

HIGH MOON  
V 230606

Written by

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EXT. CHIRICAHUA MOUNTAINS - NIGHT

A half moon shines on the land below.

SUPER: 1866

A *HIGH SHRIEK* echoes through the canyons, inhuman.

Bloodied and breathless, a **TERRIFIED MAN** runs barefoot through the desert.

He comes to a rock formation and dives behind it, catching his breath. He crosses himself and whispers a prayer before--

*SNAP*. Something behind him. He peers around the rock, listens for anything. *SHRIEK!* Closer. The sound of rocks tumbling nearby and a **snarl**.

He runs! Twisting, turning around rocks and branches. When suddenly he comes to--

A cliff edge. He's hundreds of feet up, nothing but rocks below.

The shriek again! He looks behind him and spots something offscreen, the sound of four-legged thudding against the ground toward him. The Terrified Man makes one last cross...

*... and leaps off the cliff*. He plummets hundreds of feet to the ground and lands with a sickening smack against the rocks.

SMASH CUT TO:

EXT. ARIZONA DESERT - CAIN GANG CAMPSITE - DAY

A young man, **COOPER** (early 20's, frail) screams as he's pulled by several **GANG MEMBERS** to a fire pit in the middle of a campsite. The camp houses a **SMALL ARMY**, about 200 Confederate soldiers, many of whom stand around to watch the chaotic sight. A half-starved **PITBULL**, chained to a stake in the center of the camp, barks excitedly as a man, **AINSLEY GILES** (30s, well-meaning) attempts to calm it.

One of these gang members is **WILL FORSYTHE** (40's, dour). Will watches in grave silence as he saddles a horse nearby. Cooper is dragged to his knees at the fire pit as a gruff **SOLDIER** pulls a hot brand from the fire and drives it onto Cooper's hand! The brand is taken away, revealing a fresh "C" burned into Cooper as he's thrown to the ground.

BARNARD (O.S.)

Will!

Will turns to find BARNARD "CAPTAIN" PICKET (40's, murderous) handing him a revolver. Will reaches for it but Barnard pulls the trigger - CLICK! Will flinches at the empty gun as Barnard chuckles and hands it to him before mounting his horse. Will holsters the gun, revealing a "C" brand on his own hand. As Will mounts his horse, he catches a look from OLA DESCHEENE (early 20's, Navajo and mute, communicating in Plains Indian Sign Language).

OLA  
(signing)  
Safe.

WILL  
(signing)  
Safe.

He gives his horse a kick and follows Barnard.

INT. ARIZONA TOWN - BANK - DAY

A quiet day in a snoozy town. A single GUARD sits by a chair near a safe, nodding off. A couple BANK PATRONS chat with a BANKER as the front door opens, revealing Will and Barnard. Barnard waits by the door as Will positions himself behind the Bank Patrons until they finish and leave.

BANKER  
Next. What can do ya for today?

Will steps forward and pulls out a piece of paper.

WILL  
Withdrawal.

He unfolds the paper and slides it to the Banker. It's a WANTED POSTER, detailing the crimes of the CAIN GANG, lead by GENERAL JOHN CAIN. Theft, murder, dead or alive. Will turns the paper over, revealing a note.

"No trouble. Give money. I leave."

The Banker looks up at Will, then clocks a sinister smile from Barnard by the door. Will leans in.

WILL (CONT'D)  
(sincere)  
Please.

EXT. ARIZONA DESERT - DAY

Barnard, covered in blood, gallops through the desert, a smile on his face. Will trails behind, also bloodied.

EXT. CAIN GANG CAMPSITE - EVENING

Will and Barnard dismount.

BARNARD  
(to Ola)  
Red!!

Ola approaches as Barnard hands her the reins.

BARNARD (CONT'D)  
Get these fed.  
(to Will)  
C'mon.

Ola notices the blood on Will's hands. A grave look between them as Will follows Barnard to a large tent.

INT. CAIN GANG CAMPSITE - CAIN'S TENT - EVENING

Will and Barnard duck into the tent. There sits GENERAL JOHN CAIN (40's, charismatic and quietly dangerous). Barnard approaches with a sack of money while Will waits by the front. Cain clocks the blood on both of them as Barnard dumps out the money onto a table.

CAIN  
Trouble today?

BARNARD  
Fool Banker squealed after we left with the cash. Killed two deputies on the way out.  
(rummaging in his pocket)  
Got you a keepsake, though.

He hands Cain the WANTED poster. Cain looks over the drawing.

BARNARD (CONT'D)  
How's that for a likeness?

CAIN  
They never get the eyes right.  
(crumpling up the poster)  
Tell the men to get packing.

Barnard nods and takes his leave. Will follows, but--

CAIN (CONT'D)  
Not you, Will.

Will gets a look from Barnard, "*you're in trouble.*" Barnard exits as Cain approaches Will, giving him a look up and down.

CAIN (CONT'D)  
That's three jobs in a row you volunteered to get your hands dirty. Word is your red friend out there drew the short straw this time, so why isn't she out there?

Will shifts, uncomfortable. Cain steps closer.

CAIN (CONT'D)  
She's gonna have to learn someday. They all do.

WILL  
She's mute.

CAIN  
Hell, so are you most of the time but you get it done.

Another step closer, right in Will's face.

CAIN (CONT'D)  
If she can't work, what am I keeping her alive for?

A dark moment, Will averts his eyes.

CAIN (CONT'D)  
Next time, you're taking them with you. All of them. And they'll learn to work. Otherwise...

*A commotion outside interrupts them, along with wild barking from the pitbull. Cain listens, a smile growing on his face.*

CAIN (CONT'D)  
(walking outside)  
The prodigal son returns.

A dark look from Will. *This is bad.*

INT. ARIZONA DESERT - CAIN GANG CAMPSITE - TENT - EVENING

A pair of twins, EDDY & RICKY MCCLELLAN (early 20's, boyish), glare at each other, violence in their eyes.

EDDY  
We settle this today, brother.

RICKY  
Once and for all.

They hesitate for a moment before standing back-to-back, as tall as can be.

Eddy turns to someone OS.

EDDY  
Well?

ISABEL GILES (30's), looks up from a book and cocks an eyebrow.

ISABEL  
"Well" what?

EDDY  
Which of us is taller?

RICKY  
This is life or death, Isabel.

ISABEL  
(sighing)  
You're the same height.

They both scoff and break away.

RICKY  
Fuck's sake.

EDDY  
We need a second opinion. Where's your husband?

ISABEL  
Attending the dog, I assume.

RICKY  
Jesus, I swear that man prefers dogs to people.

ISABEL  
Can't imagine why.

Just then, Will ducks his head in the tent. The others read his worried expression.

ISABEL (CONT'D)  
Will?

WILL  
They found Archur.

EXT. CAIN GANG CAMPSITE - EVENING

A crowd has gathered at the center of the camp. Will, Isabel, Eddy, and Ricky shoulder their way through until they reach the front and join Ola. Cain stands in the center of the crowd as a commotion grows closer. Finally, the crowd parts and an exhausted man, ARCHUR MEDLOCK (30s), is tossed to the ground in front of Cain.

CAIN  
Good to see you again, Archur.

Archur takes a few breaths and looks up, a doomed expression. Meanwhile, in the crowd, Barnard holds Cooper by the neck and forces him to watch.

CAIN (CONT'D)  
Congratulations are in order. Two days? That's a record for a runaway.

ARCHUR  
Please, General--

Cain holds out a hand. He kneels down and gets face-to-face with Archur.

CAIN  
Something wrong with your accommodations? The food I been feeding you? The bed I provide?  
(off Archur's hesitation)  
Speak.

ARCHUR  
I just... wanna go home.

Cain gives him a look up and down.

CAIN  
You see that brand on your hand, son?

Archur's hand reflexes, turning the scarred tissue away from Cain.

CAIN (CONT'D)  
You know what that means? That means you're bought.  
(MORE)

CAIN (CONT'D)

That means your fool of a daddy was so eager to relieve himself of a debt that he happily unburdened himself of his idiot son. You got no home to go back to.

ARCHUR

It ain't fair.

Will notices Ola taking a small step forward before catching eyes with Will. He reads something silently about this and shakes his head. She steps back.

Cain stands.

CAIN

(to Ainsley)

Dog!!

Ainsley approaches, holding the pitbull on a chain leash.

AINSLEY

(handing the leash to  
Cain)

Please don't make him to it, sir--

But a cold look forces Ainsley back. He joins the others, Isabel wraps her hand in his. Cain looks to Archur.

CAIN

It's time to run again, Archur.

Archur looks behind him to see that the crowd has parted, allowing him to leave. He looks back to Cain. To the crowd.

ARCHUR

Please!

CAIN

(raising a gun and firing)

RUN!!

Archur scurries to his feet and sprints away from the crowd. Cain gives a whistle and releases the pitbull. It *leaps to action, on top of Archur in an instant*, its teeth sinking deep into his arm and dragging him to the ground.

Cain watches while the dog brutally tears the man to pieces. The army cheers. Will and the others turn away. *Cooper wets himself*. After a beat, Cain turns to his army. A hush. The only sounds are the tearing of flesh as the pitbull eats Archur alive.



CAIN (CONT'D)

You hear what he said at the end there? "It ain't fair." Let me tell you a secret. 'Fair' is a myth. Only thing what's real is God's law. Law of survival. Wolves and sheep. Now me? You bet I know which I am. All I ask is that you know what you are. But any time any of you need a reminder, I'm happy to oblige.

He whistles again and the pitbull returns, mouth bloody.

CAIN (CONT'D)

Ainsley. Clean this shit up.

Ainsley hurries to the dog and guides it away as Cain returns to his tent.

BARNARD

(to the army)

Start packing, we're moving camp at first light. Anyone not ready will be made an example of.

A dark look between Ola, Will, Ainsley, Isabel, Eddy, and Ricky.

EDDY (V.O.)

We're never getting out of here, are we?

EXT. CAIN GANG CAMPSITE - NIGHT

Eddy, Ricky, Isabel, Ainsley, Cooper, and Ola have all gathered around a campfire, slightly away from anyone else. Ainsley pets the pitbull as it sleeps next to him.

RICKY

Not alive, anyway.

EDDY

Hey Ola, how you do say "we're fucked" in hand talk?

Ola gives him a look.

RICKY

Don't think she learned that one yet, Ed.

COOPER  
 (glaring at Ainsley the  
 pitull)  
 How can you be so close to that  
 thing after what it did to him??

AINSLEY  
 He's just an animal, not his fault  
 he gets used like that.

Will approaches with a packed bag and sits next to Ola,  
 watching the fire.

RICKY  
 Not a bad plan, that. Get friendly  
 with him, less likely he'll tear  
 your throat out.

As they talk, Will reads Ola. She's wrestling with something.

COOPER  
 Can't we tell the law? First  
 Sheriff we see in the next town,  
 just... tell 'em everything and beg  
 for mercy.

EDDY  
 Fuck off. Keep your voice down.

ISABEL  
 Has anyone ever tried?

EDDY  
 Mercy? Cain Gang's got a bounty  
 worth more than you'll ever see in  
 your entire life. You really think  
 some Sheriff is gonna decide to  
 take it easy on us?

Ola stands and walks away from the campsite as Will watches  
 her go. Ricky leans to Ainsley and gestures to the dog.

EDDY (CONT'D)  
 Put in a good word for me, will  
 yeah?

LATER

Ola stands away from the camp, watching the night sky. Will  
 approaches. She considers him a moment, back to the desert.

WILL  
 Nothing we could've done for  
 Archur.

She tenses her jaw.

OLA  
(signing)  
He needed help.

Will looks a little puzzled. He mimics the sign for "help."  
She spells it out. H-E-L-P. He nods, understanding.

WILL  
That was his decision.

OLA  
(signing)  
If I need help?

He takes this in, not sure what to say.

OLA (CONT'D)  
(signing)  
Next time, I help.

WILL  
You'll be killed, kid.

She stares through him. Her signing is more pointed.

OLA  
(signing)  
No. Coward.

She walks away, leaving him with this.

EXT. CAIN GANG CAMPSITE - SUNRISE

Ola opens her eyes to find Will sitting next to her. She sits up, reading him. After a beat...

WILL  
I have a plan.

MONTAGE - EXT. NUMEROUS CAMPSITES - DAY/ NIGHT - INTERCUT

Over several days, the Cain Gang moves camp northeast. Intercut with Will sitting with Ola, Eddy, Ricky, Isabel, Ainsley, and Cooper at a campfire away from the rest of the army.

WILL (CONT'D)  
No one makes it far on their own,  
but no one's ever tried as a group  
before.

Will makes sure the coast is clear before he draws a map in the dirt.

WILL (CONT'D)

We'll make camp here a few miles outside of the next town. Cain plans on sending us out for another job once we're settled. All of us.

Will draws a marker representing the town. He points to it.

WILL (CONT'D)

That's where we leave. We do the job just like any other, and once we're in the clear we make a break for it. That way we have a little cash to get us by and puts some distance between us and them.

ISABEL

What about the Captain? They just give us empty guns for show.

EDDY

And even if he found it in his murderous heart to let us leave, where the hell would we go?

WILL

Way's I see it there's seven of us and one of him. Can't promise he won't go down without a fight, but he ain't got enough bullets for all of us. Now, as to where we go...

(looks to Ola)

That's where you come in.

Will draws a line from the "town" out east.

WILL (CONT'D)

Out here's Chiricahua territory. And they're friendly with the Navajo, that right?

Ola furrows her brow and gives him a harsh look.

WILL (CONT'D)

I ain't asking you to forgive them for what they done. If we wanna survive this we'll need their help.

Ola sighs, relents.

OLA  
(signing)  
Some Navajo after Long Walk. Maybe.

EDDY  
What's she saying?

WILL  
Some fled there during relocation.  
(to Ola)  
And if we found them, your people  
or the Chiricahua, could you keep  
us safe?

COOPER  
Oh fuck off.

Everyone turns to him.

COOPER (CONT'D)  
I mean you're joking, right? Ain't  
no way any of us is surviving a day  
in red territory.

WILL  
That's what Cain'll think, too.  
He's proud and won't take kindly to  
the insult, but the thought of  
heading out there... well, might  
make him think twice.

COOPER  
Can't we just turn ourselves in to  
a sheriff or--?

RICKY  
That's a death sentence, ya fuckin  
knob.

WILL  
I can't promise anyone's safety one  
way or another, but if we do this  
we need to stick together. Once  
it's done, once we deal with the  
Captain--

EDDY  
Kill him, you mean.

Will considers this.

WILL  
 (nodding)  
 After that, it's each man for  
 himself.

The others nod in agreement. Cooper seems uneasy.

WILL (CONT'D)  
 Coop?

Cooper shakes his head, seems to submit.

END MONTAGE.

EXT. ARIZONA TOWN #2 - DAY

Ola, Will, Ainsley, Isabel, Eddy, Ricky, and Cooper are all  
 led into town by Barnard, all on horseback.

INT. ARIZONA TOWN #2 - BANK - DAY

The group enters the bank. Like before, it's a relatively  
 quiet day inside, a few BANK PATRONS, a BANKER, and two BANK  
 GUARDS playing cards. Will positions himself by the door with  
 Ola. The others join the line, Barnard pulls Cooper close to  
 him. A patron seems deep into conversation with the banker,  
 every moment that passes Cooper seems to be sweating more.  
 Finally, the patron leaves.

BANKER 2  
 Next!

Just as Barnard steps up, the door to the bank swings open  
 and the Banker spots someone offscreen.

BANKER 2 (CONT'D)  
 Welcome, Sheriff!

All heads turn to notice a SHERIFF enter the bank.

SHERIFF  
 Mornin'.  
 (to the guards)  
 Fellas. Say, y'all aren't making  
 wagers in a government building,  
 are ya?

GUARD 1  
 (joking)  
 Wouldn't dream of it, Sheriff.

The Sheriff makes his way to the guards, jovial and familiar. Cooper's eyes are locked to him. Will reads this instantly, as does Ola. Barnard gives a quick look to Will and gestures to the door. "Bail."

BANKER 2  
(to Barnard)  
Sir?

Barnard turns back to the Banker, puts on a smile and pulls Cooper with him.

BARNARD  
Well mornin', friend. We just arrived last night and I was thinking of bringing my baby brother here to see if there was any work for him. Now he don't look much, I know, but he's a fast learner and if'n you give him a chance I'm sure you could put him to use somewhere.

The Banker looks the visibly-sweating Cooper up and down. Cooper glances to Will. Will gives him a look. "Don't."

BANKER 2  
Ah, well, sorry to say we don't have any positions here need filling.

BARNARD  
Well that's a shame but couldn't hurt asking, know what I mean? Well c'mon, Coop, I'm sure someone round this town's got a use for--

**Suddenly, Cooper breaks away from Barnard and toward the Sheriff.**

COOPER  
Sheriff! Please help! It's the Cain Gang! They come to rob this place!

Will's eyes go wide, he grabs Ola's arm, ready to run.

SHERIFF  
Son, what in the hell are you--?

BARNARD  
I'm sorry for my baby brother, Sheriff, he's out here to punish me for trying to put him to work.

COOPER

No, Sheriff please you gotta help!  
Please! That's Captain Barnard  
Picket. Please his face is on every  
wanted poster for miles, you gotta  
know him!

The anxiety, chaos, and confusion is palpable. The Guards stand from their table, equally confused.

BARNARD

Cain Gang? Jesus, Coop, what  
stories you been reading?

Barnard reaches out and takes Cooper by the arm. Cooper shrieks in terror and attempts to claw himself away.

COOPER

Sheriff please!! Please, no, he's  
gonna kill me!

Cooper grabs on to the Sheriff, holding tight.

SHERIFF

God almighty, get ahold of  
yourself!

COOPER

No!!

BARNARD

Let's go!

As Barnard pulls Cooper away, the Sheriff gets a closer look at Barnard. Something about his expression changes, a knowing look.

SHERIFF

Wait a minute...

Barnard notices the look, reads into it instantly. A decision is made. His expression drops. He pulls out his gun.

*BLAM! Shoots the Sheriff right in the chest, then the guards.*

The Sheriff goes down hard as Cooper wrenches himself away from Barnard and falls to the ground. Barnard turns the gun to him when suddenly--

*Ola pounces on him and bites his ear clean off!* Barnard shakes her off and strikes her across the face, sending her to the ground. Will rushes to her and puts himself between her and Barnard. Barnard clocks the blood on his hand from his ear, then notices...



... Will has his knife out. Ainsley, Isabel, Eddy, and Ricky give Will a look. It's now or never. Barnard hones in on Will.

BARNARD

Traitor.

Barnard raises his gun, when--

BLAM!

Shots ring out behind them! The Banker ducks behind the countertop, shotgun in hand. Barnard drops and fires blindly at the banker.

Will takes Ola's arm and makes a break for it, sprinting out of the bank as the others duck and cover in the chaos.

EXT. ARIZONA TOWN #2 - CONTINUOUS

Will and Ola run to the horses but more shots ring out from somewhere in town, causing them to slide behind a building for cover.

INT. ARIZONA TOWN #2 - BANK - CONTINUOUS

Barnard fires at the Banker again, blowing holes through the countertop. The Banker fires back, clipping Barnard in the toes. Barnard drops his revolver.

BARNARD

Dirty son of a bitch!

The Banker raises from the counter, aims, and-- CLICK. No ammo. Barnard snatches the shotgun out of this hand, grabs him by the throat, and in one quick motion **slams the Banker's head against the corner of the countertop**, killing him instantly.

EXT. ARIZONA TOWN #2 - CONTINUOUS

Will and Ola cover behind a building as townsfolk shout in the distance. Eddy, Ricky, Isabel, and Ainsley all scatter as chaos descends on the town.

Barnard limps out of the bank, all blood and fury. A shot rings out from some DEPUTIES and TOWNSFOLK. Barnard fires back and takes cover, clocking Will as he presses himself against a wall and scurries to the other side with Ola.

Isabel and Ainsley run together through the gunfire toward their horses. It's not far but the chaos is becoming impossible to navigate, no clue who's firing or where. Isabel trips, Ainsley catches her-- a **blast of blood bursts from his side**. He tumbles as Isabel screams. She drags him behind some barrels.

Eddy and Ricky have no plan, just sprinting.

EDDY

Who the fuck's firing!?

RICKY

I don't know, Eddy, just fucking run!

EDDY

Where??

RICKY

Away, ya dullard!

Meanwhile, Will and Ola peak around, noticing Isabel and Ainsley cornered behind the barrels. Meanwhile, Barnard has fortified himself in the bank, firing at anyone he sees. Will looks around and spots a clearing down an alley behind them. He grabs Ola and picks her up to move. She resist, slapping his arm, and points to Ainsley and Isabel.

WILL

We gotta go.

She slaps his arm again, won't take no for an answer. He gives a look, "goddamnit, fine."

WILL (CONT'D)

Get the horses.

She nods and ducks, running close to the wall and to where their horses are tied up.

Will surveys what he can as deputies fire from opposite the bank. He watches them closely, timing the shots. Watches Barnard. Back to the deputies. BANG! A deputy goes down, it's just enough time--

Will sprints across the road, keeping himself low, towards Ainsley and Isabel. He slides to a finish behind the barrels as Isabel holds Ainsley, bleeding fast from his torso.

ISABEL

They got him!

WILL  
(to Ainsley)  
Can you walk?

AINSLEY  
(wincing)  
I don't know.

WILL  
Cause you're gonna have to run. Go  
on three, understand?

Will grabs hold of Ainsley, Isabel holds on as well.

WILL (CONT'D)  
One... two... three!

They struggle to get Ainsley up for a moment but quickly shift to a sprint, Ainsley running through sheer adrenaline.

They make a little distance as Barnard shouts from the bank.

BARNARD  
You run you yellow bastards! You're  
all fucking dead, you hear me!?  
Dead!

Will, Isabel, and Ainsley make it to the next street where Ola comes racing up on horseback, leading another horse by the reins. Will helps Ainsley as Isabel clammers behind him. Will hits the horse and it breaks into a gallop.

Will hops on the horse with Ola and they ride as fast as they can, leaving the sounds of gunfire behind them.

EXT. ARIZONA DESERT - DAY

Will, Ola, Isabel, and Ainsley ride as fast as they can, the town far off in the distance.

EXT. ARIZONA DESERT - NEAR CHIRICAHUA MOUNTAINS - EVENING

Darkness creeps across the desert as the horses have slowed. Ola spots a rock formation in front of them, the start of the wilderness leading into the mountain range. She taps Will and gestures.

EXT. CHIRICAHUA MOUNTAINS - ROCKY CAMP - EVENING

The group dismounts and helps Ainsley down, weak from his bleeding.

As they circle around one of the rocks, there's a sound, a *horse lightly whinnying nearby*. As they circle around a rock, Will notices a horse tied up, and--

--Eddy with a gun, and Ricky behind him. Both let out a relieved sigh at the sight of their friends. The relief changes to worry when they get a glimpse of Ainsley.

EXT. CHIRICAHUA MOUNTAINS - ROCKY CAMP - NIGHT

Will keeps watch. He turns to see Isabel sat over Ainsley, quietly soothing him.

EXT. CHIRICAHUA MOUNTAINS - DAY

A mixture of arid desert vegetation and monolithic stone structures. The group rides east, a slow pace, winding through the terrain.

LATER

The hot afternoon sun beats down on them. Will keeps his head low, avoiding it. When from behind him--

ISABEL (O.S.)  
Baby. Baby!? Hey!

The others turn to see Ainsley, pale and unresponsive, slipping off the horse. Ola hops down and runs to him before he can hit the ground. Will dismounts and approaches as Ola lays Ainsley down, checking his pulse. She gives Will a worried look.

EDDY (V.O.)  
Listen, the bloke's alright, but I ain't staying behind to become vulture food just to see him die all the same.

LATER

Will, Eddy, and Ricky are gathered a few meters away from Isabel and Ola as they tend to Ainsley. The men speak softly.

RICKY  
Be a kindness to make it quick for him. Wouldn't it be kinder, Will? The way you'd do a horse what broke its leg?

Will clocks Ainsley. Ricky's not wrong. But he notices Ola, her care. *She wouldn't leave him.* His gaze turns back to the ground.

WILL

Maybe.

RICKY

I'd offer to do it but you're the one with the knife. Lest you want to hit him with an empty gun.

EDDY

Christ, Ricky, we ain't beatin' the man to death, we ain't animals. Stab him, respectful-like. Unless we come across some sorta miracle--

Suddenly, a clap! Ola's standing up, peering out onto the horizon. She points. They all turn to look as well, squinting in the sun.

*Smoke.* A mile or so out, in the middle of some plateaus leading into the mountainous range.

RICKY

Fuckin' miracle.

EXT. BOYD'S HIDEOUT - DAY

The group quietly approaches the mouth of a chasm. Will cranes his neck to see ahead of him, but Ola grabs his arm. He looks back, and she gestures to the ground ahead of him. There's a piano wire strung taught across the ground and some cans at the end. Will carefully steps over it.

As they get closer, the sound of *drunken singing* reverberates ahead of them. They turn a corner and spot the source of the sound. BOYD MCCLAIN (60's, grizzled, skin and bones), roasts a small desert animal on the fire. Strewn around him are knicknacks and bottles, and against the cliff is a wooden shack built against the stone. Will steps closer and draws his empty pistol. He pulls back the hammer with an audible CLICK.

Boyd jumps at the sound and turns around, Will holds up his hand.

WILL

Easy, old timer, we're not here for trouble.

BOYD  
If trouble's not what ya came for  
then you're way off course.

WILL  
We just need medicine.

Boyd looks them up and down.

BOYD  
Medicine?

INT. BOYD'S HIDEOUT - DAY

The group hoists Ainsley on to a table as Boyd looks on. Isabel pulls up Ainsley's shirt, revealing the festering bullet wound.

BOYD  
Jesus.

ISABEL  
Do you have anything for him?

BOYD  
(thinking)  
There's whiskey.

He gestures to some bottles on the ground. Ola picks one up and brings it to Ainsley, uncorking it and pouring some on his wound. Ainsley stirs lightly.

WILL  
Anything else?

BOYD  
Meanin' no offense, sir, but this  
aint exactly a barbery.

Ricky gives a sniff to one of the bottles. "Not bad."

A beat as everyone takes in the sight of Ainsley on the table, unmoving, pale. Will steps outside, followed by Ola and Eddy.

EDDY  
Rick.

Ricky sets down the bottle and walks outside to join them, leaving Isabel alone with Ainsley and Boyd.

EXT. BOYD'S HIDEOUT - CONTINUOUS

Will, Ola, Eddy, and Ricky convene outside. Will shares a look with Ola, like a silent conversation. She looks down, shakes her head lightly.

WILL

We did what we could.

A weight between all of them.

INT. BOYD'S HIDEOUT - CONTINUOUS

Boyd watches as Isabel holds Ainsley's hand.

ISABEL

You hold on, baby. My love. Please.

She rests her head on his chest. Boyd takes this in, clearly struggling with something in his mind.

BOYD

You love him?

ISABEL

Of course.

Some more wrestling in his mind.

BOYD

And you'd wanna save him, right? No matter the cost?

ISABEL

What kind of question is that? Of course.

BOYD

No matter the cost?

She stares at him, confused.

EXT. BOYD'S HIDEOUT - CONTINUOUS

As Will, Eddy, Ricky, and Ola consider what to do--

ISABEL (O.S.)

Hey!

They hustle inside.

INT. BOYD'S HIDEOUT - CONTINUOUS

Isabel's expression is hopeful. She grips Ainsley's hand tightly.

ISABEL  
(to Boyd)  
Tell them.

RICKY  
Tell us what?

Boyd hesitates.

BOYD  
There's... a town nearby. Up the mountain. Your friend... they got ways they can help.

WILL  
No town on any map.

BOYD  
That's the way they like keepin' it.

Will gives him a look, "the hell are you playing?"

LATER

Boyd helps make a quick stretcher for Ainsley and they place him on top of it.

BOYD (CONT'D)  
The path gets too narrow for a horse, so we'll have to make it on foot. Ain't far, few hours up the mountain if we keep a good pace. But we have to leave now, can't be caught out come nightfall.

EDDY  
I don't know about this.

RICKY  
Yeah this geezer don't seem right in the head. Meaning no offense.

BOYD  
My head ain't right much of the time, but I ain't a liar.  
(to Isabel)  
They'll fix up your man, I swear.



Isabel turns to Will.

ISABEL  
Do what you want, I'm going.

Will considers all this. Looks to Ola.

WILL  
What'd you think?

OLA  
(signing)  
Follow.

WILL  
Alright. Eddy, Ricky, stay put. If you don't hear from us in two days time... well, best of luck to you.

Will positions himself on one end of the stretcher with Ola and Isabel on the other and they lift up Ainsley. Boyd turns to Eddy and Ricky.

BOYD  
Come nightfall, you stay inside,  
you hear me? No fires, no wanderin'  
about. Just close the door, lock  
it, and keep quiet.

Will, Ola, Isabel, and Boyd exit with Ainsley. The Twins give each other a look as Ricky picks up one of the bottles. Boyd ducks his head in one last time.

BOYD (CONT'D)  
And no boozin'.

He's gone again. The Twins look to each other. "Yeah right."

EXT. BOYD'S HIDEOUT - DAY

Will, Ola, Isabel, and Boyd begin the journey of carrying Ainsley up the mountain.

EXT. CHIRICAHUA PEAK - SWITCHBACKS - DAY

Boyd leads them to some winding switchback paths ascending the mountain.

LATER

The day is getting late and everyone looks exhausted. Ola looks behind them and down into the valley, they've gone quite a ways. Back up and it seems like still a ways to go.

BOYD

No restin', sun's already getting too low. Pick it up.

Will and Ola give each other a look, "the hell is with him?"

EXT. PROVIDENCE - OUTSIDE THE WALL - EVENING

The group rounds a corner by a watchtower and comes to a long stretch of level land, leading to a SMALL TOWN surrounded by a LOG WALL, like a fortress, built against a cliff face.

WILL

Jesus.

BOYD

Hurry!

They hustle the final hundred meters as the sun sets further. Boyd calls out, waving his arms.

BOYD (CONT'D)

Don't shoot! It's Boyd!

They reach the front entrance as the silhouette of a WATCHTOWER GUARD looms from the wall above them.

WATCHTOWER GUARD

You know the rules, Boyd. Sun's set, doors stay closed.

BOYD

I got a man here needs medical attention!

WATCHTOWER GUARD

Sun's set, I said.

BOYD

That's a death sentence, ya bastard! A death sentence!

ISABEL

Please! My husband's been shot!

BOYD  
You get Salem, tell 'em Boyd's got  
someone needs savin'. Proper  
savin', understand?

The Watchtower Guard goes silent a moment.

WATCHTOWER GUARD  
(gesturing to Isabel)  
She knows?

BOYD  
Aye.

*A faint sound on the wind*, like the shrieks from before, just barely loud enough to hear. Ola notices, tilting her head to hear better. Strange.

The Watchtower Guard disappears a moment. Boyd gives a look to Will, the others. He gazes out into the incoming dark behind them, the sun fully set, a panic in his eyes.

Then the SHRIEK comes again! Loud enough for all of them to turn and notice. They all stare at the dark.

WILL  
The hell was that?

Boyd pounds on the door with all his strength.

BOYD  
Open the fucking door you bastards!

Will, Ola, and Isabel lock their eyes to the dark around them.

Suddenly a CU-CHUNK of unlocking and the door to the town creaks open, the Watchtower Guard behind it.

WATCHTOWER GUARD  
Hurry!

Boyd rushes inside, followed by the others.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

The Watchtower Guard closes and locks the door behind them as they hurry inside.

BOYD  
Come on!

As they follow Boyd, Will takes another glance behind them as the Watchtower Guard further fortifies the door.

INT. INFIRMARY - NIGHT

Boyd opens a door and lets Will, Isabel, and Ola in as they carry Ainsley. A doctor, LEE ALTWEL (70's) is startled awake from his bed by an operating table.

BOYD  
Got a gunshot, doc!

LEE  
Lord almighty, that you, Boyd?

Lee grabs his glasses from a nightstand and puts them on, squinting at the newcomers.

LEE (CONT'D)  
You got company?

Ola, Isabel, and Will hoist Ainsley up on a gurney, he's completely unresponsive. Isabel pats him on his face.

ISABEL  
Wake up baby, wake up. We made it.

WILL  
(to Boyd)  
The hell was that out there?

BOYD  
That's the trouble you was hopin'  
to avoid.

The door swings open, revealing MAURICE LAUDERDALE (late 30's, wearing a badge).

MAURICE  
Boyd, who the hell are these  
people?

LEE  
Close the blasted door, Maurice, I  
got a patient here.

Lee inspects Ainsley as Maurice closes the door and approaches Boyd.

BOYD  
They already sent for Salem.

MAURICE  
On who's orders?

WILL  
He's just trying to help, sheriff.  
Don't mean no harm.

MAURICE  
Don't matter what it means when  
harm comes anyhow.

LEE  
Everyone please--

But he notices something at the door and stops. Boyd notices too. They all turn to see...

... a man, SALEM (40's, ethereal) stands in the open door. The entire energy of the room changes in an instant, like witnessing a force of nature. His eyes, flecked with yellow, command attention.

Ola peers at him, something's different about how she sees him. Less awe. More concern.

BOYD  
Salem.

Salem steps inside and approaches Ainsley. A hand on Ainsley's chest. He looks to Lee as the doctor feels his pulse. Lee shakes his head. Isabel breaks into tears but stops when Salem meets her eyes, as if passing a message. She hardly maintains eye contact, something about him makes it nearly impossible.

SALEM  
Maurice, take our visitors to the  
jail and keep them there overnight  
while I tend to this gentleman.  
Make sure they're comfortable.  
We'll convene in the morning.

Maurice ushers Will, Ola, and Isabel away. Boyd turns to leave with them--

SALEM (CONT'D)  
Boyd, will you stay a moment?

Boyd hesitates, looks back to Will and the others. Maurice guides the others outside and closes the door.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Maurice brings Will, Ola, and Isabel to the jail house.

INT. PROVIDENCE - JAIL HOUSE - CONTINUOUS

Maurice ushers them to their own cells and locks the doors, then heads back toward the infirmary. Will looks to Ola.

WILL  
You alright?

Ola glances at Isabel who has her back to them, already lying on her cot. Ola looks back at Will.

OLA  
(signs)  
Chíshí people should be here. Not  
them.  
(after a moment)  
Bad.

Will looks out his cell window to see Maurice and Boyd arguing in the infirmary.

WILL  
Yeah.

INT. INFIRMARY - NIGHT

Maurice paces as Boyd takes a seat on the floor. Salem leans on Lee's desk as the doctor stands over Ainsley.

MAURICE  
Their presence is heresy. The fuck  
were you thinking, Boyd?

LEE  
Leave him be, Maurice. Can't blame  
a man for trying to help.

MAURICE  
His job isn't to help. Not them,  
anyway. Besides, look at him.  
(to Lee)  
You telling me you can save him?

Lee gives a grave look.

BOYD  
Not by him, but...

Boyd glances to Salem. Maurice reads it.

BOYD (CONT'D)

Salem...

MAURICE

Heresy.

(to the others)

This is heresy. This is... Salem, we don't even know him. Any of them. It would be an abomination--

SALEM

Yet.

The others look to him. He meets their eyes.

SALEM (CONT'D)

I don't know them yet.

(thinking)

How long has it been since the last Turning?

Lee clears his throat.

LEE

(Maurice)

Years. Not since your father.

Salem stands and straightens.

SALEM

Perhaps... it's time our people were reminded of what they're fighting for.

EXT. ARIZONA TOWN #2 - JAIL - NIGHT

The door to the jail opens and a beam of moonlight illuminates Barnard, bruised and bloody, handcuffed to a jail cell. A JAILER enters and approaches Barnard's cell.

JAILER

Gallow outside's ready for ya, son. They fittin' to do it tonight.

(kneeling down)

Were up to me, I'd say hangin's too good. I seen a man tarred once, took him a couple days to die. Once his skin fell off, I mean. May's well see if we got any tar ready--

A distant gunshot. Or was it? The Jailer listens again, looking towards the door. The sound of horses running, drawing closer. A SCREAM somewhere in town. The sound of the horse hooves slow and come to a stop. The sounds outside grow quiet. The Jailer waits in horrible silence.

BANG! A gunshot blows the handle off the jail door, swinging it open. The Jailer crawls towards the front where he has a gun holstered at a table. He makes it to the table and reaches up, fumbling for the gun. Before he can get a hold of it--

*A familiar whistle.*

The pitbull BURSTS into the room and grabs the Jailer by the throat, mauling him violently! Barnard watches the Jailer struggle in vain against the animal. While it kills him, Cain enters the jail, steps around the writhing body, picks up a set of keys, and saunters to Barnard's cell. As he tries a few keys...

CAIN

Hangin'?

BARNARD

Tarrin'.

CAIN

(tisk)

Fuckin animals.

EXT. ARIZONA TOWN #2 - NIGHT

As Barnard and Cain leave the jail, calamity has begun. Fires, executions, pillaging, vengeance. Cain leads Barnard to a saloon across the road.

CAIN

Makes me sick to see things come to this. But from time to time folks need a little reminding bout just how good they have it. Which brings me to a little surprise.

Cain opens the door to the saloon.

INT. ARIZONA TOWN #2 - SALOON

As Barnard enters, he sees a group of gang members surrounding someone. They part, revealing...



... Cooper. Tied to the bar. Cooper spots Barnard and *absolutely loses his shit*, screaming incoherently.

BARNARD

The others?

CAIN

That's what we're fittin' on  
finding out.

Cain gestures to Cooper, crying and screaming on the ground. Barnard grins.

INT. PROVIDENCE - JAIL HOUSE - DAY

Will wakes on the floor of his cell. Through blurry vision, he realizes that his cell door is open. Ola and Isabel are gone as well. He stiffly gets up and dusts himself off.

EXT. PROVIDENCE - INSIDE THE WALL - DAY

Will opens the door to the jail and squints his eyes in the bright morning sun. TOWNSFOLK bustle about, but they all stop and stare once they spot Will. He slows and gives them an odd look. What the hell are they doing? Maurice approaches from behind.

MAURICE

They waitin'.

Will follows Maurice, glancing back to see that the townsfolk are all bustling again.

INT. PROVIDENCE - SHERIFF'S OFFICE - DAY

Will opens the door to find Ola and Isabel sitting across from Salem.

SALEM

Good of you to join us.  
(gesturing to a chair)  
Please.

Will clocks the chair, calculating the risks around him. Maurice closes the door and takes his place next to Salem.

WILL

(to Ola and Isabel)  
They hurt you?

ISABEL  
It's alright, Will. Come.

Will slowly makes his way to a chair next to Ola.

SALEM  
Your friends tell me you've had  
quite the journey. I hope last  
night brought you some much needed  
rest--

WILL  
Where's Ainsley?

Maurice stands, but--

SALEM  
(holding out a hand)  
Maurice...

Maurice turns to him.

SALEM (CONT'D)  
Find the doctor and help with the  
tea. Tell everyone to gather for  
the Seeing.

A cold look from Maurice to the others before he steps  
outside. Salem sighs.

SALEM (CONT'D)  
Now, where are my manners?  
(Standing and approaching  
Will)  
I'm Salem. Welcome to Providence.

Salem extends a hand to Will. Will eyes him, Salem withdraws.

SALEM (CONT'D)  
Your friend survived the night. You  
brought him just in time.

ISABEL  
Can I see him?

SALEM  
Not at the moment, but I assure  
you, he's receiving the best care  
Providence can provide.

WILL  
What was that last night? Those  
things outside?

SALEM

Your questions will be answered in time, but, if you'll excuse me, I have questions of my own. I have a responsibility to my people to protect them.

WILL

Once Ainsley is well, we're gone. Not a moment longer.

Salem considers this, chooses his words carefully.

SALEM

It's... not as simple as that.

A bell rings off in the distance.

SALEM (CONT'D)

They're ready.

Ola pats Will's arm.

OLA

(signs)

Danger.

SALEM

There's no danger for you here.

Ola and the others are taken aback. Salem approaches them again.

SALEM (CONT'D)

As I said, it has been a long time since we've had visitors. We do not keep secrets here, to be welcomed means to bare one's soul. Judged by the one true god.

ISABEL

And who's that?

SALEM

(with reverence)

Me.

SMASH CUT TO:

EXT. PROVIDENCE - INSIDE THE WALL - MOUTH OF GOD - DAY

Salem stands with Lee, who holds three cups on a medical tray.

Before them stand Ola, Will, Isabel, and the entire town of Providence, arched around the mouth of a cave against a cliff at the back of the town.

SALEM

My friends, last night these visitors came seeking shelter. I have spoken often of the world outside Providence. These three are living proof of my warnings. They say they seek only shelter. But we shall know the truth of it. Join me in this Seeing.

Lee gives Ola, Will, and Isabel each a cup of tea.

SALEM (CONT'D)

Each of you shall consume this gift and enter the mouth of God. There shall your truths be seen.

They hesitate, unsure of what they're drinking. Isabel drinks first. She gives Ola and Will a look.

ISABEL

For Ainsley. Please.

After a beat, Ola and Will drink theirs. Salem smiles and steps out of the way, gesturing the three to the cave. Isabel steps forward, Will follows, then Ola. Ola looks back at Salem as she walks. He offers his hand, a motionless wave.

INT. MOUTH OF GOD - ENTRANCE - DAY

Ola, Will, and Isabel walk deeper into the cave, the light of Providence slowly fading behind them. Ola takes in the sight, the stalactites, the gaping maw of the space. Will notices her slowing.

WILL

What is it?

She shifts, unstable.

OLA

(signs)

Strange.

Something catches her attention, she hits Will's arm and points ahead of them. He turns to see...

Isabel is gone.

WILL

Iz?

He jogs forward a few steps.

WILL (CONT'D)

Isabel!?

His voice echoes through the cave for what sounds like miles.

WILL (CONT'D)

(turning back to Ola)

Did you see which way she--?

Ola's gone too.

Suddenly, the mouth of the cave ROCKETS away from him! The space warps and shifts, rolling over like a giant in its sleep. Will stumbles, dizzy, reaching for anything to stabilize him. The world around him spins and darkens until he disappears completely.

INT. MOUTH OF GOD - WILL'S TRUTH

A dim red light illuminates Will in the darkness. He looks up. Red, swirling thunder miles above him, like the aurora, shifting and morphing through clouds.

A wet drip hits him on the face. He touches it. Blood.

A sound echoes through the space, reverberating around him, a voice. It's someone screaming his name from miles away.

INT. MOUTH OF GOD - ISABEL'S TRUTH

Isabel, still in the cave, but alone, calls out.

ISABEL

Will!?? Ola!?

She listens as the echo recedes into the distance until there's nothing but darkness and silence.

*But then she hears the baby.*

The hair on the back of her neck stands on end. *It cries again, closer.* Her eyes are already wet with tears and wide with a terrified familiarity.

ISABEL (CONT'D)

No...

She backs away from the source of the sound. Louder. Closer.

ISABEL (CONT'D)

No, no no...

She backs further. Louder. Louder. **It shakes the walls of the cave.** She covers her ears. Movement from the darkness of the cave. The sound of crawling, scraping. Isabel stares at the floor of the cave, waiting in agony.

Something steps into the light from the darkness. Not a baby. **An 8-foot tall MAN with the face of a baby, bald, covered in blood and afterbirth, dragging an umbilical cord behind him,** screaming, stumbling towards Isabel.

Her scream erupts from the deepest part of her soul as she's plunged into darkness.

SMASH CUT TO:

INT. MOUTH OF GOD - OLA'S TRUTH

From darkness steps Ola, alone. Isabel's scream reverberates from somewhere within the earth.

A low rumble of thunder and a flash from above. The roof of the cave has disappeared, revealing an infinite black sky above her. Another rumble and flash reveals a storm swirling.

Far off in the cave, the sound of Isabel's scream returns.

Ola calls out, an ambiguous cry, though she can't form words. She waits for a response. A step forward, when--

*Squish.* Something wet. She looks down and moves her foot, but can't see well in the dark. She crouches down and reaches out. Just as she is about to touch it, a flash of lightning reveals--

**A severed tongue. It slithers away from her like a worm.**

Ola recoils as the thing inches away from her, squelching wetly with each movement. She watches as it moves further into the darkness and out of view.

Until a flash of lightning reveals it has crawled up to a UNION SOLDIER WITH BLOODY SCISSORS.

The breath catches in Ola's throat, she stands, frozen in terror.

The tongue slides up the soldier's leg like a snake. Up his torso. Up his neck.

Until it finds his open mouth and slides inside, settling into place. Then, from the soldier's mouth, comes a voice. *Ola's voice.*

SCISSORS SOLDIER  
(Navajo)  
Mother.

Ola backs away, shaking her head. The soldier takes a step forward.

SCISSORS SOLDIER (CONT'D)  
(Navajo)  
Father.

Another step back. Another step forward.

SCISSORS SOLDIER (CONT'D)  
(Navajo)  
Please. Help me.

Ola covers her eyes. The voice is closer.

SCISSORS SOLDIER (O.S.) (CONT'D)  
(Navajo)  
Mother. Father.

Eyes shut. Ears covered. The voice right next to her.

SCISSORS SOLDIER (O.S.) (CONT'D)  
(Navajo)  
Please. Help me.

Ola presses her hands to her ears hard, squeezes her eyes shut tight, and lets out a cry.

Then silence. Ola opens her eyes. The soldier is gone. Nothing but dark cave before her. She relaxes.

When, from behind her, **the scissors reflect a flash of lightning.**

SCISSORS SOLDIER (CONT'D)  
(Navajo)  
HELP ME!!!!

The Soldier grabs Ola by the shoulders and spins her around, and suddenly--

EXT. NAVAJO CAMP - NIGHT

Ola is held by several SOLDIERS in front of her NAVAJO TRIBE, while OLA'S MOTHER and FATHER are held at gunpoint.

OLA  
 (Navajo)  
 Mother! Father!

The Scissors Soldier stands before her and addresses the tribe.

SCISSORS SOLDIER  
 Let this be a lesson to anyone else  
 who tarnishes the reputation of a  
 good American.

He turns to her with the scissors.

SCISSORS SOLDIER (CONT'D)  
 Open her mouth.

Another soldier forces a bandana into Ola's mouth to keep her from biting.

OLA  
 (Navajo)  
 Help me!! Please!

The soldier forces her mouth open while the Scissors Soldier approaches with his scissors. Ola screams as the world crumbles and shakes around her. Lightning flashes. Rain pours down.

SMASH CUT TO:

EXT. BATTLEFIELD - NIGHT

A rainy battlefield. Bodies of Union and Confederate soldiers everywhere. In the middle, huffing and puffing, is Will in a tattered Union uniform. He checks his revolver. No bullets.

A voice somewhere behind him, a CONFEDERATE SOLDIER looking for him. Will backs up against a body and draws his knife. He takes a breath, ready. The Confederate Soldier draws closer, calling to other soldiers.

CONFEDERATE SOLDIER 1  
 You see him?

Will waits for the Confederate Soldier to pass, and leaps out, slicing him in the ankle! The soldier cries out and swings his musket, firing it and barely missing Will. Will grabs the gun, ducks, and stabs the soldier in the stomach, disemboweling him.

Will slides low on the ground and behind another body as more CONFEDERATE SOLDIERS approach and fire at him.



The moment the firing stops, Will makes a break for it and closes the distance. Will stabs another soldier, removes a hatchet from his belt, and hurls it at another. Soldier after soldier take him on, and soldier after soldier dies by his hand. He's a killing machine. Brutal. Savage. Relentless.

A final YOUNG CONFEDERATE SOLDIER attempts to fire on him but his musket backfires. Will leaps to action, forcing the soldier to the ground and raising his knife for the kill, when he notices...

... the soldier is just a kid, no older than 14. Will recognizes him. The kid, TOMMY, recognizes Will.

TOMMY

... Will?

Lightning flashes!

SMASH CUT TO:

LATER

Will leans against Tommy's body. He's exhausted, no more fight in him. *The sound of footsteps squelching in the mud* and a flash of lightning reveals shadows of several men in front of him.

CAIN (O.S.)

Good lord, you've made one hell of a mess, huh?

Will looks up weakly, utterly defeated. General John Cain, surrounded by his remaining men, leans down and looks him over. Barnard steps in and raises a gun to Will's head. Cain gives a smile.

CAIN (CONT'D)

You know what? I think I got some use for this one.

A rain drop hits Will in the face, and--

INT. MOUTH OF GOD - WILL'S TRUTH

Will, back in the cave, touches the blood, realizing...

... he's surrounded by the LIVING DEAD. Hundreds of people, all corpses, stand before him. Bloody, decayed, staring. And in the very front, Tommy. A MASSIVE CRASH OF THUNDER AND LIGHTNING.

EXT. PROVIDENCE - INSIDE THE WALL - MOUTH OF GOD - EVENING

Will gasps awake on the ground as the sun is setting, surrounded by the townsfolk. Salem takes a knee before him and reaches out his hand with a smile.

SALEM

You have suffered enough. Rise,  
Providence welcomes you.

Groggy, Will takes his hand and is hoisted up to find Isabel and Ola standing with him as well, looking just as hazy. Salem addresses the crowd.

SALEM (CONT'D)

The visitors shall join us, and  
will be witness to the Great  
Turning.

The crowd gasps and cheers. Salem finds LOLLIE SHARPE (30s, jovial) in the crowd.

SALEM (CONT'D)

Lollie, would you escort our  
visitors to some more comfortable  
quarters?

LOLLIE

My pleasure, come this way.

Lollie leads the three away from the cave and through the crowd of onlookers, who reach out to touch them on the as they pass.

EXT. CHIRICAHUA MOUNTAINS - ROCKY CAMP - EVENING

Cain and his army approach the Rocky Camp, Cain's dog sniffing the ground excitedly. Barnard finds the campfire and kneels down, touching some of the old burnt wood. He gives a look to Cain. *"They were here."*

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

As Lollie leads Will, Ola, and Isabel through Providence, Will notices several townsfolk decorating the town square. Lollie clocks Will's curiosity.

LOLLIE

Been years since we had a Turning.  
It's a sacred tradition,  
celebrating who we were and who  
we've become. To see it with fresh  
eyes... makes a girl jealous.

Ola pats Will's arm for his attention.

OLA

(signing)  
Twins.

WILL

(to Lollie)  
We still have friends out at Boyd's  
camp, they're expecting us.

LOLLIE

Boyd'll fetch them for you in the  
morning.

WILL

I'd prefer if one of us went with  
him.

LOLLIE

And miss this? Don't be foolish.

Lollie comes to two new faces, MARY GRANT (50s) and SARAH  
ABBOTT (40s). They both smile politely at the newcomers.

LOLLIE (CONT'D)

Sarah and Mary here have offered a  
room, and I got a spare at the  
Saloon for you, Will.

Will, Ola, and Isabel give each other a glance. Mary and  
Sarah step forward to take Isabel and Ola by the hand to lead  
them away.

ISABEL

(to Will and Ola)  
I'll see you in the morning.

Isabel leaves with Mary in one direction while Sarah leads  
Ola in another. Lollie gestures to Will.

LOLLIE

First round's on me, handsome.

Will walks with Lollie for a moment before--

WILL  
 Gimme a second.  
 (turning back)  
 Hey, kid!

He makes some distance between him and Lollie as Ola meets in the middle, out of hearing range of Sarah who waits patiently nearby. Will speaks quietly.

WILL (CONT'D)  
 This as weird to you as it is to me?

Ola starts to sign--

WILL (CONT'D)  
 Don't sign, just...  
 (thinking)  
 Find out what you can. Safely.

She nods. He separates and heads back to Lollie.

LOLLIE  
 Everything alright?

WILL  
 Just telling her not to worry.

LOLLIE  
 She ain't your daughter, is she?

WILL  
 No. She... I just look out for her, is all.

LOLLIE  
 Sound like a good man.

Will grunts, a disagreement. She reads him a moment.

LOLLIE (CONT'D)  
 Look, we all got pasts. But you got your friends here, saved their lives. Providence is birth and rebirth, and we're more than the worst we done. Stay for the Turning, you'll see.

Lollie gives Will a pat on the shoulder and leaves him with the thought as he slows to consider her words.

LOLLIE (CONT'D)  
 Quit dawdling, there's drinking to be had.

Nearby, behind Will, Maurice steps out from the shadows, watching close.

INT. SARAH'S HOUSE - OLA'S ROOM - NIGHT

Sarah opens the door to the modest room. A bed, a nightstand, a window. She invites Ola who takes a few steps into the room.

SARAH  
Happy Turning's Eve.

She closes the door behind her and Ola walks to the oil lamp next to the bed, turning it off and clocking the nearby window.

INT. MARY'S HOUSE - ISABEL'S ROOM - NIGHT

Isabel watches out the window. Takes a deep breath, wrestles with something. The door opens, revealing Mary. They give each other a look.

MARY  
He's ready.

Isabel tightens her fist and exits.

INT. MARY'S HOUSE - 1ST FLOOR - NIGHT

Isabel follows Mary down the stairs and around the corner until they come to a door. Mary opens it, revealing more stairs going down into a basement.

INT. MARY'S HOUSE - BASEMENT - NIGHT

Isabel descends the winding staircase until she reaches the bottom. She finds a dark, seemingly empty basement, hollow earth.

Mary approaches from behind with a lit candle, dimly illuminating the space, and revealing...

... **Salem**, standing in the dark. Behind Mary steps several other FEMALE TOWNSFOLK. They watch intently as she takes in the space. Her eyes lock with Salem's.

After a beat, Isabel *removes her clothes*.

INT. PROVIDENCE - SALOON - NIGHT

A rowdy Saloon. Numerous TOWNSFOLK chat and drink, playing music and cards. Will sits on his own while Lollie gathers some drinks. He spots Boyd in the corner of the Saloon, quietly drunk and alone, mindlessly opening and closing a lighter. Lollie appears with a bottle and two glasses.

LOLLIE

Thanks for waiting, service is terrible here, what with the owner taking her sweet time chatting up handsome newcomers.

He gives her a blank look.

LOLLIE (CONT'D)

(passing him a glass)

Lollie Sharpe. Proprietor of this here establishment and the best friend you're likely to find.

She notices him glancing at Boyd.

SAM

Poor Boyd. Best leave him be. Once the drink takes hold... well... he's not much for conversation.

WILL

What's his story?

SAM

Boyd's had a hard life. Had a wife who took ill. Did what he could to save her, but... sometimes a cost is too great on a man.

Will watches as Boyd gets up and staggers to the door, tripping over himself on the way out.

LOLLIE

But hey, enough of the past.  
(holding out her glass)  
To rebirth.

She downs her drink as Will gives the glass a sniff. Lollie notices.

LOLLIE (CONT'D)

It's just whiskey. But I don't blame ya for bein' cautious. Here--

She takes his glass and downs it herself, then fills it again and hands it back.

LOLLIE (CONT'D)

Can't remember the last time we had a Seeing. Being witness to your truths just... well, it reminds a person of why they're here, ya know?

WILL

(interrupting)  
Lollie?

LOLLIE

(mocking)  
Will.

WILL

Where the hell are we?

She gives them an incredulous look.

LOLLIE

You're in Providence! You're home. You're... saved. We all are. Most were born here, like me, but a few? They suffered like y'all. Musta been awful, doin' what you had to do to survive. Salem told us what y'all went through during the Seeing.

(shaking her head)

Who was that kid, anyway?

*The entire energy in the room changes. Will's eyes go wide.*

WILL

How... ?

Another surprised look from Lollie.

LOLLIE

(matter-of-fact)  
Salem saw it.

WILL

What do you mean, he 'saw' it?

LOLLIE

Salem sees everything. Each newcomer's gotta do a Seeing so he knows what's in our hearts. The good, the bad, all of it.

(MORE)

LOLLIE (CONT'D)

(taking Will's hand)

That way we can share in pain, in grief, as one. Otherwise we can't be forgiven. Salem says "only once we touch death can we ascend beyond it." Ain't that something?

Will let's this sink in. How the hell is this possible?

INT. SARAH'S HOUSE - OLA'S ROOM - NIGHT

The door to Ola's room creaks open, revealing Sarah. The room is empty. The window is open.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

A few townsfolk make their way through Providence near the town square. Once they're gone, Ola slips into view and quietly makes her way to the Infirmary.

INT. INFIRMARY - NIGHT

Ola opens the door and ducks inside, closing it quietly behind her. She looks around the space, clocking a recovery area surrounded by cloth curtains. She peeks behind the curtains. Several empty beds. No Ainsley.

She looks around the space and spots the cups and medical trays Lee used to serve them the tea. She walks over and opens a few cabinets and containers. One contains several small cactus plants. Peyote.

Ola hears the voices of TWO MEN passing by the Infirmary. She pockets one of the jars of peyote and ducks down, waiting for the voices to fade. Once they're gone, she makes for the door and exits.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Ola closes the door behind her and speed-walks away.

MAURICE (O.S.)

Your friend ain't in there.

Ola turns to see Maurice, drunk, leaning against the building.

MAURICE (CONT'D)

Guess you already figured.

(off her uneasy look)

(MORE)



MAURICE (CONT'D)

Relax, it's just a badge. It don't mean anything here, anyway.

He wavers a bit, touches the badge.

MAURICE (CONT'D)

Got it after my daddy passed. I still hear him at night out there, sometimes. On the wind. He loved this place. Loved it with his whole heart. And Salem blessed him for it on his way out.

(colder)

Now he's somewhere blessin' your friend who don't even know where he is.

He gives her a cold look and spits before turning to walk away, leaving Ola confused.

INT. SARAH'S HOUSE - OLA'S ROOM - NIGHT

Ola slips back in through the window and closes it quietly behind her. She turns on the oil lamp next to her bed, illuminating the room...

*... revealing Salem sitting by the door!*

SALEM

You're no one's prisoner, you know.

Ola stands rigid, not sure what to do.

SALEM (CONT'D)

Would you care to sit? This will only take a moment.

A quick glance to the bed, back to Salem. Ola's not sitting. Salem takes in the sight of her, reading her as best he can.

SALEM (CONT'D)

The night you arrived, in the Infirmary. You knew what I was the moment you saw me.

Ola's eyes harden, she gives herself away.

SALEM (CONT'D)

But you didn't tell the others. Why?

She shifts her weight, uncomfortable. Salem remembers.

SALEM (CONT'D)  
 My apologies. I would never intend  
 you to feel uncomfortable about  
 your condition. So...

He stands and steps closer to Ola.

SALEM (CONT'D)  
 ... let me ask another way.

Another step closer. His gaze, piercing. Then, without moving  
 his mouth...

SALEM (V.O.)  
*TELL ME.*

Ola backs away, her eyes full of fear.

SALEM (V.O.)  
*WHY KEEP OUR SECRET?*

She summons every ounce of strength she has.

OLA (V.O.)  
*THERE IS NO WORD IN THEIR TONGUE  
 FOR WHAT YOU ARE.*

Salem straightens, seems satisfied. He turns to leave, opens  
 the door, but stops.

SALEM  
 Ola.  
 (turning back)  
 There are no secrets in Providence.  
 Tomorrow they'll see.

He leaves, closing the door behind him.

Ola lets out a breath, her hands shaking.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

The town sleeps quietly.

INT. PROVIDENCE - SALOON - WILL'S ROOM - NIGHT

Will lies on his bed, wide awake. He stares at the ceiling.

LOLLIE (V.O.)  
 Providence is birth and rebirth.  
 Past and future.

A memory.

EXT. BATTLEFIELD - NIGHT

Will holds Tommy on the ground.

TOMMY  
... Will?

WILL  
Tommy...?

Then, voices in the distance, and Tommy turns and screams.

TOMMY  
He's here!!

Will's knife comes down hard.

INT. PROVIDENCE - SALOON - WILL'S ROOM - NIGHT

Will blinks the memory away. Then, a familiar sound in the night. The *shriek* echoes somewhere in the mountains.

Will stands up and looks out his window, searching for a source of the sound.

*Then another sound, Metallic. A lighter opening and closing.*

Boyd stands right against the perimeter of Providence, facing the wall, igniting his lighter.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Will exits the Saloon and approaches Boyd.

WILL  
Boyd?

No response. Boyd wavers a little, a bit too drunk to stand, his lighter igniting and closing.

WILL (CONT'D)  
We going back for the twins  
tomorrow? I told them two days.

Boyd blinks slowly, his mind elsewhere.

WILL (CONT'D)  
Boyd?

After a beat.

WILL (CONT'D)  
What are we doing out here?

BOYD  
Looking for my wife.

Before he can ask another question, Will hears something on the other side of the wall. *Something heavy.* Will peers between the cracks of the log wall.

**SOMETHING HUGE PASSES BY.**

Will jumps back!

As Will listens, he can hear the thing brush against the wall. A slow stalking. A growl.

WILL  
The hell are those things?

The thing sniffs deeply, a fog of warm breath creeping from beyond the wall. Boyd sways.

BOYD  
The Guardians.

SMASH CUT TO:

INT. BOYD'S HIDEOUT - NIGHT

Eddy and Ricky have made their way through plenty of booze, they rummage through Boyd's belongings, a clear hoarder.

EDDY  
Christ almighty, there must be some food here somewhere.

RICKY  
(flipping through a book)  
The hell is he doing with all this junk, anyhow?

EDDY  
Rick, focus! If I don't have anything to eat things are gonna get ugly.

EDDY (CONT'D)  
Oh, wasn't the geezer cookin' some rodent outside?

Ricky gives him a hard look. Eddy stares blankly back.

EDDY (CONT'D)  
So "no," then?

RICKY  
To the mystery rodent a crazy man  
was cooking yesterday? You're  
correct, that's a "no."

They continue their search.

EDDY  
Something. Anything...

Ricky ruffles through some women's clothes.

RICKY  
Why does he have all this stuff,  
anyway?

EDDY  
He's a weird old geezer that lives  
in a cave, Rick, at this point  
nothing is gonna surprise me--

Just as he says this, he moves a mirror out of the way,  
revealing an IRON DOOR against the stone wall.

EDDY (CONT'D)  
The hell?

He turns the handle on the heavy door and it creaks open,  
revealing a new room within the cave...

... filled with guns, clothes...

... *and a pile of cash.* Not just cash, all sorts of  
treasures. Gold watches, silverware, medals.

Ricky pokes his head in as well. They give each other a look.

LATER

The twins stuff all the valuables they can carry into  
whatever satchels and bags they can find.

EXT. BOYD'S HIDEOUT - NIGHT

Eddy and Ricky hoist their bundles on to their horses tied up  
outside.

RICKY  
What about Will and the others?

EDDY  
Like he said, after we take care of  
the Captain, it's every man for  
himself.

Ricky pauses before mounting his horse.

RICKY  
What about what that geezer said?

EDDY  
About what?

RICKY  
Nightfall. No fires, no goin' out,  
and all that.

EDDY  
Ricky he's a crazed, paranoid  
misanthrope living in a hole in a  
mountain, I don't think we've got  
to take his word as scripture.

Ricky thinks for a moment.

RICKY  
The hell's a misanthrope?

EDDY  
Jesus Christ, read a book, Ricky.  
C'mon!

Eddy gallops off.

RICKY  
Wait!

Ricky mounts his horse and gives it a kick, sending it after  
Eddy.

EXT. CHIRICAHUA MOUNTAINS - NIGHT

Eddy and Ricky make their way across the desert, their horses  
trotting casually. Eddy slows, pulling on the reins.

EDDY  
Shh.

RICKY  
What?

Eddy listens for a beat.

EDDY  
You hear that?

Ricky listens too. He shakes his head.

RICKY  
What am I listening for--?

A *faint shrieking in the wind*. Their horses whinny and back up nervously.

RICKY (CONT'D)  
That a fox or something?

EDDY  
What kinda fox sounds like that?

RICKY  
Or a coyote? I don't know, you never heard one scarin' away a predator or nothin--?

Ricky's horse suddenly REARS and bucks him off, causing him to crash to the ground and land hard on his arm.

EDDY  
Christ, Rick, you alright?

RICKY  
Ah, my fucking arm!

Ricky's horse runs into the night and is quickly out of view. Eddy hops down as Ricky slowly staggers to his feet.

EDDY  
Need a hand?

RICKY  
Need a whole bloody arm. Christ, what in the world got into it?

Off in the distance, the sound of Ricky's horse neighing, panicked. *The neighing becomes more violent, screaming, pain, fear, something's killing it.* Eddy and Ricky pause a moment before--

EDDY  
Back to the geezer's.

RICKY  
Aye.

Just then Eddy's horse jolts away from him and runs off into the night. They stare in horror, frozen. Ricky leans in.

RICKY (CONT'D)  
Eddy? What's the plan?

Another shriek on the wind, and Eddy runs!

RICKY (CONT'D)  
Wait, we running? Is that the plan?

EDDY  
Yes, Rick, run!

Ricky makes after him.

They make it only a hundred feet before Eddy slows and holds out his hand to stop Ricky. Eddy stares ahead of them, wide-eyed.

RICKY  
(panting)  
Jesus, Ed, you gotta warn me when the plan is runnin', I'm no good at runnin'.

EDDY  
Shh.

RICKY  
What?

EDDY  
Look.

Ricky looks ahead as well.

Directly ahead of them, maybe a few dozen meters, *two eyes shine in the dark. Yellow.*

Ricky squints.

RICKY  
The hell is that?

Eddy steps forward, making himself big.

EDDY  
(yelling)  
Go on! Get!

RICKY  
(whispering)  
What's that?



EDDY

When encountering a predator you  
make yourself big and scary, lots  
of noise. C'mon!

They step forward, clapping and waving their arms.

RICKY

Get outta here, a mangy cunt!

EDDY (CONT'D)

Ahhh go on! Go on, get!

The eyes remain. Unblinking. Eddy and Ricky stare back.

RICKY (CONT'D)

Ed?

EDDY

Other way.

RICKY

Huh?

EDDY

Other way, come on.

Eddy turns them both around as they speed-walk in the  
opposite direction. As they hustle--

RICKY

Maybe it's not a predator. Maybe  
it's, I don't know, a crazy desert  
person or something? Like a  
cannibal?

EDDY

Not making it any better, Ricky.

RICKY

(looking behind them)  
I don't see it anymore.

EDDY

Just keep walking.

RICKY

Where? The fuck are we going, Ed?

EDDY

I don't know, we're just walking is  
what... we're....

They slow to a stop.

Directly ahead of them *is the pair of eyes again*, glinting in the moonlight. Eddy tries rushing it again.

EDDY (CONT'D)

Ahhh!

But nothing. The eyes glow back at him.

Eddy tenses his jaw.

EDDY (CONT'D)

New plan. I packed a pistol in one of the loot bags. We slowly, and I mean SLOWLY, turn and find it, understand?

He waits for a response.

EDDY (CONT'D)

Ricky?

He turns.

**Ricky isn't fucking there.**

Eddy looks to the ground. *Drag marks and blood lead into the dark of the desert.*

EDDY (CONT'D)

Ricky!!

He takes a step forward but pauses at the sound of some scuffling in the distance. Then silence. *Then the sound of bipedal running on the sand*, right towards him! Eddy braces himself. And from out of the darkness runs--

-- Ricky, **missing almost his entire right side**. His head dangles loosely from his fragile torso, his chest completely exposed revealing his rapidly beating heart!

Ricky runs a few steps and falls, dead before he hits the ground.

Eddy gasps, but it's cut short by a horrible SHRIEK from the dark in front of him, and the sound of something barreling toward him with a *nightmarish snarl and roar!*

EXT. PROVIDENCE - INSIDE THE WALL - MORNING

The low sun blazes against the town.

INT. SALOON - WILL'S ROOM - MORNING

Will stirs in his bed, slowly blinking awake. He jolts when he realizes Lollie is in the room with him.

LOLLIE  
Mornin', friend. Happy Turning's  
Day.

She presents a plate of food and coffee and sets it on the table next to Will.

LOLLIE (CONT'D)  
Got you some sausages, tomatoes,  
beans, toast - bread's homemade by  
yours truly - and some of the best  
damn coffee you're gonna get for  
miles.

(as Will gets dressed)  
Figured you could use something  
strong this morning considering you  
had a late night. You have trouble  
sleeping?

WILL  
Slept fine.

LOLLIE  
That so? Saw you takin' an evening  
stroll out to see Boyd, figured you  
was restless.

WILL  
Where can I find him?

LOLLIE  
Boyd? He puts up in a spare room we  
got here in the Saloon but you'll  
have to wait til' he gets back.

Will slows.

WILL  
Back? From where?

LOLLIE  
He's gone out to get your friends,  
Salem sent him at sunrise.

Will considers this.

LOLLIE (CONT'D)  
What you two talking about last  
night, anyway?

WILL  
 Thanks for the food. I'll... uh...  
 I'll be back for it.

He exits as Lollie looks on.

EXT. PROVIDENCE - INSIDE THE WALL - MORNING

Will exits the Saloon and makes his way across the town until he reaches Sarah's house, passing townsfolk preparing for the celebration by putting out tables, chairs, and planting a wooden log in the center of the town square. Will reaches Sarah's house and, as he's about to knock--

-- Ola swings around from behind the house and grabs him, pulling him away. Once they're out of view...

WILL  
 Find anything?

OLA  
 (signing)  
 No Ainsley. Find this.

Ola reaches into a satchel and shows Will the jar of peyote

OLA (CONT'D)  
 (signing)  
 Navajo medicine. Give visions.  
 Speak with spirits.

WILL  
 The tea?

She nods.

WILL (CONT'D)  
 How do they know about Navajo  
 medicine?

Ola thinks, not sure how to say. He gives the jar back.

WILL (CONT'D)  
 We're getting Isabel and getting  
 out. Come on.

He steps away but Ola grabs his arm. Once she has his attention, she struggles with what to say.

OLA  
 (signing)  
 Salem. Very dangerous to Navajo.  
 (MORE)

OLA (CONT'D)  
 (spelling)  
**D-E-V-I-L.**

A dark moment between them.

Just then, a *bell rings somewhere in the town*. Will and Ola look to see that the townsfolk are making their way to a church. Will squints and realizes that Isabel is among them.

WILL  
 Come on.

Will and Ola follow the others toward the church.

INT. CHURCH - DAY

Inside, most of the town has already gathered. They mutter amongst themselves as Will and Ola enter. They notice Isabel sitting at the front with a group of other women. They approach her.

WILL  
 Iz, you alright?

ISABEL  
 (slowly, conservatively)  
 I'm fine.

Will reads that something's up. He kneels down and keeps his voice low.

WILL  
 Ola looked for Ainsley in the Infirmary. It's empty. I think it's best if we--

ISABEL  
 I know.

WILL  
 You... what do you know?

ISABEL  
 I know he's not in the Infirmary.

Will and Ola share a look. What is she talking about?

WILL  
 Then where is he?

The townsfolk all stand and turn to the door. Will stands as well.

Salem waits by the church door. The townsfolk watch him reverently. He looks over each of them for a beat before beginning a slow walk to the front. As he does...

SALEM

We are all sinners.

TOWNSFOLK

(unison)

We are all sinners.

SALEM

We are all sinners.

TOWNSFOLK

(unison)

We are all sinners.

This call-and-response continues as Salem passes Will and Ola and takes his place at the front of the church. When he turns back to the townsfolk, he raises a hand, signaling them to sit. Everyone does but Ola and Will.

Salem takes a breath.

SALEM

It's a lot to take in, isn't it?  
 "We are all sinners." It's what  
 we're told since birth, as we  
 become children...

(taking a moment to find  
 Isabel in the crowd)

... when we marry.

(back to the townsfolk)

Even up til our dying breath it is  
 repeated. "We are all sinners."  
 Over and over, we are reminded that  
 we are less than. And anyone who  
 dares rise above... is to be cast  
 down. But who is it that tells us  
 this? Who is it who wields such  
 power over us? Ask any priest and  
 they'll tell you.

(gesturing upward)

Omnipotent. All powerful.  
 Invisible.

(with venom)

*Silent.*

Some nodding from the townsfolk.

## SALEM (CONT'D)

They ask you to have faith. To give blind devotion to a god you cannot see, hear, or touch, and they do this because without that faith, without that fear, they are powerless. And it's not just those of the cloth. No. Only last year did the world outside finish a brutal war to decide whether their fellow sisters and brothers... were property.

A beat as Salem gathers himself.

## SALEM (CONT'D)

This is not our way. In Providence, we do not say "we are all sinners" to shame ourselves. To strike fear in our hearts. To make us subservient to those who have not earned our respect. No. "We are all sinners" is a welcoming. An acknowledgment that each and every one of us has faced suffering that is both equal to each other's and yet greater to ourselves, and we have all yearned for an answer to that suffering. For proof of a power greater than our own. The priests ask for your blind devotion. I do not. When I tell you of the power with which I have been imbued, I do not do so without example.

Salem looks to the back of the church. He reaches out a hand.

## SALEM (CONT'D)

Come. Embrace the Turning.

The congregation turns to see what he's looking at, as do Ola, Will, and Isabel. *Isabel gasps.*

**Ainsley, good as new, walks down the aisle.** He is not simply healed, he looks stronger.

Isabel stands as the townsfolk reach out to touch Ainsley as he passes by, whispering prayers and blessings. Isabel runs to him and wraps her arms tight around him, weeping into his neck.

Will and Ola stare in disbelief.

SALEM (CONT'D)  
 Welcome, Ainsley. Son of  
 Providence. It is only once we  
 touch death, can we learn to ascend  
 beyond it.

Salem meets Will's gaze and gives him a knowing smile.

EXT. BOYD'S HIDEOUT - DAY

Boyd, sweaty and weathered, comes around a corner from the  
 switchbacks and approaches his hideout. Eddy and Ricky's  
 horses are gone.

Boyd pokes his head in the door of his shack.

BOYD  
 Boys?

No response.

INT. BOYD'S HIDEOUT - CONTINUOUS

Inside, Boyd looks around, double-taking when he realizes the  
 door to his vault is opened. Most of his valuables are gone.

Just then, *the sound of cans clatter outside.*

EXT. BOYD'S HIDEOUT - CONTINUOUS

Boyd steps out of the shack and looks toward the other side  
 of the camp where his trap is set up. He waits a beat.

BOYD  
 Boys?

Nothing. He waits a beat longer, worry setting in. *He's too  
 focused on the cans to notice **Barnard approaching him from  
 behind.*** Boyd turns around too late, Barnard forces him in a  
 swift headlock!

SMASH CUT TO:

INT. MARY'S HOUSE - ISABEL'S ROOM - DAY

Will and Ola stand and watch as Isabel sits with Ainsley.  
 Ainsley wolfs down some breakfast, absolutely ravenous.

WILL  
 You remember anything?



AINSLEY

Not much after we left town.

WILL

I mean waking up here. Ola says she couldn't find you in the Infirmary.

Ainsley thinks.

AINSLEY

It's all a mess, honestly. There was the shot, the desert then... dreams. The most beautiful dreams I ever had. Everyone I ever loved, everyone...

(to Isabel)

... everyone I ever lost. They were all there, together. And there was this voice, this... no, it was voices. Hundreds. Thousands, I don't know. All together, telling me it was gonna be okay. That I was part of something bigger now. There was a plan for me. And then I opened my eyes and... there he was.

WILL

Who?

AINSLEY

(reverent)

Salem. He was looking at me, like... like he's known me all my life. He told me everything. About him. This place. That everything I ever done was forgiven. He called me his child and told me I was home.

Will and Ola share a look.

OLA

(signing)

This place. Not safe. Chíshí people gone.

AINSLEY

It can't be worse than out there, can it? You seen what a man can do to another. Will, you know more than anyone. What if it don't need to be that way? Hell, you think I'd even be sitting here if it weren't for him?

(MORE)

AINSLEY (CONT'D)

If this is what he can do for me,  
just think what he can do for  
y'all. Think about...  
(to Isabel)  
... think about who else he coulda  
saved.

A hard beat lands for the husband and wife. Will and Ola  
can't shake it either.

WILL

Iz?

Isabel thinks, holding Ainsley's hand tight.

ISABEL

Long as I can remember, a part of  
me's been calling out for a sign.  
If this ain't it don't know what  
is.

She grips Ainsley's hand tighter.

ISABEL (CONT'D)

Ainsley's right. We're home.

A dark look between Ola and Will.

EXT. BOYD'S HIDEOUT - DAY

Cain and Barnard loom over Boyd, who lies tied to a stake,  
bloody, his face brutally misshapen from a beating. The  
pitbull chained nearby, paces anxiously. Cain takes a long  
drag on a cigarette and kneels down to eye level with Boyd,  
blowing smoke in his face.

CAIN

(to Barnard)  
Bring me the stump.

Barnard walks off to a tent nearby and ducks inside. Cain  
turns back to Boyd and gives him a once over.

CAIN (CONT'D)

Back in '62, we'd just pushed some  
Union sonbitches to a river and  
were working to flush 'em out of  
the forest there. Hadn't seen head  
or tail of 'em for maybe a day but  
we knew they were still there on  
account of fresh footprints.

(MORE)

CAIN (CONT'D)

Anyway we're making camp one night and all of a sudden there's this howl and, from the goddamn trees, come these reds like bats outta hell, all hootin' and hollerin' like they do.

Barnard exits the tent, he pushes a cart with a cloth covering a large object toward Cain and Boyd.

CAIN (CONT'D)

When it was all said and done we managed to catch ourselves one. Tough bastard lasted four days of torturing before he finally passed. Now, torturing's the easy part. The problem is keeping 'em alive while you're amputating. Once you start removing the skin, though? Well, hard to keep from dying of shock whenever the sun comes out, know what I mean?

Barnard stops with his cart right in front of Boyd. He places a hand on the cloth and pulls it off...

**... revealing Cooper. His eyes, ears, arms, and legs are gone, as are patches of his skin.** The living torso gasps as the sun hits its exposed flesh.

CAIN (CONT'D)

Needless to say, I got pretty good at keeping 'em alive. Didn't I, Coop?

(back to Boyd)

So....

(takes a drag on his cigarette)

... feeling talkative?

EXT. PROVIDENCE - INSIDE THE WALL - TOWN SQUARE - DAY

At the town square, all of Providence is in celebration. Music, games, dancing, all while Ainsley is paraded around and welcomed. Isabel holds him tight, gratitude in her eyes.

INT. SARAH'S HOUSE - OLA'S ROOM - DAY

Ola packs a satchel of her belongings. Swift, purposeful. Will hangs back, keeping an eye on the hallway.

WILL  
Just wait a minute.

She ignores him.

WILL (CONT'D)  
Maybe they got a point. I mean--

OLA  
(signing)  
White people don't know. I know.  
Salem is...  
(frustrated, unsure how to  
sign)  
... Bad magic.

He mimics the sign, confused. She spells "M-A-G-I-C" and continues to pack. Will thinks this over, it's all so strange.

WILL  
I was a... I had a lot of anger in  
me when the war started. They  
needed me to kill so...  
(struggling with his  
words)  
... I get nightmares. Sometimes  
when I'm not even sleeping. There  
was a kid I knew before the war,  
Tommy, he... well he had these  
ideas 'bout the world. I didn't  
think I'd ever see him again,  
but...

Ola slows, this is a new side of Will, his hands and voice tremble.

WILL (CONT'D)  
I'm a killer out there. No matter  
where I go, what I do, I know when  
I close my eyes I'm still gonna see  
that face. Whoever Salem is...  
*whatever* he is... the people here  
believe we can change. That we can  
be forgiven. That--

Ola takes his hand. She signs something indecipherable. He mimics it, confused. She spells "F-O-R-G-I-V-E."

They lock eyes, his are red with tears.

OLA  
(signing)  
Do not need him. This place.  
(MORE)

OLA (CONT'D)

You save me. Without you, no life.

(stepping closer, a hand  
on his shoulder)

I forgive.

Will takes this in, he doesn't need words to see how it means.

OLA (CONT'D)

(signing)

Trouble tonight.

She pats him on the cheek and goes back to packing.

A bell rings in the distance, along with shouting. They both look to the window as a commotion ripples through the town. Panicked voices. Something's wrong.

EXT. PROVIDENCE - INSIDE THE WALL - DAY

Townsfolk have gathered in the town square, nervously chatting as a bell at the watchtower rings out. Will and Ola exit Sarah's house to join them. They spot Isabel and Ainsley.

WILL

What is it?

ISABEL

Not sure.

Will notices Ainsley's not looking well, a little sweaty and pale.

WILL

You alright?

AINSLEY

Just tired.

As they scan the crowd, Will spots Salem speaking with a Watchtower Guard by the wall. The Guard points to Will's group, Salem clocks them.

SALEM (V.O.)

Who are they?

INT. PROVIDENCE - MEETING ROOM - DAY

Salem, Maurice, and the Watchtower Guard stand at one side of the room with Will, Ola, Ainsley, and Isabel at the other.

WILL

Call themselves the Cain Gang on account of being lead by General John Cain. Never accepted the South's surrender to end the war so they headed west, figuring to start again out here.

SALEM

And this is the man who you were indebted to?

WILL

In our own way.

MAURICE

And you lead them right to us.

SALEM

Enough.

A beat between all of them.

ISABEL

We only needed a place to stay. For us, for Ainsley.

SALEM

(after a beat)

You are children of Providence now, and you'll be protected as such--

MAURICE

No!!

Maurice stands, defiant.

MAURICE (CONT'D)

I will not stand here and allow this place to be desecrated with the violence they bring with them.

SALEM

Do not try my patience, child.

MAURICE

Your patience? Your pa-- I have stood by you, held my tongue until it bled, as you threw away the gifts of Providence to these outsiders like you would slop to a pig! A Turning?? For them? The same gift my father worked his entire life for--

SALEM

Your father, who knew the importance of protecting those who needed it, regardless of whether or not he thought they deserved it.

MAURICE

This will be the end of us.

SALEM

You may go.

MAURICE

Salem--

A hard look from Salem and Maurice is finished. He gives a cold look to the others before exiting. Salem collects himself.

SALEM

We've had to defend ourselves before, we can do it again. We only need to hold out until nightfall. The Guardians will take care of the rest.

(to the Watchtower Guard)

How long before they're here?

WATCHTOWER GUARD

An hour, maybe less.

SALEM

Spread the word. I want everyone prepared to fight.

The Guard glances at Will and the others.

WATCHTOWER GUARD

And the... celebration?

Salem clocks Ainsley, who seems to be growing more pale by the second.

INT/EXT. PROVIDENCE - INSIDE THE WALL - DAY

MONTAGE

Townfolk lock doors, shutter windows, and pull weapons of all types from chests, under beds, cupboards, underneath the goddamn floorboards. Everyone is packing.

The townsfolk run to take positions within Providence. On top of roofs, balconies, on a catwalk on top of the wall, and the watchtower.

END MONTAGE

EXT. PROVIDENCE - INSIDE THE WALL - DAY

As Townsfolk rush to positions, Salem walks through the town square, keeping his eye on things. Will hurries behind him, weaving through the commotion.

WILL

You don't have to do this.

SALEM

You're under our protection now. We know what we're doing.

WILL

Begging your pardon, but I don't think you do. I know this man. He's dangerous and damn proud. Far's he's concerned, you stole from him, and he won't stop until he gets it back. We still got time to leave before he gets here. It's no guarantee but he may leave you be.

SALEM

As a fellow man of war, you and I both know very well that your absence won't stop his violence.

WILL

You fought in the war?

SALEM

I did. In another life.

WILL

Who'd you fight against?

SALEM

The British.

Will stops in his tracks with a look. *"That's impossible."* Salem continues on, ordering townsfolk to their positions.



EXT. PROVIDENCE - EARLY EVENING

Watchtower Guards stand ready. A still silence has washed over the town. Salem stands in one of the watchtowers, eyeing the gap in the mountains before them.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Townfolk hold their positions with bated breath. Will takes his place in the center of town with Ola.

INT. PROVIDENCE - CHURCH - EARLY EVENING

Isabel and Ainsley sit with some of the OLDER TOWNSFOLK and CHILDREN. Isabel rubs his back while he sits with his head in his hands, looking feverish.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will approaches the wall and peeks through a crack.

EXT. PROVIDENCE - EARLY EVENING

Salem spots something from the watchtower.

From the gap in the mountains comes a silhouette. Then another. Then a dozen more.

Salem's eyes narrow as he spots Cain at the front of his group, marching toward Providence. Salem's eyes move to the sun hanging low in the sky. *Not long before dark.*

The group of two dozen of Cain's men follow him, including Barnard. They stop short, about 50 yards before the wall. Cain steps forward.

CAIN  
Who's in charge?

SALEM  
Speak.

CAIN  
My name is General John Cain, and I come for what's mine.

SALEM  
Then you've come in vain. We have nothing that belongs to you.

CAIN  
 Word has it you got four runaways  
 behind them walls.

SALEM  
 A man cannot own another, so we  
 have nothing that belongs to you.

CAIN  
 (to his men)  
 We got ourselves an abolitionist,  
 boys.

Cain turns back to Salem.

CAIN (CONT'D)  
 Have it your way.

Cain whistles. The men behind him part and reveal Boyd, beaten to a pulp and wearing a rope as a leash. Barnard takes the leash and yanks Boyd forward, causing him to fall hard on the ground in front of Cain.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will's eyes widen.

EXT. PROVIDENCE - EARLY EVENING

Cain takes out a revolver and empties the chamber of its bullets. He pockets all the bullets but one, loads it in the chamber, spins it, and snaps it in place.

CAIN  
 Now, we may not agree politically,  
 but I can still be a fair man. You  
 got a nice thing going here, and I  
 respect being left alone to govern  
 how you like. So...  
 (pointing the gun to  
 Boyd's head)  
 ... I'll make you a deal. You give  
 me what I want, and we'll be on our  
 way. Nice and civil.

Cain pulls back the revolver hammer.

CAIN (CONT'D)

But, if you don't? I'll signal to my army down yonder, we'll find you, hold you down, and make you watch as we burn this place to the fucking ground.

(to Barnard)

How much time you wanna give 'em, Cap?

BARNARD

Ain't got a time piece on me.

CAIN

Well shame, me neither.

(back to Salem)

Tell you what, you got as long as it takes for your man here to take a bullet.

Cain pulls the trigger. CLICK. Boyd winces and tries to crawl away, but Barnard pulls him back to the ground hard.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will steps away and looks up at Salem. Salem's gaze stays firm on Cain.

EXT. PROVIDENCE - EARLY EVENING

Cain spins the cylinder of the revolver and snaps it into place, pressing it against Boyd's head again. Cain looks back to Salem, unnerving.

CLICK. Nothing again.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will makes for the door but is stopped by Lollie.

LOLLIE

Hey, don't be doing nothing foolish.

WILL

We can't just watch him die.

Salem breaks his gaze for a moment, finding Will in the crowd below him.

EXT. PROVIDENCE - EARLY EVENING

Cain spins the cylinder again, presses the gun to Boyd's head.

A beat before he pulls the trigger. CLICK.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will tries to brush past Lollie.

LOLLIE  
Shhh-shhh, it's gonna be alright.

EXT. PROVIDENCE - EARLY EVENING

Cain spins the cylinder again, snapping it into place. One last look to Salem before raising the gun again. Boyd whimpers below him.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will stands, frozen, caught between decisions.

EXT. PROVIDENCE - EARLY EVENING

Cain pulls back the hammer.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Something in Will's eyes change.

WILL  
CAIN!!

Salem's attention snaps to Will.

EXT. PROVIDENCE - EARLY EVENING

Cain steps forward, recognizing the voice.

CAIN  
Will!??

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

All eyes on Will. He approaches the doors.

WILL

You give me your word! If I come  
out you'll let him go and leave  
these people alone!

EXT. PROVIDENCE - EARLY EVENING

Cain takes another few steps forward.

CAIN

And the others?

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Will looks to Ola.

WILL

They didn't make it.

Ola shakes her head, pleading with her eyes.

WILL (CONT'D)

(to Cain)

Your word!

EXT. PROVIDENCE - EARLY EVENING

Cain glances at Boyd, cowering below him. Back to Providence.

CAIN

If we ain't got our word, we ain't  
got nothing at all.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Lollie steps closer.

LOLLIE

The sun's almost set. If they don't  
kill you, the Guardians will.

Salem climbs down the ladder of the watchtower and approaches  
Will.

WILL

He saved our lives.

Salem looks him over, reading what he can. Ola's lip  
trembles. Will gives her a look. "It'll be okay."

EXT. PROVIDENCE - EARLY EVENING

Cain watches intently, waiting for anything. Another glance back at Boyd.

The doors to Providence creak open, revealing Will. Cain smiles broadly. Will hesitates.

WILL

Let him go.

Cain's smile fades. He turns his attention to Barnard and gestures to the town. Barnard takes the leash off of Boyd and gives him a swift kick in the ass, sending him sprawling forward.

Boyd gets himself on his feet and limps towards Providence.

Will cautiously starts the long walk as well. It seems like ages go by as the two men get closer. *No where to run if anything happens.*

They finally meet in the middle. Boyd's eyes can hardly meet Will's, full of shame and fear. Will whispers as he passes...

WILL (CONT'D)

Get Ola out.

Will continues on his way to Cain. Boyd gives him a last look before shuffling back to town.

Will approaches Cain.

WILL (CONT'D)

Wild Will. Good to have you back.  
(to Barnard)  
The leash.

Barnard steps up with the rope and wraps it around Will's throat.

BARNARD

We got one hell of a homecoming  
ready for you.

Cain gives a final look at Providence and Salem watching from the tower.

CAIN

C'mon boys.

Barnard pulls on the rope hard and starts the march back to Boyd's camp, dragging Will with him. Salem watches, eyes narrowed, as the sun sets behind the mountains.

EXT. PROVIDENCE - INSIDE THE WALL - EARLY EVENING

Boyd makes his way through the crowd as the doors close behind him. Salem climbs down and looks him over.

SALEM

The Doctor's in the church, he'll  
take care of you.

Boyd shares a look with Ola before he's ushered to the Church.

INT. PROVIDENCE - CHURCH - EVENING

Salem opens the doors to reveal that *Ainsley is lying on the floor, aimlessly flailing*, as Doctor Lee and Isabel hold him down. Lee locks eyes with Salem, something communicated.

SALEM

Get him to the cells.

ISABEL

What??

LEE

It's for his own safety.  
(to a few men)  
Come help.

Ainsley is helped up as he mutters feverishly. Ola comes around a corner to watch the commotion. Isabel spots her, then Boyd. She looks around, concerned.

ISABEL

Where's Will?

SMASH CUT TO:

EXT. BOYD'S HIDEOUT - NIGHT

WHAM!

Will, his hands and feet bound, is kicked hard in the stomach by Barnard as Cain's Army cheers him on. The pitbull barks excitedly, held by a HANDLER. Cain, leaning against Boyd's shack, smokes a cigarette and watches the retribution as the gang takes turns taking swings at Will.

Cain's eyes glow in the light of his cigarette. Despite the carnage before him he seems lost in thought.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

As the town goes back to celebrating, Salem watches as Ainsley, feverish and stumbling, is taken inside of the jail house.

INT. PROVIDENCE - JAIL HOUSE - CONTINUOUS

Ainsley is locked inside a cell by Doctor Lee as Isabel follows.

ISABEL

You said he was better, he was supposed to be stronger!

LEE

Patience, madam, his body is flushing out any remaining ills. In this state it is best for him to remain confined until the fever passes.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Salem catches a cold look from Ola a few feet away. She turns to make some distance from the crowd.

H looks over the crowd of townsfolk, as they dance, sing, eat, and seem completely oblivious to the feverish man currently locked in a jail cell.

His gaze lands on the front gates of Providence. A determination sets in.

INT. SARAH'S HOUSE - OLA'S ROOM - NIGHT

Ola ties up her satchel. It's now or never.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

As the revelers dance, Ola keeps tight to the wall and slips behind the house.

Ola ducks behind a few more houses before she's in sight of the front gates. She watches the guards on the watchtowers, then the ladder leading up to the towers themselves. It may be her only option.

She readies herself. A deep breath.



BOYD (O.S.)  
You'll never make it.

Ola gasps and whips around to find Boyd right behind her.

BOYD (CONT'D)  
They make you think it's your  
choice, staying. But...

He steps closer and looks her over.

BOYD (CONT'D)  
Once you're outside, the  
Guardians'll smell you. And they'll  
come. Fast. Understand?

Ola hesitates. What's going on here?

BOYD (CONT'D)  
You understand me, girl?

She nods, still hesitant.

BOYD (CONT'D)  
Follow. Keep your head low.

Boyd leads Ola away from the town square, keeping to the edge of the wall, until they're clear of all the revelers.

EXT. PROVIDENCE - MOUTH OF GOD - NIGHT

Ola and Boyd hustle to the cave, but Ola slows as they approach the mouth. Boyd turns back to her.

BOYD  
Don't waste time, now.

He steps into the darkness. She gives a last look to the town behind her, takes a breath, and follows.

INT. PROVIDENCE - MOUTH OF GOD - NIGHT

Even with a full moon, the cave is incredibly dark only a few feet inside.

*The sound of a lighter* and Boyd illuminates the space with a lantern. He beckons her to follow.

The mouth of the cave is soon a dim speck behind them. In the glow of the lantern, Ola notices barrels, sacks of grain, and numerous rooms carved into the stone.

BOYD

Salem always talked about being prepared for an invasion, made sure to dig a way out in case trouble came.

A low moan reverberates through the cave, muffled. Ola taps Boyd's arm and gestures to her ear.

BOYD (CONT'D)

The wind. You can follow it all the way out.

He lifts the lantern and walks ahead another few feet. At the back of the cave Ola can barely see a door in the darkness. She slows a little, hesitant to trust him. Boyd notices.

BOYD (CONT'D)

I'm just tryin' to make things right. I...

(struggling with something)

Me bringing you here, it wasn't outta goodness. I saw how she was, your friend, how much she wanted to save her man. Just... to the people here... you're not guests. You're--

Suddenly, Boyd's eyes go wide as he looks up past Ola. She turns around...

*... to see someone else with a lantern at the mouth of the cave!*

BOYD (CONT'D)

(whispers)

Hide. There.

She ducks as he gestures to one of the rooms. As she scurries inside, a voice from the mouth of the cave.

MAURICE

Who's that??

BOYD

It's Boyd.

As Maurice gets closer, Boyd steps away from the room where Ola's hiding, giving her some extra darkness.

MAURICE

Boyd? You ain't nicking booze again, are ya?

BOYD

Just checkin' on supplies for the festival.

Maurice closes the distance, only a dozen feet or so from Ola's room. He's carrying a rifle.

MAURICE

I don't remember ever seein' you stay for a Turning.

BOYD

Figure'd I made enough trouble already. Just... tryin' to make amends.

Maurice eases.

MAURICE

You and me, both. I was out of line with Salem, earlier. Not sure what came over me.

(after a beat)

While you're down here, Doc sent me to fetch a live one. Says the fella the outsider brought is almost ready.

Something about this gives Boyd pause. Ola watches from the shadows. Boyd almost looks to her.

BOYD

Em... he wants it now?

MAURICE

Better too early than too late. Come on.

Another muffled tone of the wind. Louder than before. Maurice brushes past Boyd and makes for one of the rooms opposite Ola. She watches as Boyd slowly follows after, giving her a look. There's a pain in his eyes, something weighing on him.

Maurice takes a set of keys and unlocks a door.

*The sound of the wind grows louder.*

He steps inside the room and reveals a hatch door in the ground.

*Louder.*

Maurice unlocks the door, opens it.

*It's not wind.*

***It's muffled screaming.***

Maurice waves to Boyd.

MAURICE (CONT'D)  
Gimme a hand.

Maurice and Boyd bend down, reach into the hatch, and *pull out an EMACIATED MAN*. He's bound by the feet and hands, dirty, his mouth gagged and covered.

Ola holds a hand to her mouth, the gasp caught in her throat.

MAURICE (CONT'D)  
Take this one up, Doc said he needs  
another for bait to keep the  
Guardians busy.

Maurice pushes the Man into Boyd's arms. Boyd hesitates for a moment, another glance toward Ola.

MAURICE (CONT'D)  
Go on, Doc won't like it if the  
food ain't ready.

Boyd slowly guides the Man away, a last shameful look towards Ola, still hidden in the shadows.

As Boyd gets further, Maurice reaches in the hatch again and pulls out a *CHIRICAHUA WOMAN*. He tosses her outside the room, closes the hatch, locks it, then locks the door behind him. He hoists her up and drags her to the door leading to the escape tunnel. Another key opens this door and he drags the Woman inside.

Ola quietly gets to her feet and tip-toes across the floor of the cave, silently catching the door just before it latches shut.

She peeks inside to see Maurice making his way through a short tunnel towards a ladder, some moonlight spilling in above it.

Ola waits until they're out of view before slipping through the doorway.

EXT. CHIRICAHUA PEAK - ESCAPE HATCH - NIGHT

On the opposite side of the mountain, a hatch door creaks open a few inches as Maurice checks to make sure the coast is clear. He swings it open, tosses out the rifle, and drags the woman out.

He closes the hatch behind him and pushes the Woman to the ground. She balls up, shaking. Maurice uses a knife to cut the binds on her feet and wrists, then undoes her gag. He sheaths the knife and picks up his rifle, aiming it at her.

MAURICE

Go on.

The Woman trembles, crying.

CHRICICAHUA WOMAN

(Chiricahua)

Please...

He fires, missing her on purpose. She screams and leaps to her feet, booking it in the opposite direction and into the wilderness.

A familiar shriek echoes through the air. Maurice looks around, following the sound.

MAURICE

(watching her go)

Faster, sweetie! They comin'!

While he watches her run, *he fails to notice Ola sneaking out of the hatch, quiet as she can.*

He turns back to the hatch as Ola disappears in the opposite direction.

Maurice pauses when he notices the open hatch. He looks around.

MAURICE (CONT'D)

The hell--?

*WHACK! Ola strikes him in the back of the head with a rock and knocks him out cold.*

She takes his rifle and scans her surroundings. Nothing but moonlit wilderness as far as the eye can see. She looks to the stars, does a quick calculation, and sets off, cautiously looking over her shoulder as she runs.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

As Boyd nears the town square with the Man, he's approached by two town GRUNTS to intercept.

GRUNT 1  
(grabbing hold of the Man)  
Where's Maurice?

BOYD  
(letting go)  
Out with the bait.

Boyd makes a quick 180, removing himself from the handoff and heading straight for the Saloon.

GRUNT 2  
You ain't stayin'?

GRUNT 1  
(watching Boyd leave)  
He never stays. C'mon.

The townsfolk cheer as the Grunts reach the jail house where Doctor Lee is waiting for them.

INT. PROVIDENCE - JAIL HOUSE - CONTINUOUS

The door swings open, revealing Isabel pressed up against Ainsley's cell. She spots the Doctor first.

ISABEL  
Doctor, thank god. He's not--

But she's cut short once the Grunts swing into view carrying the Man.

ISABEL (CONT'D)  
What's--?

They brush past her and towards Ainsley's cell as the Doctor opens the cell door with a key.

They open the door to find Ainsley is unconscious on the ground, a long chain attached from the wall to his ankle.

The Grunts hurl the Man in the cell with Ainsley and close the door.

ISABEL (CONT'D)  
What the hell is happening?

LEE  
 (locking the door)  
 He's going to need to eat.

The Doctor turns to leave, Isabel rushes after.

ISABEL  
 This isn't... Doctor, you said he  
 was going to live. You promised me.

LEE  
 And he will. This is perfectly  
 normal. Come, enjoy the festiv--

He reaches to her but she recoils. He gives her a sympathetic look.

LEE (CONT'D)  
 Very well. If I may offer some  
 advice? Stay away from the door.

He exits. She turns back to Ainsley's cell where the Man struggles to get to his feet.

EXT. BOYD'S HIDEOUT - NIGHT

As his men drink, Cain sits by a fire and smokes, his mind elsewhere.

Will, bloodied, has some whiskey poured on his wounds by a GANG MEMBER.

GANG MEMBER  
 Don't want you getting an infection  
 now, do we?

GANG MEMBER 2  
 Yeah Will, General says you got  
 years of pain ahead of you.

GANG MEMBER 3  
 Ah, go easy on him, fellas. Why not  
 offer him a drink?

GANG MEMBER  
 Not a bad idea! C'mon, Will, open  
 up!

The Gang Member grabs Will by the hair, forcing his head back and his mouth open as he waterboards him with whiskey.

Will sputters and spits it back in the Gang Member's face, head-butting him hard.

The Gang Member falls backward, blood pouring from his nose.

GANG MEMBER (CONT'D)  
You dirty mother fucker!

The Gang Member pulls out a pistol--

CAIN (O.S.)  
Hold it!

They all turn, Cain stands before them. He approaches Will and kneels down.

CAIN (CONT'D)  
'Bout how many people would you say  
were in that town?

Will gives him nothing.

CAIN (CONT'D)  
Hundred? More?

Still nothing. Barnard steps in.

BARNARD  
What's up, boss?

CAIN  
When I asked you to join me, what'd  
I tell you we were looking for?

BARNARD  
A home.

Cain gives him a knowing look. Barnard smiles. Will pieces it together.

CAIN  
(standing up and  
addressing the crowd)  
Men, I promised you a new life  
after the war. And by god, I think  
we finally found it. We'll wait  
until midnight, and then we'll take  
that town for ourselves.

WILL  
No!

Cain gives him a hard look.



CAIN  
 (after a beat)  
 Runaways are still there, aren't  
 they?

Will's eyes tell the truth. Cain grabs him by the throat.  
 Meanwhile, something in the distance catches Barnard's eye.

CAIN (CONT'D)  
 I knew it, you lyin' rat. When we  
 find 'em, I'll make sure you get a  
 front row seat to a retribution  
 none of you will forget.

Cain throws him to the ground.

CAIN (CONT'D)  
 Keep him alive. Whatever else  
 happens to him, I don't give a  
 rat's ass.  
 (turning to his men)  
 Start packing, I want you ready for  
 some fucking war.

A distant shriek carries across the desert. Horses whinny  
 nervously as the army looks for the source of the sound.

Another. Closer. The pitbull barks at something in the  
 desert.

GANG MEMBER  
 The devil is that?

GANG MEMBER 2  
 Indians?

CAIN  
 That ain't no Indian.

BARNARD (O.S.)  
 Sir?

Cain turns to see that Barnard is a few feet ahead of him,  
 squinting out into the desert.

CAIN  
 What is it?

Barnard points. Cain steps forward for a better look.

Outside of the camp, just at the edge of the light of the  
 fire, *stands a shadowy figure.*

Cain takes another step forward.

CAIN (CONT'D)  
Show yourself!

After a tense beat, the figure steps into the light, revealing...

... *Salem*. Completely naked.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Ainsley lies motionless on the floor as the Emaciated Man attempts to untie his bonds.

Suddenly, Ainsley GASPS and seizes awake!

Isabel rushes to the bars of the cell to look inside at her husband as he screams and flails on the ground.

ISABEL  
Baby! It's okay, honey!

Ainsley's body twists, writhing and choking and screaming in pain.

EXT. BOYD'S HIDEOUT - NIGHT

Will's eyes go wide when he notices Salem.

CAIN  
(whispers)  
The fuck is this?

BARNARD  
Don't ask me.

CAIN  
(to Salem)  
You lost, son?

Salem glares, unblinking. Another shriek in the wind. The army looks around, on edge.

SALEM  
There's no need to fear. My children call to one another when on the hunt. But they won't attack, not when their father is close.

Cain finally recognizes him.

CAIN  
 You're that abolitionist.  
 (gesturing to Will)  
 I reckon you come for him?

SALEM  
 For all of you.

Cain can't help but crack a smile.

CAIN  
 Well I admire your ambitions, son.  
 Can't say much for your  
 intelligence, though. I suggest you  
 move on while you still got the  
 legs to carry you.

Salem trains his eye squarely on Cain.

SALEM  
 Fear is a weapon wielded by those  
 too weak to carry the weight of  
 power.  
 (taking a step forward)  
 But, practiced as you are, you know  
 nothing of true fear.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Ainsley, now on his feet, dashes himself against the walls,  
 covered in sweat, screaming.

AINSLEY  
 I'M BURNING!! I'M BURNING!!

ISABEL  
 Sweetie it'll be over soon! I  
 promise, just hold on a little  
 longer!

A growing chant outside. The townsfolk have gathered in a  
 circle to watch the jailhouse as the Emaciated Man presses  
 himself against a wall.

EXT. BOYD'S HIDEOUT - NIGHT

Salem, the sweat evaporating off of his body, takes another  
 step forward as Cain and his men hold their ground, unsure of  
 what's to come.

Will, taking advantage of the distraction, slowly inches away  
 and back toward Boyd's shack.

Salem breathes deeply, taking in as much air as he can.

SALEM

Perhaps I'm wrong. Perhaps you're more familiar with fear than I imagined. You reek of it.

(walking forward)

You believe in your hearts that this world is owed to you. That you are somehow worth more than the men you claim to own. That nature has deemed you as superior. Allow me to show you how wrong you have been.

And with that...

***Salem BURSTS into flames!***

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Ainsley does the same, *erupting into flames with a horrible scream.*

Isabel shrieks at the sight while the townsfolk cheer, falling to their knees, raising their hands in praise.

EXT. BOYD'S HIDEOUT - NIGHT

Cain and his army gasp, shielding their eyes from the light erupting off of Salem as his body burns.

Will stops in his tracks, unable to break from the awesome, horrible sight.

The fire from Salem's body reaches high as he raises his hands to the full moon above him.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Isabel watches in utter horror as her husband flails around the cell, the fire consuming his entire body.

EXT. BOYD'S HIDEOUT - NIGHT

Salem falls to his knees as the army stares, aghast. He collapses to the ground.

For a moment, there is complete stillness. Cain and his army stand, shocked.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Isabel, tears streaming down her face, gasps between her heaving cries. Ainsley's body crackles in the dirt. The townsfolk have fallen silent as they wait for what's next.

EXT. BOYD'S HIDEOUT - NIGHT

Cain gestures to Barnard to investigate the smoldering remains. Barnard takes a few cautious steps forward.

Then, from the burning embers, a *long, clawed, hairy arm* BURSTS out, flinging the ashes from it!

Barnard leaps back.

Another arm ERUPTS from the bowels of Hell. They brace themselves against the earth, clawing, pushing, pulling, until... from Salem's burnt corpse... climbs...

... a *fucking WEREWOLF*. Rising like a phoenix.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Isabel's face drops as the beast that once was Ainsley drags itself out of his body. The Emaciated Man screams in pure terror.

EXT. BOYD'S HIDEOUT - NIGHT

WereSalem stands upright, eight feet tall, with long, lean limbs covered in muscle and black fur, so black it almost doesn't reflect light, its eyes burning a bright yellow in the dark.

Barnard stands before it, his face white with shock.

BARNARD  
Jesus fucking Christ.

In the blink of an eye, WereSalem lunges at him, swipes with a clawed hand, and disappears into the dark.

Barnard stumbles backward and turns to Cain and the army, making a run for it...

... *not even realizing he's been gutted*. His innards fall to his feet as he blindly runs, tripping over his entrails.

From somewhere behind Cain, another scream erupts from his army. Then another.

The chaos breaks out instantly.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

WereAinsley brings itself to its feet as the townsfolk cheer.

TOWNSFOLK

Feed! Feed! Feed! Feed!

The beast turns to the Emaciated Man, now clawing at the iron bars of the cell window, screaming for his life. WereAinsley lunges and sinks its teeth into the Man's throat. Isabel backs away, ghost white, and faints.

EXT. BOYD'S HIDEOUT - NIGHT

Cain's army is in a full stampede as WereSalem rips through them one by one, seemingly everywhere at once. Will crawls across the ground, barely avoiding being trampled at every turn.

As each member of the Cain Gang is cut down, dismembered, beheaded, and torn in half by WereSalem, Will crawls through increasingly unrecognizable piles of corpses.

Horses rear and buck, men run for their lives and fire their weapons blindly. Blood. Guts. Body parts of all types. It's fucking carnage. Pure mayhem.

Will finds an opening between screaming men where he can have a clear shot to Boyd's shack and runs as fast as he can.

INT. BOYD'S HIDEOUT - CONTINUOUS

Will, covered in the blood of god-knows-how-many men, rushes inside. He closes the shack door and hurls whatever he can find at the door to brace it shut.

As the pile of Boyd's belongings grows higher, *a headless Gang Member's body is thrown straight through the wall*, collapsing the front of the structure. Will backs away, preparing to hide himself behind the standing mirror when he spots the iron door.

No time to think. He opens the heavy door and dives inside.

INT. BOYD'S HIDEOUT - VAULT - CONTINUOUS

As he turns to close the door, a hand BURSTS from the other side and forces it open, revealing a bloodied Cain.

Will falls back on the door to keep Cain from getting in, pressing with all his might. The door closes on Cain's hand but he doesn't pull away.

CAIN

Open the fucking door you cunt!!

Will tries to hold fast but it creaks open as Cain presses harder. Cain plunges his arm in, grabs Will by the neck, and cracks his head against the door.

Will loses his grip as the door swings open and Cain pours inside, landing on top of him.

Cain strikes him hard in the face. In a flash, Cain pulls out his revolver and aims at Will's head, but Will turns and hits Cain's hand away just as he fires, blowing a hole in the floor.

Cain recoils as the dust and debris explode in his face. Will gets his leg out from under Cain and kicks him hard, sending him sprawling backward.

Will closes the distance and grabs Cain's gun hand, attempting to wrestle it from him as Cain fires again and again. Will sticks a finger behind the trigger, preventing Cain from firing, as he throws his weight back and topples them both over.

They land hard, causing Cain to drop the gun. Will reaches for a nearby rock as a weapon, swings--

-- CHUNK! Cain stabs him in the side with a shard of wood!

Will grunts and head-butts Cain hard, ripping out the splintered wood and tossing it aside. Cain tackles him, sending them both crashing against the floor as Cain drives a thumb hard into Will's wound. Cain holds Will's head down with an elbow while he plunges the other hand further into Will's bleeding side.

Will's face turns blue as Cain's arm presses harder on his throat. He flails helplessly, zero leverage. Cain, eyes bloodshot and full of murder, presses harder and harder.

Will suddenly focuses on something behind Cain as a *shadow looms over them*.

Cain slowly turns as the men hear a **low growl**.

WereSalem towers over them in the doorway, eyes burning in the dark.

Cain hesitates for only a moment too long, leaping off Will to reach for the gun. In an instant, WereSalem grabs on to Cain's leg and tears him out of the room.

Will kicks the door closed and takes a great breath, finally letting his heart rate slow, as he bleeds out on to the floor. Cain's muffled, cries fade into the distance.

EXT. CHIRICAHUA MOUNTAINS - NIGHT

Ola hurries through the wilderness of trees and monolithic rock formations.

EXT. CHIRICAHUA PEAK - ESCAPE HATCH - NIGHT

Maurice stirs on the ground as the sound of something massive walks closer. A shadow covers him as he opens his eyes. The thing before him growls.

MAURICE  
(delirious)  
Daddy... is that you?

*He smiles as he's violently wrenched away.*

EXT. CHIRICAHUA MOUNTAINS - NIGHT

Ola, breathless, takes a break from running and hides behind a tree. A moment to get her bearings.

Then she notices something ahead of her.

On top of a rocky structure, about a dozen meters away, silhouetted on the starry sky, sits a creature. Hairy, lean, eyes glowing yellow. Another werewolf. A GUARDIAN.

*It's staring right at her.*

SNAP. Something behind her. Ola looks fast, sees nothing, and returns her gaze to the Guardian in the distance.

It's gone.

She holds her breath, looking left and right as she pulls back the hammer on her rifle.

Something RUSTLES. Moving in the forest. It picks up speed. Coming straight for her! Ola positions her rifle, braces herself, ready for anything as the source of the sound comes closer. Closer. Then--



She whips around the tree and aims at--

The Chiricahua Woman! The Woman comes to a skidding halt and screams at the sight. Ola lowers her gun and covers the woman's mouth with a hand. "*Shh.*"

The Woman takes a moment to settle as Ola points to her ears, then gestures to where she saw the Guardian. "Listen."

A quiet beat goes by as the two wait, holding their breath.

Silence.

Ola relaxes. She gestures, "Follow." The Woman nods.

**CRASH!!!** *A Guardian LEAPS from the darkness and grabs hold of The Woman, dragging her screaming into the wilderness in the blink of an eye.*

Ola stumbles backward and sprints in the opposite direction. She winds and ducks between trees and rocks as fast as her feet will take her, heading for what looks like a clearing.

A SHRIEK of a Guardian behind her. She looks back as she runs, no sign of it. As she turns back around *she skids to a stop!*

In front of her is a steep drop a few hundred feet. The cliff face continues to her left and right, nowhere to go.

The Guardian TRAMPLES through the woods behind her, closing fast. She has no choice but to descent.

Ola gets the best footing she can on the craggy rocks below her and makes her way down and out of view, pressing her body against the cliff face.

She freezes as the Guardian bursts from the trees above her. It circles, sniffing the air, searching for her. She holds her breath.

*Some distant gunfire and screams ring out on the other side of the mountain.* The Guardian gives a horrible shrieking call and makes for the source of the sound.

After a beat, Ola finally exhales and lets her body relax.

As she shifts her weight, a rock below her is turned loose and plunges down the side of the cliff with a CLATTER!

The Guardian is back instantly and spots Ola! It roars and claws at her but she's just out of reach. Ola pulls up the rifle and fires, striking the Guardian across the cheek and sending it screaming in pain.

She continues her descent as the Guardian searches for a way down. She moves carefully, one step at a time, but it's just not fast enough. The Guardian finds a gap and climbs after her a few meters away. It slips and slides, unable to get a good grip on the rocks, and leaps to one of the monolithic formations jutting below it.

Ola attempts to aim at it again but the Guardian leaps to another nearby structure a little closer. Ola copies the thing and leaps to another nearby rock formation. The two continue this game of cat-and-mouse as they make their way down the cliff.

With about 50 more feet to go, the Guardian closes in and makes a leap at Ola. She fires just in time, striking it in the chest and causing it to lose its balance, plunging to the ground below her.

The Guardian survives the fall and makes for her again, attempting to scurry up the cliff face to catch her.

Ola aims, pulls the trigger, and gets nothing but a devastating CLICK of the empty rifle. *FUCK.*

The beast closes in. Ola calculates the fall. The ground comes at a steep angle. If she lands correctly she just might make it.

Back to the Guardian. 20 feet away. 10. It leaps!

So does Ola!

DAWN

She hits the ground hard, immediately tucking into a roll and plummeting down the remaining hill and into a tree line.

The Guardian comes tumbling after her, scrabbling its way through the rocks in an attempt to gain its footing.

The moment Ola is upright she's running. She hurtles through the trees, spotting another clearing a few hundred feet ahead. The Guardian comes crashing through the trees behind her, shrieking horribly as it closes in.

Ola approaches the clearing, nothing but open desert before her as the sun peaks over the horizon. The Guardian comes trampling behind her, mere feet away.

She breaks through the tree line and into the open desert just as the Guardian leaps! Ola collapses into a ball and screams, ready to be killed...

... she waits...

... nothing happens.

Ola opens her eyes...

... the Guardian waits behind the tree line as the sun creeps over the desert. It prowls back and forth, tongue lolling from its mouth until it backs away and into the darkness of the foliage. With an angry roar, it bounds out of sight.

Ola lies on the desert floor, breathless and bloodied. She slowly gets to her feet, gives one last look to where the Guardian was, and limps into the desert.

EXT. BOYD'S HIDEOUT - MORNING

Corpses litter the camp in every direction, some partially intact, most unrecognizable.

INT. BOYD'S HIDEOUT - VAULT - MORNING

Will lies unconscious in a puddle of his blood. The door to the vault opens.

Something unseen lifts Will as if he weighs nothing.

SMASH CUT TO  
BLACK

DARKNESS

The distant sound of thunder.

MONTAGE

A surreal, dreamlike series of 1st-person POV memories fades in and out of the inky blackness.

EXT. BATTLEFIELD - NIGHT

Will wrestles with Tommy and raises his knife to plunge it into his chest.

LATER

Cain, *covered in blood*, stands over Will.

CAIN  
I think I've got some use for you.

EXT. CAIN GANG CAMPSITE - NIGHT

Barnard drags Ola into the light of a fire.

BARNARD

We got ourselves a runaway!

She bites Barnard's hand and he screams.

BARNARD (CONT'D)

(pulling out a gun)

Mangy little cunt!

WILL

Wait!

LATER

Will shields Ola from Barnard.

BARNARD

She steps outta line and it's your  
ass!

INT. SARAH'S HOUSE - OLA'S ROOM - NIGHT

Ola places a hand on Will's shoulder and looks in his eyes.

OLA

(signing)

I forgive.

A FLUTTER-CUT OF THE PEOPLE WILL HAS KILLED.

OLA (CONT'D)

(signing)

I forgive.

Ola BURSTS into flame, and from that flame leaps a WEREWOLF  
with gnashing teeth!

END MONTAGE

SMASH CUT TO:

INT. PROVIDENCE - JAIL HOUSE - DAY

Will GASPS awake to find that he's locked in a cell. He  
instinctively reaches to touch the wound in his side... to  
find it's almost entirely healed.

SALEM (O.S.)

Don't be afraid.

Will flinches and looks up. Salem, nude and covered in dried blood, lies on the floor and smokes a cigarette.

SALEM (CONT'D)

No one will be coming for you.

Will drags himself as far from Salem as he can get.

WILL

The hell are you?

SALEM

I am blessed.

WILL

You're a monster.

SALEM

(calm, patient)

I appreciate your anger.

(after a beat)

I was like you long ago.

Overflowing with violence. Lost after the war. But then, like you, I stumbled upon something I didn't understand. A man rejected by his own people. By the world, simply for discovering a truth they could not accept. He told me I had a purpose. Showed me things I could not have imagined. Not in any Bible. Scripture. Text. He asked if I wished to be blessed as he was and I accepted.

Salem stands and puts out his cigarette. He walks to the cell at the back of the jailhouse where Ainsley was kept and peers inside.

The cell is covered in blood and gore, the Emaciated Man now only scraps. And there, in the corner, huddled in the shadows, is WereAinsley. It avoids the sun at all costs, breathing rapidly.

SALEM (CONT'D)

My children, the Guardians, are not blessed as I am. After their first Turning they cannot unturn, and so seek shelter at sunrise. Nor do they keep their minds as I do.

(MORE)

SALEM (CONT'D)

They exist only to protect us, even  
if they do not know it.

Salem turns back to Will and approaches his cell.

SALEM (CONT'D)

It is a great honor to become a  
Guardian, one that many in  
Providence dream to attain. It is,  
however, a gift reserved only for  
those who's mortal life is near its  
end.

Will touches where his wound once was. Salem stops in front  
of him.

SALEM (CONT'D)

A moment longer and there would  
have been no saving you, not even  
by me.

Will looks up to him, aghast.

WILL

Tonight...?

SALEM

Each Guardian turns during its  
first full moon. When the moon is  
its highest, you will die a man, be  
reborn a god, and you will feed.

CAIN (O.S.)

Ah, shit.

Will nearly leaps out of his skin when he sees Cain shackled  
in the cell next to him.

CAIN (CONT'D)

So that's what I'm doing here, huh?

Will stares in utter shock at Cain before his eyes find their  
way to Salem.

SALEM

(proud)

I trust you'll find your first meal  
satisfactory.

WILL

This is madness.

SALEM

This is your purpose. Your redemption.

WILL

I won't.

SALEM

(growing frustrated)

You will. And you will be grateful. There are those who have begged me for such a gift, I do not offer it lightly.

WILL

I'm telling you I don't want it!

SALEM

It is done.

WILL

Then undo it!

SALEM

There is only but one way to stop a Turning and that is through death which, I'm not sorry to say, I refuse to offer.

CAIN

I'll kill ya, Will.

SALEM

Silence, you worm!

(back to Will)

Not only do I offer a life my people only dream of, but a chance to exact swift and brutal revenge against the monster who tormented you, and you refuse?

CAIN

That's fuckin' rich.

WILL

He's right.

Salem trains his eye on Will.

WILL (CONT'D)

You're both monsters. Only difference is he's honest about it.

SALEM

Heresy.

WILL

You're insane.

SALEM

I'M A GOD!

For the briefest moment, Salem's ethereal calm is gone. The veneer is stripped, and underneath Will sees the truth: Salem is cursed, and he knows it.

Salem takes a breath, slipping back into his mask. He backs away from the bars.

SALEM (CONT'D)

Tonight you will feed, whether you know it or not.

Salem heads for the door--

WILL

Why?

Salem turns.

WILL (CONT'D)

Why did you take us in at all? Why didn't you let me die?

Salem considers this. And for once, a pure truth:

SALEM

Because I could.

With that, Salem opens the door and steps outside.

CAIN

Looks like you're his dog now.

Will takes this in. He's right.

EXT. PROVIDENCE - INSIDE THE WALL - DAY

Outside, the townsfolk have gathered in a circle and drop to their knees as Salem steps into the sun. He stops before them and raises his hands.

SALEM

I have feasted on those unworthy of Providence.

(MORE)



## SALEM (CONT'D)

Those who would wish harm upon  
their brothers and sisters. As I  
have feasted, so shall you feast.

With that, Salem gets on all fours and VOMITS up Cain's men.  
An impossible amount of blood and digested bodies spew onto  
the sand, spreading around him.

When he's finally finished, he stands up, takes a beat, and  
walks away.

The Townsfolk jump to their feet, rush to the gore, and  
*devour it like animals.*

Will, watching from the window of his cell...

## WILL

Fuck that.

## EXT. ARIZONA DESERT - DAY

As the harsh sun beats down, Ola struggles through the  
desert. She limps slowly, weakly, no sign of salvation.  
Something draws her attention behind her. There, following  
her, is the pitbull, wagging its tail happily... *a severed  
arm hanging on its leash, dragging behind it.*

It plops down next to her and looks up inquisitively. She  
stares back.

## LATER

Ola and the pitbull, the arm now removed from the leash,  
continue through the desert. She holds out her hand to shield  
her eyes from the sun.

A little further. She pauses. Sways. Dizzy.

Another step. Her legs buckle and she collapses.

She lies, defeated, on the desert sand as the pitbull licks  
her face. It turns and barks at something in the distance.  
She looks...

... two dark shapes get closer, though blurry and distorted  
by the heat. As they become clearer, she realizes it's two  
people... her Mother and Father.

## OLA (V.O.)

(Navajo)

Mother. Father. Please...

As her eyes flutter shut, *the sounds of footsteps draw near.*

EXT. PROVIDENCE - EVENING

The sun sits low in the sky as the full moon rises.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Will, looking pale and feverish, sits on the ground and watches the moon low in the sky.

CLANG! A sound from WereAinsley's cell. The beast paces and growls.

Salem and Doctor Lee enter the jail, followed by the two Grunts.

CAIN  
'Bout fucking time.

Lee gives Will a look.

LEE  
(to Salem)  
Another hour. Maybe two.

SALEM  
(gesturing to Cain)  
Take him.

The Grunts enter Cain's cell as Salem trains his eyes on Will.

SALEM (CONT'D)  
I've promised my people a  
spectacle. The Turning of a  
generation. I trust you won't  
disappoint.

The Grunts haul Cain out of his cell.

CAIN (O.S.)  
Don't worry, Wild Will. I ain't  
gonna take it personal.

The Grunts lead Cain outside as Lee turns to Salem.

SALEM  
(gesturing to WereAinsley)  
What about his friend?

SALEM (CONT'D)  
I'll release him beyond the wall  
after.  
(eyes on Will)  
(MORE)

## SALEM (CONT'D)

No sense in delaying, isn't that right?

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Will is lead out by Grunt 1. A crowd has gathered in the center of town, circling Cain as he's tied to a stake planted in the center of town.

As they make their way through the crowd, Will spots Isabel, looking pale and haunted.

WILL

Iz?

She fails to meet his eyes, seemingly lost in her own mind. As they pass by, Isabel glances at the open door of the jail house nearby.

TOWN SQUARE

Grunt 1 leads Will to another stake attached to a chain and locks Will's ankle to it. As he does, Will spots Boyd in the crowd.

Boyd nods. "*Ola made it.*" A relief washes over Will, he sighs and nods back. "*Thank you.*" With that, Boyd backs away and disappears in the crowd.

Grunt 1 finishes and leaves Will to join the crowd where he's intercepted by Grunt 2.

GRUNT 2

You see Maurice?

GRUNT 1

Not since last night, think he was fetchin' bait.

GRUNT 2

Ain't like him to miss a Turning.

(after a beat)

I'll find him.

Grunt 2 makes for the Mouth of the God.

Back at the stake, Will takes in the sight of the crowd that has gathered. He shakes his head, his vision blurry. The sweat pouring off of him.

The crowd slowly parts and the murmuring dies down as Salem makes his way through the townsfolk and approaches Will.

Salem looks up at the moon, not quite at its highest. He reads Will's composure, his fever. He leans in.

SALEM

Go with dignity, Will. Your  
troubles, your anger, your guilt...  
soon they'll be nothing but shadow.

With that, Salem returns to the crowd.

INT. PROVIDENCE - MOUTH OF GOD - NIGHT

Grunt 2 lights a lamp at the mouth of the cave.

GRUNT 2

Maurice! You down there?

His voice bounces through the cave and fades. When he gets no response, he trudges into the darkness.

INT. PROVIDENCE - SALOON - NIGHT

Boyd sits at the bar alone and knocks back a whiskey, mindlessly lighting and extinguishing his lighter. He fills his glass again, and just as he raises it--

*Thud...* something on the roof. He pauses and listens close.

EXT. PROVIDENCE - INSIDE THE WALL - TOWN SQUARE - NIGHT

Salem addresses the crowd.

SALEM

Brothers and Sisters of Providence,  
tonight we shall witness a Turning  
like no other. For just as the  
Bible tells the story of Jesus  
turning water into wine, so I will  
turn a common criminal into a god.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Boyd steps out of the Saloon and looks up at the roof. No sign of anything. He scans the roofs until his eyes lead him to one of the watchtowers at the wall.

The watchtower is empty. Strange. Boyd heads over to it.

EXT. PROVIDENCE - INSIDE THE WALL - TOWN SQUARE - NIGHT

Salem continues...

SALEM

Though he was saved from death, our brother Will has chosen to embrace it. And so I wish to give thanks to Will for giving his body as a gift to Providence.

TOWNSFOLK

Praise you, Will! Praise!

Soon the entire crowd erupts in adoration and praise for Will.

INT. PROVIDENCE - MOUTH OF GOD - NIGHT

As Grunt 2 reaches the bottom of the cave, he slows his steps as he notices...

... the escape door is open.

CLATTER behind him! He whips around and peers into the dark.

The sound of wet footsteps in front of him.

GRUNT 2

Maurice?

From the darkness steps a SKINNY NAKED MAN. Grunt 2 backs away and trips, landing hard on the ground as his lantern rolls to the holding cells... revealing they're open as well.

He scrambles to grab the lantern and just as he reaches it a SCREAMING CHIRICAHUA WOMAN rushes from the darkness and *crushes his head with a rock!*

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Boyd climbs the ladder to the watchtower when he notices something wet on the hatch door. He touches it and looks closely.

Blood.

Boyd opens the hatch door and climbs up... to find the Watchtower Guard slumped over, *his throat slit.*

BOYD

Jesus Christ.

He looks back to the crowd in the town square.

EXT. PROVIDENCE - INSIDE THE WALL - TOWN SQUARE - NIGHT

Salem raises an arm and the crowd's chanting dies down. He turns to Will.

SALEM

We thank you, Brother Will, for  
your sacrifice, and wish you swift  
passage into a Heaven greater than  
anything imagined in the texts of  
men--

THWACK! Salem stumbles forward as a deafening silence grips the crowd. He looks down.

*An arrow has impaled his side.*

A horrible scream from one of the townsfolk as Salem turns to see where the arrow came from.

On the roof of a nearby building, bow in hand...

**... stands Ola.**

She SCREAMS and suddenly dozens of NAVAJO and CHIRICAHUA WARRIORS explode from the darkness. They leap from roofs and around corners as the townsfolk erupt into a chaotic rage, swarming Salem and pushing him back.

Salem is quickly lost in the crowd as the fight breaks out between the townsfolk and the warriors.

Ola finds her way down to the ground and sprints through the crowd, dodging arrows and fists and axes and gunfire until she reaches Will. She swiftly hacks at his chains with a tomahawk and pulls him away from the chaos, keeping him low.

As the townsfolk battle with the warriors, they are suddenly descended upon by dozens of BAIT PEOPLE escaping the cave.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

As the fighting continues outside, Isabel stands at the door of the jailhouse, locking it shut.

WereAinsley snarls and pants at the other end of the jail house.

Isabel makes her way to his cell and looks inside as he thrashes and growls.

ISABEL

Hi baby.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Ola and Will find cover behind a house as the townsfolk continue their brawl with the warriors.

WILL

What the hell are you doing here,  
kid??

OLA

(signing)  
My people find me. Devil cannot  
live.

WILL

You were safe.

OLA

(signing)  
You not safe. We leave together.

She goes to leave but he grabs her arm.

WILL

It's... hold on...  
(struggling)  
... I can't leave.

She gives him a confused look, noticing his feverishness. He feigns confidence.

WILL (CONT'D)

Not without making sure he's dead.

OLA

(signing)  
Chíshí say he must be weak to kill.

Will thinks.

WILL

I have an idea.

INT. PROVIDENCE - JAIL HOUSE - NIGHT

Isabel slowly walks up to WereAinsley's cell, a ring of keys in hand.

She inserts a key and unlocks it, opening the door slightly before stepping away.

Isabel stops at the jail house door as WereAinsley's cell opens further, revealing the beast inside.

Isabel smiles a crazed smile and reaches out.

ISABEL  
Come on, baby.

WereAinsley takes a step out of the cell.

ISABEL (CONT'D)  
Everybody's waiting.

Another step. Then another. It picks up speed and leaps!!

EXT. PROVIDENCE - INSIDE THE WALL - TOWN SQUARE - NIGHT

As the battle continues, Cain struggles in his binds when he spots Ola.

CAIN  
Red! Red! Come on!

Just as she spots him they both notice a horrible SHRIEK come from the jail house just a few yards from them.

Then crashing.

Others notice too, the battle dies down as more hear the familiar shriek from within the jail house.

Then, for a moment, silence.

*CRASH!! WereAinsley comes bursting through the door and into the crowd, straight toward Cain!*

CAIN (CONT'D)  
Oh FUCK!

With one swipe, WereAinsley tears Cain's jaw from his head and barrels into the crowd.

Ola and Will, still behind a house, look on in horror as the monster leaps from one victim to another.

WILL  
Go, I'll find Salem.

She starts to leave.



WILL (CONT'D)

Hey.

She turns back.

WILL (CONT'D)

Thanks, kid.

She nods, sincere, before rushing to her people's aid. Will keeps low and makes for the Saloon.

INT. PROVIDENCE - SALOON - NIGHT

Will ducks into the Saloon as war rages behind him. He makes it a few steps before something catches his eye...

... Boyd sits in the fetal position behind the bar, hiding and drunkenly whimpering.

Will keeps low and reaches for Boyd, startling him.

WILL

It's me!

BOYD

The hell's happened?

WILL

Uh... a lot. Let's get you somewhere safer.

Will hoists up Boyd and leads him upstairs.

INT. PROVIDENCE - SALOON - WILL'S ROOM - NIGHT

Will and Boyd enter Will's room, locking the door behind him.

WILL

Stay here and keep quiet. As long as Ola's still alive her people will protect you.

Will rummages through his things until he finds his knife. He holsters it and plants another smaller knife in his boot. Boyd notices his feverishness.

BOYD

Did he... Are you... ?

WILL

I don't have long but Salem's gotta die.

(MORE)

WILL (CONT'D)

Don't know what the hell he is, but  
if the Navajo say he's the devil,  
well... they're usually right about  
shit like this.

Will throws a bag over his shoulder and holsters a third  
knife.

BOYD

You got another one of those?

Will gives him a look, "you serious?"

BOYD (CONT'D)

I been a coward long enough.

Will takes this in and, after a beat, unsheathes his third  
knife and offers it to Boyd.

WILL

There a safe way outta here?

BOYD

Come on.

Boyd leads Will out of the room.

INT. PROVIDENCE - SALOON - NIGHT

Boyd descends the staircase as Will follows. They both stop  
short as Lollie, spattered in blood, dashes into the Saloon.

LOLLIE

(spotting Boyd)

Oh thank god. Quick--

She rushes to the bar and reaches underneath, withdrawing a  
rifle.

LOLLIE (CONT'D)

Help me with these.

She tosses one to Boyd and withdraws another.

LOLLIE (CONT'D)

If we move fast we can---

She slows as she spots Will.

LOLLIE (CONT'D)

Jesus Christ. Boyd, get away from  
him.

Will and Boyd give an uneasy look. Boyd glances at the back door to the end of the hall behind them, then back to Lollie. She reads them over, noticing the knife in Boyd's hand. Lollie narrows her eyes at him.

LOLLIE (CONT'D)

I stood up for you, even when the rest of 'em called you yellow. What you gonna do, find your wife? She'll tear your throat out before you even know she's coming.

BOYD

It's over, girl. Only thing to be done is go out doing what's right.

LOLLIE

You're half-right, at least.

She raises her rifle, and--

**CRASH!! WereAinsley comes busting through the door behind her!!** It slides to a stop, covered in arrows and the blood of its victims.

Lollie whips around with her rifle and fires, striking the beast in the face and blasting out one of its eyes. It **SHRIEKS** in pain and knocks the rifle out of her hand with one swipe, and with another *tears out her throat, nearly beheading her.*

BOYD

Go!

He grabs Will and they dash down the hall as WereAinsley lunges after.

The werewolf crashes into the wall several feet behind them as they sprint down the hallway. Boyd opens a door leading to a storage room.

INT. PROVIDENCE - SALOON - STORAGE - CONTINUOUS

Will and Boyd dash inside as Boyd slams the door behind them.

BOYD

A barrel, quick!

Will grabs a barrel and drags it to the door as Boyd does the same. Just as they've started to fortify it--

SLAM! WereAinsley throws its weight against the door, nearly splintering it. Boyd and Will heft another few crates against the door.

SLAM! The door splinters further. It won't hold for long. Boyd gestures to the back of the room.

BOYD (CONT'D)

There!

Will hustles to the door with Boyd close behind him as WereAinsley cracks against the other door again.

Will opens the back door and runs outside. Boyd gets to the door but stops when he hears WereAinsley crash against the other door again, nearly tearing it from its hinges.

*Boyd, still inside, slams the back door shut and locks it.*

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Will turns around as Boyd closes the door.

WILL

Hey!

He pounds on the door, attempting to open it.

WILL (CONT'D)

What the fuck are you doing??

INT. PROVIDENCE - SALOON - STORAGE - NIGHT

Boyd heaves a few crates against the door.

BOYD

What you should be doing, lad.  
Ending it!

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Will grunts, some pain inside him. He glances to the moon, nearly at its highest. One last look to Boyd and he runs.

INT. PROVIDENCE - SALOON - STORAGE - NIGHT

Boyd moves another barrel against the door as WereAinsley crashes against the other door again, knocking down several crates, spilling alcohol everywhere.

Boyd grips his knife in one hand while taking out his lighter in another.

CRASH! WereAinsley is nearly inside.

Boyd lights the lighter.

CRASH!!! WereAinsley breaks through!

It skids on the wet ground and guns it for Boyd. With a guttural scream, Boyd drops the lighter in the alcohol, *sending the room up in flames* as WereAinsley pounces on him. Boyd stabs the beast in the neck ferociously as he's dragged around the burning room.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

Will keeps low, shaking his head to clear his vision, as he finds some cover from the chaos outside. The townsfolk and warriors fight brutally, tearing each other down left and right.

A sixth sense draws him to the cave. There, in the distance, is Salem, standing at the mouth of the cave and watching Will. Salem turns and enters the cave. Will follows.

At the other end of the town, Ola fights through the townsfolk. She gets a breath and looks up to see Will approaching the cave, but she's quickly distracted by another attacker.

EXT. PROVIDENCE - MOUTH OF GOD - NIGHT

Will approaches the cave as the sounds of the chaos fade behind him. He peers into the darkness but sees nothing. He takes a few steps and--

*Crunch.* Something under his foot. He looks down.

**Ashes. Scorched earth.** Salem has turned.

Will steels his nerves. He cocks the rifle and begins his descent.

INT. PROVIDENCE - MOUTH OF GOD - NIGHT

Will walks slowly through the darkness, his hands sweating on the handle of the rifle, his breath shaky. Dizzy.

SALEM (O.S.)

WILL...

Will whirls around, aiming frantically at the source of the sound.

SALEM (O.S.) (CONT'D)  
 WHY DO YOU FIGHT IT?

Another direction, Will holds his breath, desperately attempting to see in the dark.

SALEM (O.S.) (CONT'D)  
 WHAT DO YOU HOPE TO FIND BEYOND  
 THESE WALLS?

The voice seems to come from everywhere.

WILL  
 Neat trick, Turning on command.  
 That another difference between you  
 and the people you curse?

Something DASHES by him!! Will fires blindly, illuminating the cave for only a moment.

SALEM (O.S.)  
 YOU HAVE SEEN WHAT AWAITS YOU. A  
 WORLD THAT WOULD USE YOU AS NOTHING  
 BUT A TOOL FOR DEATH.

Will continues walking down into the cave toward the holding cells where a few lanterns are lit.

WILL  
 But not you, right? You turned me  
 out of the goodness of your heart?

SALEM (O.S.)  
 I SAW IN YOU A NEW LIFE, BUT YOU  
 NEEDED... CONVINCING.

Another FLURRY of something dashing by! Will yelps as his sleeve is nearly torn off his shirt. He touches his arm, revealing a fresh gash.

He winces as he shifts the weight of his rifle to the other arm. Another blast of pain inside him. He's losing the fight.

SALEM (O.S.) (CONT'D)  
 OUT THERE, YOU'RE BUT A MURDERER. I  
 CAN OFFER YOU NEW LIFE. PURPOSE.  
 FORGIVENESS. I CAN SHOW YOU TRUTH  
 ITSELF.

WILL  
You want truth? I got one for ya.  
You talk too fuckin' much.

Will gets closer to the lanterns, the massive cavern becoming clearer. He waits, gun ready.

WILL (CONT'D)  
Come on then!

Silence. Will readies himself.

WILL (CONT'D)  
Come on!!

SALEM (O.S.)  
VERY WELL.

A sound in the cave, suddenly moving close! Will pivots, drops the rifle, and removes his knife as WereSalem BURSTS from the darkness and just misses him!

Will falls back, his hand bleeding... and the knife gone. He instantly grabs the other from his boot and turns hard, making a break for the back exit.

WereSalem, the knife stuck in his stomach, comes bounding after him! Will rushes through the door just as WereSalem leaps again, slamming the door wide open and revealing the tight hallway.

Will runs as fast as he can down the narrow hall. WereSalem struggles to squeeze through but claws his way towards Will.

Will finds the ladder and scrambles up as fast as he can go, WereSalem following close behind.

EXT. CHIRICAHUA PEAK - ESCAPE HATCH - NIGHT

Will almost makes it all the way up but WereSalem sinks one of its claws into his foot, pulling him down. The claw *splits his foot down the middle* and releases, allowing him the chance to escape.

He slams the hatch down and runs, as mangled foot dragging behind him.

As he runs he looks back to see WereSalem busting through the hatch door and squeezing itself out. Will picks up speed as he reaches the tree line of the wilderness.

EXT. CHIRACAHUA MOUNTAINS - NIGHT

Will zigs and zags between trees. The sound of the Guardians shrieking fills the air above him. No time to react, must keep moving. The sweat pours off of him. He can hardly see.

WereSalem comes crashing through the trees behind Will, closing the distance.

Will passes the same place where Ola hid for cover as he reaches into the bag slung around his shoulder.

WereSalem is only a few meters behind!

Will spots the clearing and the cliff ahead of him. Just as he exits the tree line he turns around to face WereSalem as the beast comes charging for him and leaps!

Will reaches out his arm to block the oncoming attack, and WereSalem, mouth wide, engulfs Will's entire arm and tears it off of him in a single, horribly bite!!

Will is thrown near the cliff edge, the ravaged stump where his arm used to be spewing blood all over the sand.

WereSalem swallows the arm and stands up straight, its yellow eyes burning against the dark of the night.

SALEM (V.O.)

I COULD HAVE MADE YOU A GOD.

It takes a step forward as Will holds his bleeding stump.

SALEM (V.O.)

YOU COULD HAVE SPENT ETERNITY  
FEARING NOTHING. REVERED BY ALL.

Another step closer. Will rolls on his back and attempts to inch away, but he's quickly bleeding out.

SALEM (V.O.)

BUT YOU HAVE CHOSEN THE WAY OF  
DEATH.

WereSalem towers over Will as the man grows paler by the second.

SALEM

AND SO SHALL YOU DIE AS WAS ALWAYS  
INTENDED. A GHOST IN THE DIRT.

Will coughs, struggling to find the strength to speak.



WILL

Yeah... well... at least I didn't  
just eat a handful of peyote.

WereSalem stops short. Will opens up his other hand...

*... revealing several of the cactus Ola found.*

WereSalem takes a step back. The world behind it shifts a little.

WILL (CONT'D)

Don't know how quick something like  
you starts feeling that shit, but  
by the look on your face... seems  
like you're fucked already.

WereSalem shakes its head, the whole world ebbs and flows behind it, already starting to melt.

EXT. PROVIDENCE - INSIDE THE WALL - NIGHT

As Ola and the Warriors fight off the last of the Townsfolk, there's a horrible SHRIEK as WereAinsley, fully engulfed in flame, comes BURSTING out of the burning Saloon.

Ola dives out of the way as her tribe attacks it with everything they have. Ola looks back to the cave.

EXT. CHIRACAHUA MOUNTAINS - NIGHT

Salem, naked and back in human form, stumbles through the woods, holding on to trees as he attempts to fight the hallucinogenics coursing through his system.

A shriek from a distant Guardian becomes far too loud and close, filling the sky with a horrible dark red energy as it turns into a rolling thunder.

Salem, his breath heavy, follows the sound and watches in terror as the red thunder cascades across the sky. When he looks back down...

*... there's a LIVING CORPSE standing behind a tree in front of him. It's missing chunks of its body, its eyes white, bleeding everywhere.*

The thing takes a step toward him. He lurches back and shakes his head, trying to unsee it. As he stumbles backwards, the world crumbles beneath him and sends him falling, flailing, into....

EXT. BLOOD OCEAN - NIGHT

... a VAST OCEAN OF BLOOD.

He thrashes his way to the surface, coughing and sputtering, only to find himself back...

INT. PROVIDENCE - MOUTH OF GOD - NIGHT

... on the floor of the cave. He looks up to see the mouth of the cave emitting a burning yellow light. But suddenly it moves back into space, stretching the cave longer and longer, until the mouth of the cave is revealed to be a burning eye of a GIANT WOLF.

It opens its mouth, revealing its bright red fangs, and swallows the space around Salem, plunging him...

EXT. CHIRACAHUA MOUNTAINS - NIGHT

... back into the woods.

Where he finds himself surrounded by LIVING CORPSES! Some are brutally mutilated, some have the heads of wolves sewn to their necks. One is Will, his eyes burning like a Guardian. There's also Cain and Barnard.

Barnard reaches into his open stomach and pulls out a long string of intestines, wrapping them around Salem and hoisting him up as other Living Corpses reach and claw at him. Salem flails, screaming, losing his mind completely.

He kicks and slips out of the intestinal noose, pushing away the corpses as their bodies decompose in front of him.

The red thunder CRACKLES above him, and a FLASH OF LIGHTNING reveals that the entire forest is filled with corpses. Thousands.

Salem screams and runs, pushing his way through them as fast as his legs will go as the corpses reach and bite after him.

As Salem slips through the bodies, he falls forward with a GREAT CLASH OF THUNDER...

... then silence...

*... as Salem goes hurtling right off the cliff.*

He plummets hundreds of feet in a fall that feels like it takes ages...

...before he lands with a sickening SMACK on the rocks below.

At the top of the cliff, Will watches. He slumps over, turns on his back, and smiles. The light in his eyes slowly fades as his body becomes still.

EXT. CHIRACAHUA PEAK - ESCAPE HATCH - DAWN

As the sun peeks over the mountains, Ola raises the hatch and steps out. She scans the horizon.

EXT. CHIRACAHUA MOUNTAINS - DAWN

Ola makes her way through the woods, clocking every broken branch and claw mark leading her to the tree line.

As she exits the forest, she spots Will lying at the cliff face in a pool of blood. She rushes to him and kneels down to hold him up.

No response. She touches his skin. He's long gone. She touches his forehead with hers, a tear dripping on his cheek.

Ola gets up and looks down the cliff. There lies Salem, splattered against the ground.

She spits.

EXT. PROVIDENCE - INSIDE THE WALL - DAWN

Bodies lay strewn about the town. The remaining Navajo and Chiricahua warriors tend to their wounds as WereAinsley lies in the town square, still burning and covered in arrows and wounds.

A NAVAJO LEADER looks up to see Ola approaching from the cave.

NAVAJO LEADER  
(Navajo)  
The Skinwalker?

Ola shakes her head.

OLA  
(signing)  
Dead.

NAVAJO LEADER  
(Navajo)  
And what of your friend?

Ola gives him a grave look. He hangs his head, understanding. The pitbull comes trodding from some wreckage, happy to see Ola. It licks her hand and sits.

NAVAJO LEADER (CONT'D)

(Navajo)

The Chíshí shall reclaim their home, we will help them rebuild. In time, we'll find the others who are cursed and rid this land of them.

Ola looks on.

NAVAJO LEADER (CONT'D)

(Navajo)

And you?

She thinks, glancing back to the cave.

OLA

(signing)

Who taught magic to Skinwalker?

A dark look from The Navajo Leader.

NAVAJO LEADER

(Navajo)

An outcast.

Ola considers this, a determined look comes over her as she makes for the town gates, the pitbull following behind.

NAVAJO LEADER (CONT'D)

(Navajo)

Where are you going?

She slows and turns.

OLA

(signing)

I hunt.

The Navajo Leader nods, a look of approval. Ola makes for the desert as the sun rises over Providence.

THE END.