALVIN

You know, I was up in the
mountains, it was dark, and it was
hard to see him -- Why? Was it
someone you know?

TERESA

No. Just... never mind.

ABIGAIL

Reverend Burroughs?

CALVIN

Why don't we start with Calvin, eh?

ABIGAIL

Calvin -- where are you going to stay?

Calvin kneels down to her level.

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 have my own place.

ABIGAIL

Can he stay with us first? Pleeeeease? Can he?

TERESA

I don't know if--

ABIGAIL

You're staying here with us--

TERESA

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

HADRIAN (O.S.)

Sounds to me like someone's saying it.

All turn to see Hadrian standing right outside the garden. He grins, but not with good cheer. He looks at Calvin jealously.

The garden, which was nothing more than weeds yesterday, has sprung into out of control growth. The corn Hadrian planted yesterday now stands six feet tall. The eggplants are fully developed. Everything looks like it was planted a year ago.

He walks up the path, ducking beneath the now oversized plants, toward the house.

HADRIAN (CONT'D)

Morning, Teresa.

TERESA

...This is Calvin.

Calvin extends his hand to Hadrian.

CALVIN

Calvin Burroughs. I'm the new
preacher--

Hadrian passes him without a glance.

HADRIAN

Teresa... the garden... it's...

TERESA

... a miracle.

HADRIAN

(truly perplexed)

This sure is something...

CALVIN

(oblivious)

I'll say! I grew up in New York
City, and you don't get anything
like this without paying a pretty
penny for it.

HADRIAN

So. You're from New York City, eh?

CALVIN

Born and raised.

HADRIAN

My father always said that the only
thing that ever came out of New
York City is sewage and bastards.

TERESA

Hadrian!

CALVIN

Well ... I'm not sure if the first
applies to me, but I'm afraid the
second does.

HADRIAN

And now you'll be running our
church. I suppose now you'll be
letting in whores, too.

TERESA

Hadrian!

CALVIN

Well, are there any around?

HADRIAN

Why? You interested?

CALVIN

Yes, in fact. I am. I'm interested in letting all unfortunates know that they are welcome at Prosperity's church any time they wish. *Everyone* is welcome in my church. Even you.

ABIGAIL

(to Calvin)

Wanna have breakfast with us?

HADRIAN

Actually, I think Reverend Phips is waiting for him in town, right Calvin?

CALVIN

Yeah, he probably is. I'd better be on my way.

ABIGAIL

Are you going to come back?

CALVIN

Of course I will. We'll have breakfast another time,
(to Teresa)
-won't we?

TERESA

Yeah.

CALVIN

(nods to Teresa)

Miss.

Calvin heads through the overgrown garden, toward the road. Hadrian mumbles under his breath and follows.

Right before he disappears from sight, Calvin turns and waves. Abigail waves back. Teresa doesn't.

ABIGAIL

He kinda reminds me of dad.

TERESA

Daddy was taller.

EXT. PROSPERITY CHURCH - DAY

Reverend Phips and GILES WILLARD (52), another grey-haired man, are going 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. You always talk about how there's nothing that God can't do, right?

PHIPS

Yes, that's the idea.

GILES

Well, I was thinking about that--

PHIPS

Good for you.

GILES

--and I want to know: Can God make soup so hot that He can't eat it?

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

PHIPS

Four years in seminary and *this* is what you want to know about the universe?

GILES

Hey, it's a valid question.

CALVIN (O.S.)

More importantly, would He make a man so cruel that he wouldn't write to his godson for fifteen years?

Phips and Giles turn their heads, and there stands Calvin, smiling, and Hadrian, not smiling. Phips gets up.

PHIPS

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

They stand before each other, then embrace. As they hug:

PHIPS

It's been too long. I'm so sorry.

(to Hadrian)

Hadrian, I need you to do something for me.

HADRIAN

Anything, reverend.

PHIPS

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

HADRIAN

What--

CALVIN

Well, I could do some of the work--

PHIPS

Nonsense! 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.

CALVIN

So ...this is where it all happens,
huh?

PHIPS

Yes. And are you ready to make it
all happen on Sunday? Or would you
rather wait a week?

CALVIN

No, no! I'm ready to go, but...
I've 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)
Look up.

INSERT: One of the timbers that holds the roof of the church
up is slightly cracked in the middle.

PHIPS (CONT'D)

We just got the noose down this
morning.

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
stunned. Calvin follows him out, and they pass Giles and
Hadrian, who are still working on the weeds.

HADRIAN

I just don't think that God makes
soup...

GILES

THAT'S NOT THE POINT!

INT. TERESA'S COTTAGE - EVENING

Teresa and Abigail set out their plates for dinner.

ABIGAIL

He's not going to come back like he
said he would, is he?

TERESA

Sweetie, you need to understand
that we'll only be seeing him on
Sunday mornings.

Abigail groans, then someone knocks at their door. Abigail
gasps, knowing. She rushes to the door, 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. Calvin is mid-story. Abigail sits with wide, fascinated eyes. Even Teresa seems interested.

CALVIN

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

He holds his arm at a 45-degree angle.

CALVIN

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

ABIGAIL

Wowww... Where did you go before that?

CALVIN

A -- town you've never heard of.

ABIGAIL

Have you always been a preacher?

TERESA

Okay, Abigail, let's not interrogate the man. Sorry, she could ask a hundred questions without getting tired.

CALVIN

So could Socrates. It's fine.

(to Abigail)

Yes, I've always been a preacher. You know, Reverend Phips was like a father to me.

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

TERESA

He was from New York?

CALVIN

Yes. When I was a boy, my ma would have me wait at church while she worked. Phips had just started there and noticed me hanging around all the time, so he gave me things to read to keep me busy. I started to like it there -- he was a good friend. Then my ma died and Phips 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 tell me I'm ready to preach.

Teresa says nothing. She looks at him, transfixed, trying to figure him out. Their moment is broken by:

ABIGAIL

My broccoli looks like a tree.

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

Teresa walks Calvin out.

TERESA

Well, you certainly made Abigail's night.

CALVIN

(chuckles)

I think I owed it to her.

TERESA

Was that story true?

CALVIN

Yes. All of it.

TERESA

You sure you didn't leave something out?

Calvin looks uncomfortable, then sighs.

CALVIN

The truth is... my mother worked in a brothel. She sent me to the church so I wouldn't have to 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

And what about Abigail's father?

Teresa clams up.

CALVIN

I apologize. It's none of my business.

TERESA

I'd known Harry ever since we were Abigail's age, and even then, I knew I'd marry him. He was a carpenter. 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 (28). He lies in a bloody, mangled mess. Several of his bones are broken. Teresa screams and runs to him. Hadrian approaches from behind.

HADRIAN

He was run over by a horse.

TERESA

How do you know that? Did you see?

Harry gurgles some blood.

TERESA (CONT'D)
Go get help! *Please!*

HADRIAN
I don't think that there's anything
that can be done...

TERESA
Please!!

HADRIAN
Okay... but... never mind.

Hadrian heads back toward town... taking his time.

HARRY
Teresa...

TERESA
Yes? 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.

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

Calvin is momentarily speechless from her story. He takes her
hand.

CALVIN
I won't pretend to know what you're
going through. But I saw how
Hadrian looks at you, how I'm sure
every man looks at you. How alone
you must feel right now. If you
ever need *anything*, I'm here.
(gestures skyward)
And so is He. You can always talk
to us. And we don't ask for
anything in return.

They are close.

TERESA
(under her breath)
Why did it have to be you?

CALVIN
What was that?

Teresa looks up with tears in her eyes.

TERESA

Oh, nothing. Good night, Calvin.

She releases his hand and goes inside.

INT. TERESA'S COTTAGE - NIGHT

Teresa shuts the door and leans against it, worried.

TERESA

(to herself)

Four more days...

EXT. FOREST - NIGHT

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

EXT. CLEARING - NIGHT

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, sorcerer-looking man -- 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 shall bring you closer to
GOD!!!*

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

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

RUTH

When Olivier first got here, he performed miracles. Turned weeds into crops. Made it rain. 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 get back up again.

BARNABAS (O.S.)

--FIRE is what awaits her--

ANTONY

Then *what*?

RUTH

Then Barnabas White would kill em again. Look at these people's faces, Antony. Each one of them would gladly die for this man. When they couldn't bring themselves to kill their loved ones after they... *come back* ... Barnabas here would do it for them. You're looking at a town full of survivors.

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

A rich German couple lived up there. Herr and Frau Wolfowitz. They disappeared the same night as Olivier. Most say that the sickness got em, but you ask me, I think they're with *him*. Herr Wolfowitz was the blind man who 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 in the middle of Prosperity's marketplace, in front of a FARMER who has a bunch of yellowish eggs laid out on his counter.

FARMER

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

TERESA

But... it's just a penny short...

FARMER

And what about next week?

TERESA

This is all the money I have.

FARMER (CONT'D)

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 onto the ground, just like Teresa did to her, and then she's gone. Teresa scoops it up, not unlike how the Beggar did earlier.

She buys the eggs, scoops them into her satchel, and hurries after the Beggar, who has already returned to her "spot" on the ground, begging the shoppers for the penny that she just gave to Teresa.

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 that she has set out. 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 hands a folded up note to Teresa.

BEGGAR

Reverend Howe told me to give that
to you. Right before he hanged
himself.

Teresa opens the note -- only it isn't a note. It's a drawing, a crude, hand-drawn blueprint of a house. The northwest corner has been circled and has an arrow pointing to it. Scrawled next to the arrow is the word **DIG**.

It's labelled **WOLFOWITZ HOUSE - MEGIDDO VALLEY**.

BEGGAR

He said the Devil had been in
Megiddo Valley.

INT. TERESA'S COTTAGE - FLASHBACK

OLIVIER

...If you found me, it would be
easy enough to undo, 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 for her, but there's no sign of her. Her mind spinning, Teresa leaves the market, heading home.

Just as she leaves Calvin and Reverend Phips step out of the crowd and spot her.

CALVIN

Teresa!

Teresa looks at him, and sprints in the other direction, toward home.

Hadrian watches from the saloon porch.

CALVIN (CONT'D)

Wait! I have a question about last
night!

Drawing his own conclusions, Hadrian leaves.

PHIPS

(to Calvin)
I'll check on her.

INT. TERESA'S COTTAGE - DAY

Teresa bursts through the front door.

ABIGAIL

What's wrong?

TERESA

I changed my mind.

Teresa grabs the Bible off of the mantle, flips it to the back page (which is blank), and TEARS it off.

ABIGAIL

What's going on?

Teresa grabs ink and a quill and begins scrawling on the page.

TERESA

I have to fix something. I'll be gone for a day or two. But I'll be right back. I'm going to take you 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 up the paper. She then begins to pack a bag with essentials. There is a knock at the door. Teresa freezes, afraid of who it might be.

PHIPS (O.S.)

Teresa, everything okay? It's Phips.

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

TERESA

(all in one breath)

I'm glad you're here - I have to go somewhere for a few days - I need you to watch Abigail.

She puts the letter in Abigail's hands.

TERESA

Give this to Calvin.

PHIPS

Teresa! I don't understand.

TERESA

I don't expect you to. Just thank you.

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.

ABIGAIL

(tearing up)

Don't go.

This hits Teresa. She's unsure of what to do.

ABIGAIL

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. I'm the only one that can save him.

(beat)

Goodbye, Abigail.

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

INT. HUGE BARN - DAY

Antony pulls a rough cloth over something in a two-wheeled cart. Whatever's under the cloth is bigger than Antony. A man wearing a frayed, faded Confederate Uniform helps him tie the cloth down.

GUY IN UNIFORM

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 one 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 from her garden out of her bag and approaches him. He doesn't move 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 then gently puts the saddle on his back and fastens it. He whinnies, but doesn't move. Then, just as gently, she mounts him.

RANCHER (O.S.)

Excuse me, ma'am, - oh, Teresa, what are you doing?

Teresa JUMPS. The Rancher has been watching her.

TERESA

You have to forgive me, Mr. Henderson.

RANCHER

For what?

TERESA

For stealing 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. The rancher watches her go, angry, but also somewhat amused.

RANCHER

(to himself)

Hmm. Maybe I should hire her.

EXT. PROSPERITY CHURCH - DAY

Calvin reaches the church, where he can hear crying inside.
Calvin enters--

INT. PROSPERITY CHURCH - DAY - CONTINUOUS

-- where he finds Abigail crying her eyes out, with Phips
consoling her. Calvin goes to her and holds her.

CALVIN

Hey, hey, it's okay. It's okay.
What happened?

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

EXT. COUNTRY ROAD - DAY

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... there's a chance
that we won't ever see each other
again. Please do not follow me.
Reverend Phips will take care of
Abigail -- he was there when she
was born and is like a grandfather
to her. If I do return, it would be
for the best if we never speak to
one another again. There are things
going on you don't know about."

INT. TERESA'S COTTAGE - DAY - CONTINUOUS

CALVIN

"...This is all my fault. Teresa."

He puts down the note.

ABIGAIL

Why did momma leave?

CALVIN

I think I know.
(to himself)
He's back.

At first his eyes show nothing but fear... but then they get a glint in them as he has an idea.

EXT. BACKSIDE OF A BUILDING - DAY

Straining and sweating, Antony pulls the cart behind him, stopping directly behind one of the bigger buildings in Megiddo Valley. He then repositions the cart, getting it as close to the building as possible. He makes a few adjustments, then walks away.

EXT. HADRIAN'S COTTAGE - DAY

A cottage badly in need of repair and money. There's 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 in one swing. He's angry.

OLIVIER (O.S.)

You know, they almost certainly
made love last night.

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

My name is much like that wood
you're chopping: meaningless. *Your*
name is the one that matters,
Hadrian.

HADRIAN

Do I know you?

OLIVIER

You know me well, but, then again,
so does everyone. And I 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.

HADRIAN

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 splitting wood like a madman... pretending that, with every swing of your axe, it's not wood you're chopping in half, but a certain young preacher'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 -- becoming a murderer would be no way to get up Miss Hawthorne's skirt, now would it?

Once again, Hadrian is startled.

OLIVIER (CONT'D)

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 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.

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

HADRIAN

What do you want from me?

OLIVIER

Tell me -- Do you actually think
he's a preacher? A good-looking guy
like him... he travels 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 one and only
woman under the age of forty. Then
goes back last night and has
"dinner" with her. There's a
hundred and fifty other people in
this town for him to get cozy with.
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

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 his head -- his eyes are no longer calculated and cunning; they're blazing hellfire.

Hadrian twitches uncontrollably. Olivier plucks the axe from his hands with ease. Hadrian's 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 this version, 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 have a tender first kiss. They pause, then throw themselves at each other.

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

This is not a scene from earlier, as this part 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... seems to me she owes everything to you, doesn't she?

Hadrian looks up at Olivier, who stands over him.

OLIVIER (CONT'D)

Your own reverend... laughing behind your back, behind this town's back, behind GOD'S back... He has what you'll never have... and he knows it, too... that's why he's doing this. He doesn't love Teresa. But if you don't do something, then 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

Oh, yes there is.

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

Hadrian looks at him, unbelieving. Olivier kneels down to his level.

OLIVIER (CONT'D)

He's at his 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 that rain, not moving, not blinking. His axe is slung over his shoulder. 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, instead of raining, it's snowing up here. And it's coming down heavier by the minute. Teresa dismounts Ernie and crosses the border from the forest into the town. As she does so, lights are put out and windows and doors are slammed shut. She ties Ernie to a post, where he happily rests.

Several 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.

Confused, Teresa moves to the next house and knocks. This time, we distinctly hear the sound of a gun being COCKED behind the door. Startled, Teresa moves away from the door and into the street, where she spots the tavern, from which comes the only light in the street. It has the "Barnabas Blessed" symbol painted on it. She heads toward it.

INT. 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, pigeons cooing in the rafters, etc.

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

HADRIAN
 No. Where's Calvin?

PHIPS
 Oh, he's out back getting water
 from the well. I think he intends
 to go after her. He's not telling
 me much either, 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.

BARTENDER
 Good evenin!
 (cackles)
 Ahh, who am I kiddin? What can I
 getcha to drink? Somethin ta getcha
 drunk, or somethin to getcha VERY
 drunk?

Teresa smiles uncomfortably.

TERESA
 No, 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 a house. The Wolfowitz house.

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

BARTENDER

Oh... sure... it's... it's about half a mile up the road. You'll see a dirt road off to the left. It's a few hundred feet up there. Only one on that road.

TERESA

Thank you. Sorry to bother you.

She slips back out into the snow. The second she's gone, the bartender's smile disappears completely.

BARTENDER

Daniel!!

A sickly-looking boy appears from the back room.

DANIEL

Yes, papa?

BARTENDER

Go get Barnabas White.

DANIEL

But--

The bartender SMACKS him across the face. Hard.

BARTENDER

NOW.

Hurt, the boy rushes off into the rain. After he's gone, the bartender reaches under the counter, pulls out a shotgun, and begins to load it.

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.

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
OH! Lord, Hadrian, ya scared me.
Yes. Help me pull this thing up.

Not taking his eyes off him, Hadrian 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
Yes! Thank you. Couldn't've done it without you.

HADRIAN
Yeah. Where's Teresa?

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

HADRIAN
Trouble that you brought?

CALVIN
Yes.

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

Help me save her.

HADRIAN

From who?

ABIGAIL

I can help too.

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

CALVIN

Abigail, we're going to be dealing
with a very dangerous man. Does
that sound like something you want
to do?

ABIGAIL

No. But... if I have to...

Calvin sighs -- not the answer he was looking for.

ABIGAIL

You've only known her for one day,
and she doesn't even like *you*--

She gestures to Hadrian.

ABIGAIL (CONT'D)

-- and she's not *your* mom. She's
mine, and you're both just going
after her because she's *pretty*!

HADRIAN

There's no way we're going to let
you--

ABIGAIL

I know where she went.

INT. TERESA'S COTTAGE - NIGHT

The door bursts open and in comes Abigail, Calvin, and Hadrian. Abigail goes straight for the Bible on the table and begins flipping through it.

HADRIAN

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

CALVIN

Hadrian, *there isn't time for this.*
(softens)
And the answer is yes, I don't know how. It just happens.

ABIGAIL

You guys-

HADRIAN

So why come here? We were perfectly fine --

ABIGAIL

You GUYS!
(they turn to her)
I found something.

They gather round the table, their drama on hold for the moment. Abigail has the Bible turned to the book of Ezekiel.

Hadrian points to Ezekiel 37:2 and reads aloud:

HADRIAN (CONT'D)

"...and I saw a great many bones on the floor of the valley, bones that were dry. He asked me, 'Son of man, can these bones live?'

The word *Valley* has been underlined. The line runs to the edge of the page. At the bottom of the page is scrawled:

Revelation 16:16.

Hadrian tears the page from Ezekiel out then flips to Revelation 16:16. The line that ran off of page in Ezekiel picks up here, midway through the page.

Hadrian reads:

HADRIAN (CONT'D)

"Then they gathered the kings together to the place that in Hebrew is called Megiddo."

Megiddo is underlined as well.

CALVIN

Valley and *Megiddo*. Am I missing something here?

Hadrian lines up the two pages so the line matches:

Megiddo / Valley

HADRIAN

Megiddo Valley. Name of a town up in the mountains. The question is what the hell's she doing there?

CALVIN

Doesn't matter - we need to leave now.

HADRIAN (CONT'D)

And why didn't she just write where she's going? Why hide it in here?

CALVIN

To keep it from someone. Someone who can't touch a Bible. And if it's who I think it is, we need to get there as soon as we can.

HADRIAN

Why?

CALVIN

Because 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 standing stock still. 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.

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

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

BARNABAS (O.S.)

Undoubtedly a gift left for her
from the Devil Himself.

Teresa screams and clamps the bag to her chest.

REVEAL: Barnabas White and ten other men stand only feet away from her. Some carry torches. All are armed.

BARNABAS (CONT'D)

(to the bartender)
Is this her?

The bartender nods. His son whimpers behind him.

BARNABAS (CONT'D)

Hand it over and we won't hang you.

TERESA

But I need this.

BARNABAS

I'm sure you do. Tell us, where are
you keeping them?

TERESA

What? Who are you?

BARNABAS

I am but a humble servant of the
Lord, that's all.

(motions behind)

Now, gentlemen, if you would--

A few men behind Barnabas advance on her. They hold ropes. As they close in on her, Teresa panics and BOLTS away, back toward the dirt road and toward town. Barnabas watches her go, not concerned:

BARNABAS (CONT'D)

Don't worry; they'll catch her.

EXT. MEGIDDO VALLEY - NIGHT

Teresa, winded, still runs full-throttle straight down Main Street, past the tavern, past the houses. She's almost made it to Ernie, who eagerly awaits her --

But Teresa FACEPLANTS into the snow as a rope is pulled up from one end of the street to the other, tripping her.

As soon as she's down, dozens of torch-carrying, angry townsfolk emerge from their homes and close in on her. As she tries to get up, an angry FAT WOMAN shoves her back down into the ground.

FAT WOMAN

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

TERESA

I-

A rock SLAMS into her head, making her bleed.

ANGRY MAN

That's for my father, you bitch.

Another rock hits her, drawing more blood. Then another. And another. The crowd has grown to forty, maybe even fifty people, all screaming profanities at her.

ANOTHER MAN

(throwing a rock)

And that's for my brother!

She barely dodges another rock. Teresa is going to die in the snow--

BAM -- A gunshot rings out through the night. The crowd parts, and behind them all stands ANTONY, locked, loaded, and ready.

He's holding a lit match, which he blows out. His bloodstained wedding ring gleams in the torchlight.

He walks through the people, toward Teresa, who is badly wounded in the snow. He seems to be looking in all directions at once.

He reaches down and helps her up. Her blood runs through the snow and under the people's feet. He walks her back through the people toward Ernie.

TERESA

Who... are you?

BOOM -- A rifle shot cracks through the night. Antony and Teresa hit the deck as wood splinters off from the store behind him -- it was close.

Faster than the bullet he's about to shoot, Antony WHIPS around and SHOOTS his attacker -- a man on a roof *about 200 feet away*.

As the man falls to the street, dead, one of the townsfolk HURLS their pitchfork at Teresa. Antony CATCHES IT midair, inches from Teresa's face, spins it 180 degrees, and throws it straight back into the attacker's chest -- all in less than a second.

Behind him, someone COCKS their gun. Antony spins around and SHOOTS HIM as he's levelling it. The man dies instantly.

TERESA

Watch out!

Antony turns back around, but not in time to avoid getting PUNCHED square in the jaw by a muscle-bound lumberjack. As he falls to his knees, another man rushes in and SEIZES HIM from behind, throwing Antony's pistols to the ground.

EXT. BACKSIDE OF BUILDING - NIGHT

A breeze blows up the covering on the cart that Antony had left there earlier, exposing: large boxes of DYNAMITE, stacked by the dozens. A fuse runs out of the cart. About ten feet away, sparks work their way up the fuse, getting closer -

EXT. MEGIDDO VALLEY - NIGHT

LUMBERJACK

Ya can't fight us all.

ANTONY

You're right.

BOOOM -- The building behind the crowd is BLOWN OFF OF THE FACE OF THE EARTH, launching about half of the townsfolk into the air.

Antony tackles Teresa to the ground to protect her from the hundreds of wooden missiles that rocket through the air overhead.

One of the wooden projectiles IMPALES the lumberjack straight through the chest. Pieces of building and people rain down as the explosion concludes.

Seizing the moment of chaos, Antony helps Teresa up and they make a beeline for Ernie, who is more than eager to be gone.

The remaining townsfolk shoot at them and hurl their pitchforks and wooden stakes, but Antony spins in every direction, delivering a constant stream of death to everything with a heartbeat.

He easily spins Teresa in every which way, keeping her just an inch out of harm's way as the town attacks them, while she clutches the mysterious bag she unearthed at the Wolfowitz House.

Finally the shooting stops -- no one is left standing. He starts to help Teresa up onto Ernie, but then he freezes, and we see why:

BARNABAS and his posse have come back from the Wolfowitz House. They stand at the other end of the street, which shimmers and flickers from the heat of the flames. Antony finishes getting Teresa onto the saddle.

ANTONY (CONT'D)

Go. I'll find you.

TERESA

But--

But Antony SLAPS Ernie on the rear, sending him bounding away from town and into the forest.

He quickly reloads both of his pistols, points them 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 then reloads each gun.

Barnabas' men at the other end of the street keep their guns trained on him, looking at each other, confused. Antony approaches them.

The street is now a war-zone, covered in bodies and burning debris, which melts the snow around it. A part of the building's porch lies on its side in the street, smoldering.

BARNABAS

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

Antony points to the dead all around them

ANTONY

I suppose they were believers?

BARNABAS

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

ANTONY

God's will? Or yours? You even know the difference anymore?

BARNABAS

There is none. Now put the guns down. There's ten of us and one of you. This isn't going to end well.

ANTONY

Right.

On the word "right," five of Barnabas' men DROP DEAD with lines of blood running from the tops of their heads -- *the bullets that Antony fired from his right-hand gun into the air have come back down*. In the confusion, Antony dives behind the chunk of porch that smolders next to him.

BARNABAS

RUN!!

The remaining five men dive in every direction as SPLAT SPLAT SPLAT SPLAT SPLAT -- the bullets from Antony's left-hand gun slam into the ground exactly where they were seconds ago.

ANTONY

--and, the left. And now, both.

Antony steps back out into the open and unloads hell on the other five men as they get back up. Two of them are killed instantly, but one gets a good shot in, hitting Antony in the side - a flesh wound. He buckles but immediately returns a bullet of his own -- *not* a flesh wound.

One of the remaining two men fires and clips Antony's leg. He collapses to his knees, where, looking straight down at the ground, he fires from each gun simultaneously, killing the final two men. Now it's just him on his knees in front of Barnabas. Antony points both guns at him.

BARNABAS

You wouldn't kill a priest, would you?

ANTONY

You're no priest.

He PULLS THE TRIGGERS -- and the hammers on both guns fall on empty chambers.

BARNABAS

(chuckles)

You're right; I'm not.

Barnabas reaches behind his back and produces a gun. He cocks it and levels it.

Antony's eyes go wide as **BAM** -- Barnabas falls to his knees. Behind him stands TERESA, holding a smoking gun in one hand.

Barnabas, not quite dead, falls into Antony, who catches him and lays him down in the snow. 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, still lying on the ground, is speaking in Olivier's voice.

OLIVIER

I'm immortal, surely you know this.
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 several wrinkles form across his face, showing what the *real* Barnabas must have looked like. He speaks in a softer, kinder voice we've not heard from him before:

BARNABAS

He's gone. Thank you.

He feebly grabs Antony's arm.

BARNABAS

*The devil can only exist as long as
you allow him to. He can only roam
if he has followers. Don't leave
him any.*

And Barnabas White dies in peace.

TERESA

That was... *Olivier*...

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's clutching his axe again. After a moment he goes over to Calvin and stands over him, watching him sleep.

Finally, he raises the axe, gripping it tightly, and positions it over his head to bring it down...

But he hesitates, his resolve wavering. He looks at Abigail, then back at Calvin. After a moment, though, 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 a rifle, and steps into the surrounding high grass to take a piss.

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

Four horsemen BURST into the clearing, each with a rifle perched on their shoulder. Calvin and Abigail wake up, immediately startled by these men who all look like Grade-A hillbillies. They are unshaven, missing teeth, and wear patchy old clothes.

CALVIN
What--

The guy in front, presumably the leader, hops off of his horse.

LEADER
Hold em down, boys.

Two of the men hop off of their horses and gently but firmly place their boots on Calvin and Abigail's chests. The leader hops off of his horse and picks up Calvin's travel bag.

CALVIN

Let us go!

LEADER

If he talks again, kill the girl.
Now, let's see what we got here.

He dumps everything out onto the ground and sifts through it with his foot. It's just some crummy bread and clothes.

LEADER (CONT'D)

GodDAMN it. It's a bust, boys. Not one miserable cent.

One of the other three men, ROBBER #1 (30s, scrawny), pulls out his pistol.

ROBBER #1

Hey, boss, can I...?

He gestures with his gun toward Calvin's head.

LEADER

Aw, hell, you did it last time. Let one of the other boys--

ROBBER #1

I gotta do it--

LEADER

Fine, just make it fast.

Hidden in the grass, Hadrian watches with wide eyes as Robber # 1 straddles Calvin, who struggles more than ever. Hadrian looks down at his rifle at his side, then back at the scene before him.

In the clearing, Robber #1 puts his pistol under Calvin's chin, savoring it. Abigail can be heard crying.

ROBBER #1

This is the last thing you ever gonna feel--

BAM -- The gunshot echoes through the clearing.

REVEAL: A hole has been blown through Robber #1's chest. The shock of it causes him to lurch back and fire his gun, missing Calvin by inches.

Back in the grass, Hadrian reloads his rifle. In the clearing, the leader and the other two robbers spin around in every which way nervously.

ROBBER #2

The hell was that?

LEADER

What do you *think*? Someone's out there!

The leader reaches for his pistol at his side--

BAM -- It is obliterated by another bullet before his fingers touch it. He jumps in fright, but is unharmed. A bit of blood has splattered across him.

LEADER

Ah, Jesus, I think he got me--

Robber #3 falls flat on his face, dead, with blood pooling around him. The leader checks the blood on his pants again, then looks up in realization: It's *Robber #3's* blood -- Hadrian got Robber #3 *and* the leader's gun *in one shot*.

Now truly scared, the leader tries to kick Calvin in the head, but Calvin dodges it. The leader then grabs Abigail and puts his pistol to her head.

He turns to the last man other than himself standing.

LEADER

Go take care of whoever that is.

Robber # 2 holds his hands up in protest.

LEADER

Go on! Git!

Holding a bowie knife, Robber #2 steps out into the grass.

LEADER

Whoever you are, you've got to the
count of three before this girl
dies right here.

From the grass, Robber #2 SCREAMS out, then stumbles back
into the clearing. He takes a few steps, then falls on his
face. The robber's own knife sticks out of his back.

LEADER (CONT'D)

... One... TWO--

HADRIAN (O.S.)

--Three.

The leader whirls around in time to see Hadrian CRACK him
across the face with the butt of his rifle. He goes down,
immediately unconscious. Abigail falls with him.

Hadrian sets down his weapon and tries to help Abigail up,
but she's just as afraid of him as she is of the robbers. She
crawls away from him, toward Calvin, who is getting up.

CALVIN

Thank you.

HADRIAN

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

CALVIN

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

HADRIAN

(startled)
You've met?

CALVIN

Only 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 robbers)

HADRIAN (CONT'D)

It doesn't take much effort to kill a man.

CALVIN

No, but for all the things he can do, I don't think he can kill or hurt anybody. That's... why he sent these men. And a hundred others over the years.

Hadrian looks at the ground, ashamed.

HADRIAN

And me.

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

CALVIN

So he tried to turn you on me?

HADRIAN

Yeah. 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 ever be a threat to him?

Calvin thinks for a moment, then:

CALVIN

I want to show you something.

INT. TAVERN - NIGHT

Antony's side is being sewn up. A knife cuts the thread, then a hand pulls his shirt back down. From further back we see that Teresa has Antony laid across the bar as she stitches him back up. Basil and Ruth stand off to the side.

ANTONY

That *hurts*.

TERESA

Well, dying would have hurt more.

ANTONY

...Thank you. Now how about we take
a look at what's in the bag?

Teresa nods and brings 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 one of the robbers' pistols at him. He looks uncomfortable.

HADRIAN

Calvin, this ain't right. This
thing's loaded.

CALVIN

(smiles sardonically)

"This ain't right?" You planned to
kill me and now "This ain't right?"
Pull the trigger, Hadrian. Watch
what happens.

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. Then 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

Now. Shoot this rock.

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

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

CALVIN

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.

CALVIN (CONT'D)

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. Everything I've ever tried I succeeded at.

HADRIAN

What are you getting at?

CALVIN

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

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

HADRIAN

You think... you actually think that... Jesus is your long-lost brother--

(more laughter)

Hey, I'm President Grant, nice to meet ya.

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

Oh.

INT. TAVERN - NIGHT

Teresa reaches into the bag -- everyone's holding their breath -- and pulls out ... A Bible. Confused, she opens the bag further -- nothing else is in there. Disappointed, everyone stares at the Bible.

RUTH

Maybe you should open it.

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

Teresa pauses.

ANTONY

You know him?

TERESA

He was my reverend. And then, last week, he hanged himself.

ANTONY

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

Teresa turns to the first page, only to find a very 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.

ANTONY (CONT'D)

It's addressed to *you*.

TERESA

(reading)

"Dear Teresa, if you're reading this, then he's gotten to you as well and you're probably looking for him to undo whatever deal he made with you. I don't know what that may be, but he promised me he would bring a new, young leader to our church."

(stops reading)

Well, he came through on that promise. We did get a young new priest. He came to replace Howe after he killed himself.

(continues reading)

TERESA (CONT'D)

"In exchange, I helped him with his work here in Megiddo Valley, and for that I will never forgive myself. If you're still looking for him, he was on his way to Gehenna. Your Reverend, William Howe. PS - The Wolfowitzes are still out there. Watch out for them."

(no longer reading)

And that's it -- Antony?

Antony is wide-eyed and pale, no longer the deadly killing machine we've seen so far. Basil and Ruth rush over to him.

BASIL

Antony, 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 does everywhere.
Brings out our true nature.

EXT. MEGIDDO VALLEY - DAY

Hadrian, Calvin, and Abigail come riding into town on two of the robbers' horses. Abigail rides behind Calvin.

They stop in shock as they get their first look at Main Street. The building that Antony blew up still smolders. The bloodstained street is covered in bodies. Vultures pick at them, having a feast.

CALVIN

Olivier'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 that he's in a ghost town.

HADRIAN

TERESA!!!

No response other than his own voice echoing off of the mountains.

HADRIAN

TERESA!!!

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

CALVIN

Calvin, I think we need to--

HADRIAN

Get off!

They are interrupted by the sound of a gun COCKING.

VOICE (O.S.)

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

Calvin and Hadrian look around to the different empty storefronts and houses, not sure where the voice is coming from.

CALVIN

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

VOICE (O.S.)

What for?

ABIGAIL

She's my mom.

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

BASIL

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

CALVIN

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

BASIL

South. To Gehenna.

Just like Antony, Calvin's eyes go wide.

EXT. MEGIDDO VALLEY - DAY

Calvin and Hadrian pack their horses up for their trip to Gehenna. They are outside the tavern, where Basil and Ruth stand in the doorway. Ruth goes to Abigail and kneels to her level.

RUTH

Don't you want to stay with us?
It's going to be dangerous.

ABIGAIL

No. My mom needs me.

She effortlessly pulls herself onto Calvin's horse.

ABIGAIL

(to Calvin & Hadrian)
You coming?

EXT. FOREST - DAY

Antony has stopped to collect water from a tiny creek. As he bends down, a necklace with a cross on it slips out of his shirt. Teresa notices.

TERESA

What's with the cross? It doesn't seem like you and God are exactly on speaking terms.

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

ANTONY

No, I'm fine with God. It's the people who speak for him who I have a problem with. You could get away with murder as long as it's "God's will."

A moment for Teresa to take this in.

ANTONY (CONT'D)

But let's flip the coin over. Olivier. Why are you chasing him?

TERESA

Not much to it. He told me I'd meet a wealthy man who'd fall in love with me, die, and leave me with everything I ever needed. I figured it would be an old man with one foot in the grave anyway. I was wrong.

ANTONY

And let me guess: He got the prophecy backwards. This rich guy didn't fall in love with you; you fell in love with *him*.

Teresa is shaken by this -- *he's right*.

TERESA

And what about you? What did he do to you to make you spend *nine years* going after him? That's a long time to do anything.

For a moment, Antony is silent. Then:

EXT. FOOTHILLS - DAY

Calvin and Hadrian continue to ride through the forest. Abigail is asleep behind Calvin.

HADRIAN

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

Calvin looks over to Hadrian, just as unwilling to talk about it as Antony. Then:

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

Teresa and Antony are riding again, descending from the mountains and into the desert.

ANTONY

Until I started looking for Olivier I'd never been more'n 50 miles away from Gehenna. I grew up there. When I was 17 I fell in love with one of the whores at the brothel. She never paid much attention to me, just saw me as a potential customer. When I started working at the sawmill I used damn near all my money to buy her out for the night--

TERESA

(chuckles)

One way to get your dream girl, I guess--

ANTONY

-- But I never touched her. I'd just spend time with her so I wouldn't have to think about all the other men puttin' their hands on her. Pretty soon, though, she decided if she's makin' money from me, she may as well earn it.

ANTONY (CONT'D)

I guess I didn't really have it in me to stop her. After a few months of that, she stopped makin' me pay her and she'd just come over. Then my mother found out about it and told me she wouldn't have me sleeping with a whore. So I married the girl and we got our own place. A few years later, things aren't going well anymore. One night we were arguing and she kicked me out. That's the night I met Olivier. He did a little trick... then told me that my wife was cheating on me. He gave me two guns --

(pulls one of the guns
from its holster as he
rides)

-- *these*, and told me to be at the church at midnight the next day to find the man who had turned my wife back into a whore. Now, when--

EXT. FOREST - DAY

Calvin and Hadrian ride through the thick forest.

CALVIN

-- When I started work in Gehenna, there was this one woman in particular who came to every service... wearing clothes that a woman wears for one thing, and that thing was not church. She'd always stay last and talk with me after everyone else had left. It didn't take me long to figure out why she was really there -- and it wasn't me. Somehow she discovered I had money, though I hardly used any of it. So, one night--

INT. CHURCH - NIGHT - FLASHBACK

The opening scene from Calvin's POV:

CALVIN (V.O.)

-- The whole town started tearing itself apart, and I'm sure Olivier had been at work on everyone for weeks. So while the town burned I hid in the church like a coward. And then *she* showed up, and before I could stop her, she grabbed me and gave me the first and best kiss of my entire life.

The door is BLASTED OPEN, and there stands Antony.

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

But her husband had followed her, and something about him wasn't right. Of course, any man finding his wife like that would be upset, ...but there was something else about him... something *off*.

Antony walks down the aisle, guns drawn, eyes blazing.

CALVIN (V.O.)

...he meant to shoot *me*, but his wife...

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

EXT. DESERT - EVENING - BACK TO PRESENT

Antony holds the ring with the blood still on it. 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. I've lost track of how many people I've killed since... but she was my first. That's why I've spent nine years looking for Olivier.

TERESA

I don't think you can kill him--

ANTONY

Maybe not, but I *can* save the man
you love, and I'll do everything in
my power to stop him from being
killed. No matter what.

Irony.

EXT. FOREST - NIGHT

Calvin, Hadrian, and Abigail have made camp in a small clearing next to the path. They've made a campfire, where Hadrian has a pot of beans going. Abigail's eyes are somewhat glazed over from all that she's seen 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 when I ate
dinner with you and your mom-

This earns him the stink-eye from Hadrian, and Abigail goes silent at the mention of her mom. Tears well up in her eyes and run down her cheeks. Calvin comes over to comfort her.

CALVIN

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 back up and backs away.

CALVIN
What, what's wrong??

HADRIAN
There's a snake! Everyone stay
back!

Abigail takes a look, unafraid.

ABIGAIL
It's not even a rattler.

HADRIAN
We don't know what it is--

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, aren't
you?

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, even smaller than the last, has crawled
between Calvin's feet. He jumps up and runs into the night
screaming.

HADRIAN
HA!

Abigail and Hadrian watch Calvin go, then share a look.
Finally, they both burst out laughing.

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.)
Aaaaabiiigaaaill.....

Abigail moans in her sleep.

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

Abigail comes out of her sleep and looks around -- OLIVIER'S face looms over her, lit by the fire. Abigail gasps.

OLIVIER (CONT'D)
Shhh.. Shhh. You mustn't scream;
that would spoil everything. Now,
we must 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! You see, 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*,
her loving daughter, alone, then
you'll get to go home with your
mother.

Abigail gets up.

OLIVIER
Now follow me.

Olivier leads Abigail into the woods.

EXT. CREEPY FOREST - NIGHT

Olivier glides through the forest, while Abigail falls further and further behind, stumbling and tripping on the underbrush.

ABIGAIL

... wait... I can't keep up...

Abigail stops, realizing that she is now completely alone. In the woods. At night. Somewhere in the dark, a wolf howls.

EXT. FOREST - MORNING

Calvin wakes up and looks around groggily, and then he realizes that they are now minus one Abigail. He springs into action, shaking Hadrian.

CALVIN

Hadrian, wake up!

(nothing from Hadrian)

Wake up! Abigail's gone!

Hadrian opens his eyes.

HADRIAN

She what?

CALVIN

Hadrian, look around.

Hadrian does so.

HADRIAN

Oh. Damn.

CALVIN

Yes. Damn. Now what do we do?

HADRIAN

We have to find her.

CALVIN

What about Gehenna?

HADRIAN

We split up?

CALVIN

I think this is Olivier's doing.

HADRIAN

Why?

CALVIN

Because he was here last night.

Calvin points to the ground, where Abigail's tiny footprints can be seen leading into the forest ...alongside a pair of large footprints. Hadrian sighs and hangs his head.

HADRIAN

You continue on and look for
Teresa. I'll look for Abigail.

Hadrian looks into the foreboding forest.

CALVIN

Are you sure?

HADRIAN

Teresa needs you more than me. I'll
find Abigail.

They part.

CALVIN

Hadrian?

Hadrian looks up.

CALVIN (CONT'D)

You're a good man.

Hadrian opens his mouth to argue, then stops. They go their separate ways, Calvin on a horse; Hadrian into the woods.

EXT. COUNTRY ROAD - DAY

Abigail sits by the side of a dirt road, dirty, hungry, and crying. In the distance comes the sound of hooves thundering toward her. Anxious, Abigail stands up, looking to see what's coming.

Around the corner comes a horrifying sight: A carriage being pulled by underfed horses. As the carriage passes her, a female voice from inside calls out:

WOMAN (O.S.)

HALT!!

Someone inside cracks a WHIP on the horses, who whinny and stop. From inside the carriage comes a shuffling, then the door handle turns...

The door opens, and a HAGGARD OLD WOMAN with missing teeth and a crusted-over eye leans out.

WOMAN (CONT'D)

Hel-LO there, you precious thing,
you! What's your name?

Abigail only looks up in terror. Behind the woman, a BIG MAN with a greasy moustache emerges and approaches Abigail.

WOMAN (CONT'D)

Well, that's okay. You may call me
Frau *Wolfowitz*. And this is my
husband, *Herr Wolfowitz*.

EXT. DESERT - DAY

Antony stares intently into the distance with a brass pocket telescope. Behind him, Teresa gathers their things up for another day of riding. She has several cuts and bruises from the battle at Megiddo Valley.

ANTONY

We need to hurry today.

TERESA

We still have two more days--

ANTONY

It's not that; we're being
followed.

ANTONY'S POV: Through the pocket telescope, we see a tiny speck in the distance riding toward us -- it's too far away for Antony to recognize him as Calvin, though.

He snaps the pocket telescope shut, leaps onto Ernie, helps Teresa up, and they're off.

EXT. WOODS - DAY

Hadrian runs through the woods, exhausted, but unstoppable.

HADRIAN
 ABBBIGAAIIL!!! *Abigail!!!*

He stops, catching his breath, then resumes his search--

HADRIAN
Abbiiggaill--

About a hundred feet ahead, a man sits on a bench in the middle of the forest, facing away from us. Hadrian freezes.

HADRIAN
 H--hello?

The man doesn't move. Hadrian cautiously approaches, pulling his axe from behind him.

HADRIAN
 Excuse me, uhh... mister...

But the man on the bench still doesn't move. Hadrian is now a few feet behind him. He works his way around the bench.

HADRIAN
 Uh, hey, my name is Hadrian. I'm
 looking for a girl. She's--

Hadrian has come far enough around the bench to see the man:

He's 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 are remnants of a bird's nest in his lap.

Hadrian, brave as he is, collapses as all the air leaves his body. The man continues to stare pleasantly.

Hadrian gets back up and turns away --

Ahead, a family of four stands in the distance, frozen, their marble eyes reflecting eerily in the light. Mom, pop, little bro and little sis, all holding hands forever. Another fine piece of taxidermy.

HADRIAN
Jesus God *hell...*

He passes the family, who seem to be posing for a morbid family photo. Past that is a line of schoolchildren, all holding hands like ducks in a row, their eyes all marbles.

HADRIAN
(to himself)
Abigail...

He checks to make sure none of them are her, then moves on, passing more and more of Megiddo Valley's lost families.

He enters a clearing that's been made up to look like an idyllic park setting, reminiscent of *A Sunday Afternoon on the Island of La Grande Jatte*, with families posed to look like they're picnicking, playing with a ball, strolling--

But past the clearing is what stops him. Through the trees Hadrian sees the massive skeleton of a WOOLLY MAMMOTH, its tusks jutting into the sky.

Before the mammoth, the trees part, creating a path. There is a bridge over a small river. In the river is a junk boat. Along the bridge and behind it, the path is lined by UNION SOLDIERS, all dead, all frozen at attention.

Hadrian crosses the bridge, passing the stuffed union soldiers, then comes to where the trees part, revealing a huge--

EXT. TAR PIT - DAY

Bubbles lazily rise and pop in the tar. A pier stretches out over the tar, as if it were a lake.

Before the tar, though, is a cage, packed with about a dozen scared, dirty PEOPLE. Hadrian doesn't hesitate -- he runs over to them. Behind the cage, by the tar pit, is a worn-down shack.

HADRIAN

What the hell is this?

MAN

They make us watch.

He gestures over to the shack, where a bloody table is in front. Several different blades and saws lay across it, along with a box of marbles. A giant meat hook hangs over it.

HADRIAN

I'm going to get you out of here.

He unholsters the pistol he took from the robbers and points it at the lock.

HADRIAN

Stand back.

YOUNG WOMAN

No! They'll hear you!

HADRIAN

Who?

FRAU WOLFOWITZ (O.S.)

We will.

Standing on the pier is Frau Wolfowitz. She has Abigail. Her fingers are locked around her hair. Frau Wolfowitz's eyes have that same dark look as Barnabas.

HADRIAN

Abigail, don't move!

He takes aim with the pistol--

CRACK -- it is YANKED out of his hand by bullwhip... held by Herr Wolfowitz, who stands at the front door of the shack. The gun PLOPS into the mud between them. Herr Wolfowitz looks just as... *off* as his wife.

HADRIAN

(to Herr Wolfowitz)

Olivier, I know you can hear me.

We're coming for you.

A moment of still silence, then the Wolfowitzes *shift*:

FRAU WOLFOWITZ

(in the voice of Olivier)

You let me down, Hadrian. You let Calvin get to you. Now people get hurt.

As Frau Wolfowitz / Olivier talks, Herr Wolfowitz sneaks closer and closer to the gun in the mud.

FRAU WOLFOWITZ

(still as Olivier)

That is, unless you walk away from all of this. You can even take Abigail.

Frau Wolfowitz loosens her grip on Abigail, allowing her to step forward. Hadrian looks between her, her husband, and the cage, then three things happen at once:

Herr Wolfowitz LUNGES to the ground for the gun. Hadrian SWINGS his axe at the lock on the cage, but it doesn't bust -- it's only damaged. The people inside immediately begin to work on it, trying to free it.

And lastly, Frau Wolfowitz SHOVES Abigail onto a wooden plank in the tar. Abigail SCREAMS. The plank begins to sink, taking her down with it. Frau Wolfowitz then runs down the pier toward the men.

Before Herr Wolfowitz can raise the gun, Hadrian KICKS him square in the face, breaking his nose and sending him sprawling back.

Abigail screams. The tar has come up to her knees. She's starting to sink faster. Hadrian turns toward the pier, but Frau Wolfowitz has reached him -- she leaps onto his back and immediately sinks her rotting teeth into his neck. He screams in pain.

Meanwhile, Herr Wolfowitz has gotten the gun back. He tries to take aim, but it's hard to get a clear shot with his wife on Hadrian's back.

ABIGAIL

I'm sinking!!

The tar is up to her waist.

Hadrian spins around, trying to get Frau Wolfowitz off of his back--

He sees the meat hook over the table and goes for it.

Frau Wolfowitz tries to get off of him, but he holds her tight as he SLAMS his back against the hook. She gurgles blood.

FRAU WOLFOWITZ

I think I'm going to sneeze...

But instead, she dies. As Hadrian steps away from her, she swings in the wind from the hook, which has gone straight into her back.

HERR WOLFOWITZ

Before you die, I want you to know
you didn't save *anybody*.

Herr Wolfowitz has the gun trained directly at Hadrian's head.

ABIGAIL

No! Noo! NOO!!

The tar is up to her chest. There's little that can be done at this point.

Herr Wolfowitz cocks the gun--

CRACK -- It is snagged out of his hand by his own whip, which is held by the man from the cage -- *they've all gotten out*. He throws the busted lock into the mud at Wolfowitz' feet.

Hadrian seizes his opportunity -- while Wolfowitz is distracted, Hadrian bolts toward the pier, toward Abigail, who is almost completely gone.

Wolfowitz whirls and FIRES, missing Hadrian by inches. Hadrian ducks, but continues to run. Wolfowitz fires five more times, then CLICK -- he's out.

He turns around and faces the people he's kept locked up. They've all taken the knives and saws from his table and hold them. They approach him.

Over at the pier, Hadrian reaches for Abigail, but he comes short by an inch. Only her head and arms remain.

HERR WOLFOWITZ'S POV: His now-freed victims close in around him.

BACK ON HADRIAN: Wolfowitz screams in falsetto as his life ends.

HADRIAN
Abigail REACH!!!

ABIGAIL
I can't!

HADRIAN
Yes you can!

She tries harder. The tar pulls on her arms, sucking her down--
Their fingers BRUSH -- just another inch...

He's GOT HER. He pulls, but she barely moves. He grabs her other arm -- that helps, but it's not enough--

Another hand grabs onto her. Then another. The people from the cage have all arrived, and in unison, they save Abigail's life. They all collapse onto the pier.

Hadrian can't help it -- he holds Abigail to his chest, rocking her.

ABIGAIL
I'm sorry... I'm sorry I slowed you down...

HADRIAN
Shhh... shh... It's okay... it's okay ...we're gonna go find your mom...

ABIGAIL
How?

HADRIAN
Don't you worry about that.

SERIES OF SHOTS: EVERYONE TRAVELLING TOWARD GEHENNA

-- Hadrian and Abigail board the junk boat on the river he crossed. Abigail has been cleaned up. The people he rescued help push the boat into the water. As the current grabs them, Hadrian and Abigail wave bye to them all.

-- Antony and Teresa ride at break-neck speed through awe-inspiring desert country, past incredible rock formations.

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

-- Hadrian and Abigail navigate the junk boat through a canyon. Hadrian struggles to keep the thing right-side-up as they go through rapids; Abigail is having a blast.

EXT. GEHENNA VALLEY - EVENING

Antony and Teresa top a hill. On the other side, sprawled beneath them is a valley. On the other side of the valley is a river. And on the other side of the river, *Gehenna*.

TERESA

We're *here!* With a day to spare!

Antony doesn't move.

TERESA (CONT'D)

Well come on! Let's go!

ANTONY

We're not going til tomorrow.

TERESA

But we need to--

ANTONY

We're not going in there at night.

Teresa looks at him long and hard.

TERESA

You're scared, aren't you? You're actually scared.

ANTONY
You're damned right.

EXT. GEHENNA VALLEY - EARLY MORNING

Teresa's sleeps. Thunder rumbles unhappily in the distance. Antony leans down and strokes her hair, waking her up. As she wakes up and looks up at him, she is truly beautiful.

TERESA
(groggy)
Is it time to go?

Antony nods.

ANTONY
No matter what happens today, I
want you to know you will never--

-- Something THUNDERS past them on the road. They both sit up straight.

ANTONY
What was that?

Teresa squints in the morning light at the figure on the horse as it diminishes into the distance.

TERESA
That was him.

ANTONY
What?

TERESA
That was the man we're trying to
save... *he's been following us!!*

ANTONY
Now you don't know that--

Teresa leaps up and tries to jump up on the horse.

TERESA
He's going to *Gehenna* ... *We have
to stop him!*

Antony and Teresa leap onto the horse and gallop off after Calvin.

EXT. RIVER SHORE - DAY

Calvin rides furiously. He tops a hill and is now on the river shore. He freezes as he sees a tiny boat on the beach. And in that boat stands OLIVIER, who smiles broadly.

OLIVIER

It's time to go back, Calvin.

Calvin hops off of his horse and approaches him.

CALVIN

What the hell are you?

OLIVIER

Calvin, you're a man of the cloth.
You ought to know.

CALVIN

No. I don't. Now answer me
honestly: *Who are you?*

For a fraction of a second, Olivier looks uncertain of himself. He covers it quickly and gestures into the boat.

OLIVIER

Only one way to find out.

In the distance, thunder rumbles as a storm front moves in across the desert.

EXT. RIVER SHORE - DAY

Antony and Teresa look at the tracks in the mud. Calvin's abandoned horse wanders around aimlessly.

TERESA

He was just here.

ANTONY

Look.

On the far side of the river, the rowboat glides across the water. Olivier stands and seems to have no trouble keeping his balance. He smiles, locking eyes with Teresa.

TERESA

He's got him... he's got him...
it's over... after all of that...
it's over...

ANTONY

No it isn't.

He GRABS Teresa, jumps back on Ernie with her--

ANTONY (CONT'D)

Hang on!!

-- and sends Ernie running full-speed into the water.

EXT. RIVER - DAY

The junk boat rocks violently as the storm kicks up waves.

ABIGAIL

Look!

Off in the distance, the ruins of Gehenna can be seen on the left shore.

HADRIAN

We're here...

EXT. BEACH ON GEHENNA SIDE OF THE RIVER - DAY

Teresa and Antony hang on for dear life as Ernie struggles to get across the deepest part of the river. They're up to their necks in the water--

ANTONY

Come on, Ernie, *COME ON*--

They reach the other side and finally emerge onto dry land.

They collapse off of Ernie, who also lays down, exhausted. Teresa looks around frantically.

TERESA

They're gone... they're GONE...

ANTONY

Oh, I think that we'll have no trouble finding them... He wants us here...

EXT. GEHENNA - DAY

Thunder lights up the bloodstained **GEHENNA** sign from the opening shot as Olivier and Calvin walk past it. We move up to reveal what's become of the town:

It's a ghost town, and has been for a while. Olivier walks down Main Street, whistling, but Calvin can only stare. Skeletons lie on the sidewalk. 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.

And, finally, they reach the church at the end of the street. It's faded and worn, but still standing.

OLIVIER

Ahh. Home sweet home, eh?

He chuckles to himself as he goes inside. Calvin follows.

INT. CHURCH - DAY

Olivier and Calvin enter the dark, rotting church. They walk up the middle aisle.

OLIVIER

Welcome to my church. Have a seat; the service is about to begin.

Calvin does, and Olivier goes to the front altar.

OLIVIER (CONT'D)

So tell me: Why exactly did you abandon your new flock and ride all this way to find me?

CALVIN

(chuckles)
Like you don't know.

Olivier cocks his head.

CALVIN

I wanted to make sure that nothing happened to Teresa.

OLIVIER

And why is that?

CALVIN

I ...care for her.

OLIVIER

"Care for her?" -- Stop fooling yourself, Calvin -- you love her, and we both know it. Am I right?

Calvin glares at Olivier, not wanting to answer, but he reluctantly nods, embarrassed.

OLIVIER (CONT'D)

Kind of fast for someone who's known her one whole day, wouldn't you say? Well let me tell you a little bit about your precious soulmate. You were fated to knock on Teresa's door from the moment you were born; that's one of the many things I know about you. I met Teresa the night before you arrived in Prosperity.

CALVIN

What?

OLIVIER

Teresa made an arrangement with me so that she would meet a man who would helplessly fall in love with her, and five days later, he would die and she would inherit his fortune.

CALVIN

So... the whole time...

OLIVIER

You were just a means of income.

CALVIN

That's a lie.

OLIVIER

You think she rode all this way to save you? Calvin, *Teresa wants you to die.*

A moment of thunderstruck silence as he takes this in.

CALVIN

Why are you scared of me?

OLIVIER

Scared of you?

CALVIN

You've spent the last fifteen years trying to kill me. And I think I know why.

OLIVIER

(amused)

And why is that?

Calvin takes a deep breath.

CALVIN

I think... I might be the closest thing there is... too...

Calvin struggles for words. He points up. Olivier BURSTS into laughter.

OLIVIER

What? An angel? The second coming? No, Calvin. You are the *furthest* thing from it. The *closest* thing to an angel is a man named Antony, though he doesn't know it. He's actually only half-angel. Interesting how he spends his life struggling, while *you*, on the other hand, couldn't stub your toe if you tried.

Calvin begins to look sick.

OLIVIER

I *invented* lust. I suppose it was only a matter of time before it would be used against me.

CALVIN

No... no... no...

OLIVIER

Your mother was... beautiful... *angelic*. I wasn't even upset when I found out about you. The only act of kindness I've ever shown in my entire fucking life was to not kill you in the womb... and then He repays me by turning you into a goddamned *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 protected by my own blood. But only from humans. Not from angels. Not even from half-angels. Not from the man who almost killed you here nine years ago. That was Antony. I brought him and Teresa together, and they're on their way.

The floorboards outside creak. A gun cocks.

OLIVIER

In fact, I think I hear them now.

EXT. BEACH ON GEHENNA SIDE OF THE RIVER - DAY

Hadrian pulls the junk boat onto shore. Thunder cracks overhead.

HADRIAN

Just wait here! I'll be back!

Hadrian takes off down the beach after them. Abigail watches him for a few seconds, then hops off of the boat and follows him.

INT. CHURCH - DAY

Teresa enters the church. Olivier slinks back into the shadows, out of sight. Teresa doesn't see him.

TERESA

Calvin!!

Calvin faces her with hate in his eyes.

CALVIN

I want you to look me in the eye
when I die.

TERESA

What?

And then Antony enters. He and Calvin lock eyes, and it all comes crashing back in a series of FLASHES:

INT. CHURCH - NIGHT - FLASHBACK

-- Antony's wife kisses Calvin fiercely.

-- Antony's wife LEAPS in front of Calvin as Antony shoots.

-- Antony's wife dies in his arms, staining his ring with her blood.

INT. CHURCH - DAY

Calvin stands in the exact same spot where it all happened.

ANTONY

You...

CALVIN

Yes. Me.

Antony pulls out his guns. Teresa grabs him.

TERESA

Antony, what--

But Antony THROWS her aside, into a wall, where she collapses, dazed. He walks up the aisle with his guns drawn, just as he did last time. Only, this time, Calvin doesn't run. He holds his ground, looking Antony right in the eye.

ANTONY

Aren't you going to run, salesman?

CALVIN

No. Not this time.

Off to the side, Hadrian enters through a side door. His eyes go wide.

Teresa wakes up, her nose bleeding. She tries to cry out, but can't. Olivier crouches down next to her

OLIVIER

You made this all happen, you know.
It's the fifth day and everything
is coming true, just as you
wished...

Back at the altar:

ANTONY

You killed my wife.

CALVIN

Yes. I did. So kill me.

Even in his hate, Antony is thrown off.

ANTONY

You really don't care, do you?

CALVIN

No.

Antony looks at him long and hard. If there were a moment that he could turn back, this is it. But then his eyes harden, and:

ANTONY

I do.

He levels his gun, and as he pulls the trigger, unseen by both of them, HADRIAN leaps in front of him.

BAM - The gunshot echoes through the church as Hadrian is shot in the chest. He goes down... but also, behind him so does Calvin.

The bullet has passed through Hadrian and gone into Calvin. They both lie on the floor, bleeding and unconscious.

Olivier walks down the aisle toward them from the altar, clapping.

OLIVIER

Bravo, Antony, bravo. Your work is done.

Antony is in shock.

ANTONY

What did I do...

OLIVIER

Exactly what you were supposed to do, though I must say, Hadrian came very close to messing it all up.

Teresa crawls up the aisle toward them.

TERESA

...Hadrian...

ANTONY

You bastard.

OLIVIER

As usual, *I've* done nothing. You've done all the killing, Antony. Just like you did nine years ago... All this time, when you thought that we were going to have another meeting, did you actually think you would have revenge? On *me*? This whole time, you thought I was working through Teresa, when in fact all she did was bring everyone together. *You've* been doing my work all along, Antony, *and you always will.*

ANTONY

No I won't!

Antony cocks both guns and advances on him.

OLIVIER

That's right, shoot me with the guns that *I* gave you. It's how you solve every other problem.

ANTONY

Leave this church!

OLIVIER

Now why would I do that? I love the church. In fact, the church has turned more people from God than I could have ever hoped to.

Antony has Olivier cornered in the front of the church.

HADRIAN

(barely audible)

Don't... do it...

Teresa has reached Hadrian. She looks over to Antony. He has his gun raised squarely at Olivier's forehead. Olivier isn't moving.

OLIVIER

Go ahead.

TERESA

ANTONY, NOO!!

Trembling with rage, Antony pulls back the hammer on his gun.

OLIVIER

Do it. *It's God's will.*

And Antony's eyes go wide as, for the first time in millennia, *Olivier has said the wrong thing.*

EXT. MEGIDDO VALLEY - NIGHT - FLASHBACK

Barnabas White lies on his back, dying.

BARNABAS

The devil can only exist as long as you allow him to.

INT. GEHENNA CHURCH - DAY - RETURN TO PRESENT

For the first time, Olivier looks frightened.

OLIVIER

Do it, Antony.

ANTONY

No.

And he THROWS down both of his guns to Olivier's feet. The last shred of control he had over anyone is gone.

OLIVIER

No, NO, NO!!

His clothes burst into flame, piece by piece. First his boots, then his pants, then his shirt. Then the room is bathed in light as Olivier catches fire, but it's not a natural one.

OLIVIER (CONT'D)

(as FRAU WOLFOWITZ)

...I think I'm going to sneeze...

(as BARNABAS WHITE)

Don't leave him any.

(as REVEREND HOWE)

Tell Teresa to go to the Wolfowitz House.

(as ANTONY'S WIFE)

...I love you...

The flames grow brighter and brighter until it becomes blindingly hot. Antony throws his hands up to shield himself from the light and heat. He sees his ring finger in front of his eyes, and watches as the heat boils his wife's blood off of his ring. It's clean now.

Then with a POP -- it's over. Nothing of Olivier remains. All is silent for a second, then Antony falls to his knees.

Teresa crawls to Hadrian, who is dying.

TERESA

Hadrian... can you hear me?

HADRIAN

There never was... a deal... He made it up...

TERESA

I know...

HADRIAN

Calvin... loves you...

TERESA

Calvin's dead... the prophecy came true...

HADRIAN

No he isn't. I saved him. But it's still coming true -- I love you, Teresa... I'm the man who dies on the fifth day...

TERESA

Now, you're *wrong*... he said that the man who dies would bring me everything that I need...

HADRIAN

And I did...

Feebly, he points to the front door of the church, where ABIGAIL has arrived.

ABIGAIL

... Mom?

TERESA

Abigail!

Abigail runs down the aisle to Teresa, who scoops her up and holds her tightly.

TERESA (CONT'D)

I promise I won't leave you again.

(to Hadrian)

Thank you... Thank you...

He dies in peace. As he dies, Calvin's eyes open. Teresa goes to him. He tries to sit up, but collapses back to the floor. He opens his mouth to talk, but can only croak.

TERESA

Shh. Don't move.

CALVIN

(laughs faintly)

So this is pain?

Teresa looks down at his chest, which is matted in blood. The bullet has punched through his shirt and chest, right over his heart. The wound is fatal.

TERESA

Yes... this is pain.

CALVIN

It's... not so bad...

ABIGAIL

Calvin?

CALVIN

Hey there Abigail. You be a good girl now, okay?

His eyes flutter shut. He's fading fast.

CALVIN

Bye, Teresa. Sure wish... we'd met sooner.

TERESA

Goodbye, Calvin.

She leans down and kisses Calvin goodbye--

As soon as their lips touch, DAZZLING LIGHT pours through the windows as meteors streak across the sky, flickering and illuminating the storm clouds from above, just like they did when she kissed Olivier.

As she pulls away, Calvin takes in a deep breath and SITS UP, his eyes wide in shock. He reaches down at his wound--

It's GONE. He grabs Teresa by the shoulders. With strength.

CALVIN

Olivier's gone...

(he turns toward the door)

Where's Antony?

But Antony is also gone. Confused, Teresa and Abigail run down the aisle and out the door. Calvin gets up to follow. He doesn't have the slightest sign of injury. He stops at the font of Holy Water by front door, dips his finger in, and blesses himself. As he finishes:

OLIVIER (V.O.)
Not bad, kid.

It's coming from DIRECTLY BEHIND HIM. Calvin SPINS around - and there's nothing. The church is empty.

ON CALVIN: He's confused ... but at peace.

EXT. CHURCH - DAY - CONTINUOUS

Antony takes his bag off of Ernie and gets ready to go. It's beginning to rain.

TERESA (CONT'D)
Where are you going?

ANTONY
Goodbye, Teresa. Be good to Calvin.
Be good to your daughter. Be good
to yourself.

He kisses her on the forehead and walks away. Calvin comes out of the church.

ABIGAIL
Who was that?

Beat.

TERESA
That was an angel, honey.

CALVIN
We should go.

ABIGAIL
Where are we going?

TERESA
Home.

As Teresa, Abigail, and Calvin walk down the ruined street of Gehenna, Calvin slips his hand into Teresa's and they all leave hand in hand, with Ernie at their side.

As they walk away from us, the sky begins to clear up and the sun starts to peak through the clouds. We move down to the sign that reads **Gehenna**, where the rain washes off the blood stains. After a few seconds the sign is completely clean again.

THE END