

FADE IN:

1 **EXT. UNDERWATER (LAKE) - DAY** 1

We are underwater.

A few large bubbles rise up from the bottom of the screen and float to the surface in slow motion. We hear a woman's voice:

NARRATOR

As life progresses, images blur.

From above, a bullet rips down through the water.

NARRATOR (CONT'D)

All that remains are memories.

Another bullet follows.

NARRATOR (CONT'D)

Some of them true, some of them false.

And another.

2 **EXT. RIVER - DAY** 2

We see the back of a girl's head, a girl of about nine years old. The only thing in focus is the back of her head. In the fuzzy background we see something that could be a raft. Or maybe a ferry boat. Everything sounds muffled. We hear gunfire in the distance.

NARRATOR

I remember her well.  
At least I think I do.

The focus shifts from the back of the girl's head to the goings-on on the river. Now we see a wooden ferry that goes back and forth across the river. Standing on the ferry is a MAN with a rifle; he is shooting at something in the water.

NARRATOR (CONT'D)

She was a warrior.  
In the old century you had to be,  
in order to survive.

The title appears:

## **BRIMSTONE**

The screen goes black.

Then, slowly but surely, we hear someone puffing rhythmically.

In white letters, a word appears:

## REVELATION

3

**INT. BEDROOM FREDERIKSON - NIGHT**

3

We are looking straight in the face of LIZ. A pretty young woman.

She is making puffing noises. Standing beside her is her eight-year-old daughter SAM, who is wearing a red pullover.

SAM

Breathe in and out, the way she does.

Liz has lovely pale skin, and stares in concentration at the spot where a baby will hopefully soon appear.

The mother-to-be, JILL FREDERIKSON, does as she's told, without complaint. She puffs and pants.

Liz nods to Sam.

SAM (CONT'D)

And now, push. Now!

Jill starts pushing.

SAM (CONT'D)

Good, that's real good.

In one great feat of strength, a baby is born.

Liz looks lovingly at the new life in her hands.

She hands the baby boy to the perspiring, grateful mother.

Liz is a fine sight to behold. Nothing about her slim, elegant figure would tell you that she, too, is a mother.

Liz communicates with her daughter in sign language. Whenever this is to be subtitled (later in the script as well), it will be in the form of dialogue, and in *italics*.

LIZ

*Sam, could you collect the instruments?*

Her young daughter Sam nods. She's a clever, cheerful girl. The expert way she collects the midwife's things and places them neatly in the (rather primitive) midwifery bag shows us that, despite her young age, this isn't the first time she's helped her mother to birth a baby.

The father, HANK, comes into the room.

SAM

It's a boy!

Hank races over to the mother, he's ecstatic. Liz looks tenderly at the happy young family. She smiles.

4

**EXT. FREDERIKSON FARM - NIGHT**

4

*The CAMERA begins from a high perspective. A shot straight down, along the trunk of a tall tree. This camera angle has a rather abstract effect.*

*A man (we call him THE REVEREND) comes walking into view and takes up a position beside the tree.*

The CAMERA starts to move. We crawl slowly down the trunk, towards the man we can see only from the top.

Once the CAMERA arrives at a spot right above The Reverend (still looking straight down) the shot slowly becomes an OVER-SHOULDER, revealing - a bit further away - the Frederiksons' house. The lamps are lit. The entire scene emits a deeply ominous mood.

Liz and Sam leave the house. Bid a cheerful farewell to the people inside.

SAM

Mama's gonna come back in a couple  
of days, see how everything's  
going. Bye now!

The door closes and Liz and Sam walk away. But after only a few steps, Liz stops.

She looks at the dark spot where The Reverend is standing. If we didn't know he was there, we would think it was just our imagination.

Liz looks at the spot. It feels eerie.

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

You coming?

Liz stands looking at the dark spot for a few more moments - something is making her uneasy.

SAM (CONT'D)

...Mama?

Liz's eyes keep being drawn to that spot. Sam looks at her questioningly.

Liz decides to walk on. Bestows a forced smile on Sam: it was nothing at all.

5 **EXT. WHEAT FIELD - DAWN**

5

The sun is just coming up and shining over purple mountain flowers. Liz and Sam are driving the buggy home.

Sam is playing with a rag doll.

In the early spring light, they pass a field where a group of people are getting ready to sow wheat.

When they see Liz they wave to her in a neighborly fashion. These are the waking hours of a friendly, average community, of which Liz and Sam are valued members.

6 **INT. BEDROOM LIZ - DAY**

6

ELI, a big, bearded man in his forties, is asleep in bed.

Liz climbs on top of him and tries to kiss him awake, which doesn't seem to work.

Until he suddenly rolls onto his back, showing us that he was actually awake the whole time. He starts tickling his wife, who is much younger than him. Laughter. Liz can't talk, but she doesn't seem to be mute.

When Sam hears her parents horsing around in the bedroom, she runs in and jumps onto the bed too.

The family dog, WOBBLER, runs in along with her. The two are absorbed in the tangle of ticklers.

Matthew walks by on the landing, pulling up his dungarees. He sees his father being attacked by Liz and Sam. Matthew is fourteen, an age when it's hard to get him enthusiastic about much of anything.

ELI

Matthew! Come and help your poor  
old father!

Matthew looks disdainfully at the happy family romp.

MATTHEW

I'm gonna feed the sheep.

Matthew walks away. Liz smiles at Eli; he's going to have to save his own skin now.

7 **EXT. YARD - DAY**

7

Eli's farm stands all alone in the landscape. Fields, woods, animals - no neighbors.

Sam is playing with Wobblers.

Over by the well, Liz is cleaning her instruments. She buffs her scalpels and scissors till they blink in the sunlight.

Then a blast. Liz is startled.

Matthew is firing a rifle at a target nailed to a tree. Eli shows him how to hold the gun.

Liz stops her work and goes over to Eli and Matthew.

CUT TO:

*LIZ*  
*I won't stand for this.*

*ELI*  
*Liz, the boy's gotta learn how.*

*LIZ*  
*He's a child.*

*ELI*  
*When I was his age, my dad gave me...*

*LIZ*  
*(interrupts Eli)*  
*I will have no shooting in this yard.*

*ELI*  
*He's gonna do it anyway. Better here than sneaking off somewhere else.*

Behind their backs, Matthew has reloaded the rifle. A bit harassingly, he fires past Liz, who jumps again.

*LIZ*  
*(angry)*  
*I won't have it.*  
*And especially not here.*

Eli goes over to Matthew. Points at the rifle.

*ELI*  
*You're scarin' your mother.*

*MATTHEW*  
*She ain't my mother.*

Liz walks away.

She goes on cleaning her instruments. Sees from a distance that Eli takes the rifle away from a moping Matthew and brings it into the house.



Liz bends down to pick up the book and doesn't see the preacher walking calmly down the aisle to the pulpit. The churchgoers, however, are clearly awed by his appearance.

We see him from the back the whole time.

The expressions on the churchgoers' faces tell us that The Reverend is an impressive sight.

When he steps up to the pulpit, you could hear a pin drop.

Liz sees Sam staring at the new preacher, slack-jawed. The eight-year-old girl still has crumbs on her lips from breakfast. Liz pulls out a handkerchief, licks it and dabs at Sam's mouth.

THE REVEREND

Beware of false prophets, who come  
to you in sheep's clothing, for  
inwardly they are ravening wolves.

**Liz freezes. She hears The Reverend's voice.**

THE REVEREND (CONT'D)

Jesus is the shepherd who protects  
you and your family from those  
wolves. I am his dog.

Liz recognizes the voice, even with her back turned to him. We still haven't seen him face to face.

THE REVEREND (CONT'D)

The sheepdog that gets the lambs  
back on track when they stray off  
the path.

Liz almost doesn't dare to look, but she does anyway.

She sees The Reverend. A slender man with a voice that gets under your skin.

Liz stares at the preacher. He has a scar running diagonally across his face. And if you look even closer, you see that he has an even uglier scar at his collar, as though he once had his throat slashed. It's hard to tell how old The Reverend is, but he must be somewhere in his fifties. His eyes are black as cinders.

THE REVEREND (CONT'D)

What do you people think? That God  
is well-disposed towards you?

Liz breaks out in a cold sweat. She knows this man.

THE REVEREND (CONT'D)

Well then, let me set things  
straight. Those who deserve it, go  
to Hell.

Liz wants to run away, but she's afraid to move. All she can do is look at this preacher, who places added emphasis on the following words:

THE REVEREND (CONT'D)  
 I could tell you about Hell. About  
 its flames. About the pain.  
 I'm sure you people have tried to  
 imagine what it's like.  
 (beat)  
 It's worse.

The Reverend's gaze falls on Liz, who is looking pale. He keeps his eyes fixed on her.

THE REVEREND (CONT'D)  
 Retribution is coming.

Liz's breath stops short.

THE REVEREND (CONT'D)  
 (speaking to all once  
 again)  
 Now let us join in singing. 'Abide  
 with me'.

Liz is feeling very uncomfortable. She puts her arm around Sam, pulls her daughter up tightly against her. The congregation starts singing.

CONGREGATION  
*Abide with me;  
 fast falls the eventide.  
 The darkness deepens; Lord with me  
 abide.  
 When other helpers fail and  
 comforts flee.  
 Help of the helpless,  
 O abide with me. Etc.*

Eli looks at Liz and sees that something's wrong. He leans over to her.

ELI  
 You look like you seen a ghost. Are  
 you all right?

She nods, but looks nervous. Eli looks at her worriedly, then goes back to singing.

The Reverend is standing outside, shaking hands with the churchgoers as they leave.



We hear her name being called in the distance. Just when Liz hears it too, a CHURCHGOER shows up beside the buggy on horseback.

CHURCHGOER

Liz! We need you!  
Abigail's goin' into labor.

17        **INT. CHURCH - DAY**

17

Abigail lies on the floor. Her dress is now pretty much soaked in blood. People are standing around her.

Liz comes into the church. Sam runs after her with the bag we saw during the birth scene earlier. They walk over to Abigail, and the people almost automatically move aside to make room for her.

A few other people now enter cautiously as well.

Liz kneels down beside the young woman.

RUTH, Abigail's mother, starts pushing people out of the way.

RUTH

Everybody outside. We don't need no busybodies.

The people let themselves be pushed along.

Liz feels around under Abigail's skirt.

Sam is standing nearby. Liz looks over at her and we see that something is wrong here.

Liz gestures to Sam, who translates it for Ruth:

SAM

The baby's turned wrong.

Ruth looks worried. Liz gestures, Sam translates:

SAM (CONT'D)

Everybody needs to go away.  
Outside.

Nathan gets it right away and also starts sending everyone outside.

NATHAN

Come on. All of you, get!!

He and Ruth herd the people back outside. Ruth does that with a certain courtesy, Nathan is a lot rougher.

Liz presses carefully against Abigail's stomach, takes hold of the baby's head.

RUTH  
(to Nathan)  
I think you better go outside too.

Nathan looks at his wife, hesitates.

RUTH (CONT'D)  
Some things aren't meant for a  
man's eyes.

Nathan looks at Liz, who nods in agreement. He walks over to Abigail, kneels down and kisses her on the forehead.

NATHAN  
Go get 'm, girl.

Liz gestures, Sam translates:

SAM  
It's gonna be just fine.

Nathan stands up and walks away.

Liz feels Abigail's stomach. Carefully but firmly she attempts to turn the baby around. It doesn't work, but she remains calm.

She feels around carefully before trying again.

Her concentration is gone in a shot when her gaze falls on the pulpit, where she sees the preacher standing in a ray of sunlight.

He looks at Liz.

She's unable to do anything. She feels most like running away.

Abigail groans.

RUTH  
Liz?

Liz doesn't reply. She keeps staring at the preacher.

RUTH (CONT'D)  
Liz! Help her, please.

Sam squats down beside her mother. Doesn't understand what's going on.

SAM  
Mama?  
...Mama?!

Liz looks at her daughter. She gestures:

LIZ  
Send him away.

Sam looks at the pulpit, which is now empty.

SAM  
Who?

Liz looks and sees an empty pulpit too. She looks around the church. No one in sight. Was she imagining things?

Abigail's heartrending screams bring Liz back to the delivery, she has to act quickly.

Liz makes a final desperate attempt to turn the baby round, but succeeds only in causing Abigail a lot of pain.

Sam corrects her mother.

SAM (CONT'D)  
Mama, stop. It's too late.

Liz stops.

Sam and Liz consult in sign language. Ruth sees this, and is worried.

Sam gets up and, keeping her eyes fixed on Ruth, lets her know that she must stand up and go with her. The two of them go off to one side.

SAM (CONT'D)  
We're going to have to choose  
'tween the baby and the mother.

Shocked, Ruth looks from Sam to Liz, who nods in confirmation.

Ruth is stunned.

SAM (CONT'D)  
Can't save both of 'em.

RUTH  
You HAVE to. Your mother said it  
would be all right.

Ruth is agonized. This decision is too awful for her. She walks back over to her daughter.

She takes Abigail's head in her lap and starts to pray for help.

Liz lifts Abigail's skirt. The worry on her face is plain to see, and Ruth sees it too.

From Ruth's point of view we can just barely see **a baby's arm.**

This is serious, and Ruth realizes it. She starts praying even more loudly.

Sam looks at her mother, frightened and unsure of herself.

Liz sees that Ruth can't make the decision herself.

The baby's arm is now a cold blue, she has to act.

Liz gestures, Sam translates:

SAM  
(to Ruth)  
We can't wait.

Liz gestures to Sam to tell her which instruments she's going to need.

Sam takes a gruesome-looking iron instrument from the midwifery bag and hands it to her mother.

Liz looks one last time at Ruth, who is still praying, and sees that she can expect nothing from her.

She gestures to Sam, telling her something she clearly doesn't agree with.

SAM (CONT'D)  
No, I wanna stay. I wanna help.

Liz shakes her head and points to the door.

18 **EXT. CHURCH - DAY**

18

Outside the church, a few people - including Nathan and Eli - are still standing around.

Nathan nervously puffs at a cigarette and looks up as Sam comes out of the church.

NATHAN  
How's it going?

Sam doesn't know what to say, and doesn't react right away.

NATHAN (CONT'D)  
Is everything all right?

Sam thinks about it for a moment, then nods cautiously.

19 **INT. CHURCH - DAY**

19

We see the bloodied iron instrument lying on top of the midwifery bag.

Liz gestures to Ruth that it's time for Abigail to push. Ruth leans over her daughter, who is almost unconscious.

RUTH

Push. As hard as you can, come on!

Abigail pushes, with a scream.

And again.

And again. Until the baby is there and she falls back, exhausted.

When the baby arrives, we don't see it. Liz goes about her work, tensely.

Ruth is very relieved. She caresses her daughter's face.

RUTH (CONT'D)

Good girl...

We catch a glimpse of the baby. It is dead. **The skull is broken, the brains have leaked out.** We see it so briefly that we are not even sure exactly what it is we've seen, because Liz wraps the dead baby quickly and tenderly in a cloth.

She remains sitting, tired and beaten, with the little bundle in her arms.

RUTH (CONT'D)

...Isn't he supposed to be crying?

Ruth looks at Liz and realizes that something is wrong.

ABIGAIL

Where's the baby? I want to see my baby.

Liz shakes her head at Ruth discreetly. That would not be a good idea.

ABIGAIL (CONT'D)

Where is he? Give me my baby!

Liz, cradling the dead baby in her arms, freezes.

Ruth thinks, decides, and comes to take the baby from Liz.

When Ruth takes the child from her, Liz is overcome by emotion.

She walks away.

As she walks towards the door, her shoulders hunched with tension, we hear a bloodcurdling scream from Abigail.

Liz closes her eyes.



ELI  
Hey, easy, you're seeing things  
that ain't there.

Liz wishes she could believe Eli, she hesitates.

ELI (CONT'D)  
Don't be scared - I'm here, I'll  
protect this family.

Liz pricks her finger with the needle and blood drips onto her white embroidery.

22       **EXT. FARM - NIGHT**

22

*Extremely high camera angle. We see the farm, the well and the barn.*

From a little distance we see the lights burning in the rooms on the top floor. In silhouette we see a figure standing in front of the house. It's an iconic image. By his hat and looming figure, we recognize The Reverend right away. Even before we can see his face.

SAM (O.S.)  
If Jesus came back to life after he  
was dead...

23       **INT. BEDROOM SAM - NIGHT**

23

SAM (O.S.)  
...couldn't that happen to  
Abigail's baby too?

Sam is lying in bed. Liz smiles at her and shakes her head.

LIZ  
*Shall I face paint you?*

Sam nods.

She runs her fingers in gentle strokes across her daughter's face. Her forehead, her nose, her eyelids. It is an intimate moment. Sam falls asleep.

Liz smiles.

24       **INT. BARN - DAY**

24

Matthew is feeding the sheep. When he comes to one of them, a pregnant ewe, he squats down. He gives it more attention than the others.

He pets the sheep and talks gently to it. He is clearly fond of the animal.

Liz comes in and sees Matthew petting the ewe. Matthew hears Liz behind him and rises to his feet, startled.

He feels like he's been caught doing something wrong.

Liz starts pulling the buggy out of the barn. Then stops to ask Matthew:

*LIZ*  
*Could you help me for a moment?*

*MATTHEW*  
I'm doing somethin'. Can't you tell?

Liz sighs. This relationship is no bed of roses.

25      **EXT. WHEAT FIELDS - DAY**

25

A group of men are busy sowing wheat.

The buggy with Liz and Sam in it comes by again.

Liz sits tensely on the buckboard. She keeps an eye on the surroundings.

Sam waves to the men at work, but there is no reaction. In fact, it looks like the men are turning their backs on them.

Sam looks questioningly at Liz. Liz looks away.

26      **EXT. FREDERIKSON FARM - DAY**

26

Liz, still on her guard, knocks on the door of the farmhouse.

Hank Frederikson opens the door, but seems less friendly than usual. His only greeting is a brief nod.

When he doesn't ask them in, Liz looks at her daughter Sam.

*SAM*  
We come to see if everything's all right.

*HANK*  
Everything's just fine. No reason for you folks to go wastin' your time.

Liz signals something. Sam translates.

*SAM*  
We'd like to look for ourselves.



Eli wakes with a start.

ELI  
What the hell?

We hear Nathan, the father of the baby who died, screaming outside.

Nathan is drunk. He is fumbling with a double-barrel shotgun and a bottle of alcohol, which seem to be getting in each other's way.

NATHAN  
(shouting, with a drunken slur.)  
Liz! It's Liz I wants! Get down here!

Nathan throws alcohol on the sheep's back, so that its wool now catches fire as well. The animal squeals in pain and fear and runs away like a living torch.

NATHAN (OFF) (CONT'D)  
Liz! Get down here!!

To underscore his demand, he fires another bullet through the already broken window. Almost immediately, another shot rings out.

Nathan looks up and sees that the shooting is coming from another window. He tosses the bottle of booze aside and reloads his rifle. He fires and shatters that window as well.

Eli realizes right away that Matthew must have grabbed his Springfield Carbine, and he runs to his son's bedroom.

30      **INT. BEDROOM MATTHEW - NIGHT/EXT. FARM - NIGHT**

30

When Eli gets to Matthew, he grabs the rifle out of his hands.

ELI  
(shouts)  
Nathan! Don't take it out on my boy! We can talk about this like decent folk!

NATHAN  
I got no quarrel with you, Eli! I'm here for your wife.

He takes a slug from the bottle.

NATHAN (CONT'D)  
She's gotta be punished for her sins. She's gotta burn at the stake, Eli!

31           **INT. BEDROOM LIZ - NIGHT/EXT. FARM - NIGHT**           31

Liz hears all this and is sore afraid.

ELI (OFF)

Try to be reasonable now, Nathan. I know your sorrow, believe me. I lost a loved one too, remember?

32           **INT. BEDROOM MATTHEW - NIGHT**           32

ELI

I know you're out of your mind with grief, but believe me, your pain will pass, just like mine!

*Bird's eye view: the burning sheep beside the house and a drunken Nathan.*

Nathan is getting angrier now.

NATHAN

I could accept that real easy, as long as that tongueless murderess ends up at the stake!  
I demand retribution!

He's just about to fire another bullet when a shot rings out.

It is The Reverend, who has fired a shot in the air with his Sharps 1865 rifle.

THE REVEREND

That'll be enough. There has been suffering, and it's the whisky talking now. This is not the moment to solve this.

Nathan looks at the preacher, drowsy-eyed. When The Reverend speaks, he is calm and radiates authority.

THE REVEREND (CONT'D)

Your responsibility as a husband is to be with your wife right now.

NATHAN

(already less sure of himself)

But... she's a witch...

He falls silent as the preacher walks towards him.

Liz watches as the preacher puts his arm around Nathan's shoulders.

The two men are too far away for Liz to hear what they are saying, but it is clear than Nathan is talking about her.

The Reverend talks back, but we can't hear what is being said.

Then Nathan throws his arms around the preacher's neck and begins to weep. The Reverend comforts him, talks to him.

Eli comes back into his and Liz's bedroom.

ELI

Did he do you any harm?

Liz is staring intently out the window.

LIZ

*Don't let The Reverend come in.*

Eli looks at her, rather amazed.

ELI

He just helped us out of a real fix...

Liz keeps staring at the preacher in terror, but Eli doesn't understand what she's on about.

He walks out the door. Liz looks outside again.

33

**EXT. FARM - NIGHT**

33

Eli hands the heavy bucket he has just drawn from the well to Matthew, who runs with it to the sheep, which has collapsed now. It's wool has been completely consumed by the flame. The animal is black and smoldering.

The preacher stands beside him and watches as Matthew tosses water over the sheep. It hisses.

Matthew is heartbroken. Cries beside the sheep, which turns out to still be alive.

Liz sees it. Sees how The Reverend places a hand on Matthew's shoulder and how Matthew moves aside to make room for him.

The Reverend squats down beside the animal, which is still peeping in pain.

The Reverend caresses the animal's muzzle.

THE REVEREND

Easy now. Easy now.

The animal dies.

Liz steps away from the window. Her nerves are completely shot.

34

**INT. STAIRS/KITCHEN / ADJOINING SPACE - NIGHT**

34

Liz watches through a crack in the door as Eli offers The Reverend a drink.

The men sit down at the table.

MATTHEW

Do I get one too?

ELI

You're not old enough for that yet.

THE REVEREND

Why be so hard on the boy? He just acted to protect his family. That makes him an adult.

ELI

His mother doesn't want him playin' with guns.

THE REVEREND

It's natural for a young man to want to hold a rifle in his hands.

Eli thinks about this.

THE REVEREND (CONT'D)

May I offer my glass to Matthew?

Eli can't help but laugh at that.

Liz watches as The Reverend hands his glass to Matthew.

Matthew nips at his drink cautiously.

ELI

I think it's about time you went back to bed, Matthew.

MATTHEW

Aw... Dad!

ELI

C'mon, drink up.

Matthew knows there's no room for negotiation, and Liz sees him toss back the contents of his glass and say goodbye to The Reverend.

Matthew gets up and walks to the door, behind which Liz is peering into the kitchen. But when he opens it she's gone.

The Reverend looks at the door through which Matthew just left. We see Liz huddled up in a corner of the adjoining space. She waits tensely to see what's going to happen next.

THE REVEREND

None of this would have happened if  
that baby had been born this  
morning in perfect health.

ELI

But Liz couldn't do nothing about  
that.

THE REVEREND

She decided who was to live and who  
was to die. That decision belongs  
to God and to God only.

Eli thinks about it.

THE REVEREND (CONT'D)

Why didn't she leave the choice up  
to Him?

ELI

Maybe I should go and fetch her.

Eli gets up and leaves the kitchen.

Liz stays quiet as Eli walks right past her, on his way  
upstairs.

The Reverend waits a moment, while we hear Eli climbing the  
stairs.

Then he gets up and paces around the kitchen a bit.

THE REVEREND

I know you're there, and I know you  
can hear me.

Liz is startled.

THE REVEREND (O.S) (CONT'D)

You may have no tongue, but there  
is nothing wrong with your ears.

The preacher takes a few steps in Liz's direction. He  
radiates enormous menace.

THE REVEREND (CONT'D)

Why are you troubled, and why do  
doubts arise in your heart?

Liz is frightened. She doesn't make a sound

THE REVEREND (CONT'D)

How do you sleep at night?

He comes one step closer.

THE REVEREND (CONT'D)  
How does it feel to be a murderess?

Another step.

THE REVEREND (CONT'D)  
Do you know why I'm here?

No reaction.

THE REVEREND (CONT'D)  
I'm here to punish you.

Liz still doesn't move.

THE REVEREND (CONT'D)  
(threateningly)  
Do you love this family?

Liz shakes her head. This is intolerable.

THE REVEREND (CONT'D)  
I've looked at your daughter. She's  
almost a young woman already.

Liz seems to wither. We hear Eli's footsteps on the stairs.

Liz gets up quickly and turns to face the stairs.

Eli comes down and sees his wife.

ELI  
There you are!

He looks at Liz, who is looking shaken.

THE REVEREND  
I'm afraid I must be going.  
Please don't bear a grudge against  
Nathan in your heart. Losing a  
child is the worst thing a body can  
go through. I was just talking to  
your wife about that same thing.

Without a word, Liz runs up the stairs.

35

**EXT. YARD - NIGHT / INT. BEDROOM LIZ - NIGHT**

35

POV: Eli is saying farewell to The Reverend, who climbs onto his horse and takes off.

The point of view is that of Liz, looking out the window.

36           **INT. KITCHEN/ FRONT DOOR / STAIRS - NIGHT**

36

Liz is bustling around nervously, barricading doors and windows with beams and bits of furniture.

Eli is barely able to enter the room, he looks at his wife, whose nerves are clearly overstrained.

ELI

What are you doing?

LIZ

*You said you would protect us.*

ELI

The preacher got there before I did.  
You didn't even thank him; fact is, you didn't even say hello to him.

LIZ

*We have to get out of here.*

Eli sees the panic in Liz's eyes. He relents:

ELI

Liz, we'll survive this. A village forgets quickly and Nathan will come 'round. Before you know it they'll be needin' you for the next birthing.

Liz goes on building barricades. Eli sees that his wife is not going to respond to reason.

ELI (CONT'D)

You know what? Give me a couple of days. I'll get somebody to come in for the sheep and then we'll go up to my Pa's for a bit. He's all alone up there at the mill anyway.

Liz stops barricading the house. Looks at Eli and nods: it's a deal. Then she goes back to what she was doing.

37           **EXT. YARD - DAY**

37

Early morning. The fluttering wings of a tiny Sheridan's Green Hairstreak butterfly as it deftly flits from flower to flower. There is tension in the air.

Eli is fixing one of the shattered windows.

Liz hangs up the laundry in the wind. With every move she makes, she keeps an eye on the surroundings.

Sam is skipping around her in her red pullover. She is holding her favorite doll. She tries to help her mother, hands her the sheets.

Matthew comes out of the house, sleepy-eyed, and goes to the barn to feed the sheep.

38       **INT. BARN - DAY**

38

Matthew enters the barn. We can tell from his expression that something is very wrong indeed.

Startled, he trips over a bloody scythe that is lying on the ground.

39       **EXT. YARD - DAY**

39

MATTHEW (O.S.)  
(clearly stunned)  
Dad...?!

Liz hears Matthew. She can tell that something's wrong.

LIZ  
(to Sam)  
Stay here.

40       **EXT./INT. BARN - DAY**

40

The barn is one huge chaos of blood. The white sheep are dead and scattered around. It is a horrific sight, all those white sheep with all that bright-red blood.

Matthew walks around. He looks emotionally at the dead animals. He is both upset and flabbergasted.

Behind him, in the doorway, appears Liz, who views the bloodbath in shock. Eli arrives too, and stands beside her.

They stand looking at the carnage, stunned, and see Matthew kneeling beside the pregnant ewe. The boy is obviously crushed.

Liz looks at Eli - as though to say "I told you so". Eli is horrified and distraught.

Matthew rolls the sheep over and sees that her belly has been slashed open; the unborn lamb is sticking halfway out of it. Dead.

Liz doesn't know what to do or say as she looks at the boy. Then she looks at Eli, who seems to find something on which to focus his distress.

CUT TO:





Liz lands in the water. She gasps for breath, almost asphyxiates. It's hard for her to keep her head above water.

Then she gropes around, dives under water, looking for Sam.

48        **EXT. FARM NATHAN - DAY**

48

Matthew and Eli arrive at Abigail and Nathan's farm. They climb down off their horses.

They cross the yard. The place is clearly abandoned, the atmosphere is baleful.

Not a soul in sight, except for a chicken clucking quietly and scratching around in the yard.

They arrive at the front door, which is standing open.

Eli, his gun at the ready, calls Nathan's name.

No one answers.

Eli goes into the house, with his son Matthew right behind.

49        **INT. FARM NATHAN - DAY**

49

They walk through the empty farmhouse and quickly realize what is going on.

MATTHEW

They done went and moved.

50        **INT. WELL - DAY**

50

The same way she went down, Liz now tries to climb back up; her back against one wall, her feet against the other.

Then the rope comes tumbling down into the well. Liz looks up and sees the preacher.

THE REVEREND

Everything you've built up.  
Everything and everyone you love.  
Nothing shall be spared.

Liz gulps. She is afraid.

The Reverend disappears.

The white circle of light grows smaller and smaller, almost like the moon during a sudden eclipse. The Reverend is sliding the heavy cover over the well.

Liz sees the light disappearing. She begins to hyperventilate, halfway up the wall of the well.





She approaches slowly. When she gets close, Sam moves in her sleep.

Liz is greatly relieved. She is on the verge of tears, but she doesn't want to frighten Sam.

59           **INT. FARM/BEDROOM SAM - EVENING**

59

Liz puts Sam to bed. Her daughter is still asleep.

Just when the little girl touches the sheets, she wakes up for a moment and looks at her mother without suspecting a thing.

SAM  
(drowsily)  
I love you, Mama.

A warm, warm smile from Liz.

60           **INT. FARM/KITCHEN - NIGHT**

60

Eli is cleaning his rifle. We land in the middle of a conversation.

ELI  
So who?

MATTHEW  
Could be anyone. The whole village  
wants her gone.

ELI  
Oh, come on.

MATTHEW  
Think about it, Dad. If she hadn't  
of killed that baby, this never  
woulda happened.

ELI  
You don't talk that way about your  
mother.

MATTHEW  
She's never been my mother, and she  
never will be neither.

As he speaks these final words, he catches sight of Liz who is standing in the kitchen door and has heard their conversation. Eli sees his son's reaction and looks at Liz too.

MATTHEW (CONT'D)  
I'm going to bed.







Eli is not dead yet. He opens one eye. Liz hops off her horse and leads it over to Eli. She throws one of his legs over the back of the horse, so that he is sitting on it.

He falls forward onto his stomach, leaning against the horse's mane, and sees Liz standing in front of him. He coughs.

The blood bubbling on his lips, Eli murmurs something.

ELI  
Reverend...

Liz nods. She knew that already.

Eli looks at her intensely.

ELI (CONT'D)  
(softly)  
Shoot me.

Liz doesn't react.

ELI (CONT'D)  
Floor.

Liz looks at the floor and sees Eli's rifle lying on it.

Liz looks at her husband. Shakes her head.

Whispering through the blood in his mouth, Eli squeezes out a word.

ELI (CONT'D)  
Please.

Matthew is standing in the doorway. He sees what is going on.

Liz thinks.

ELI (CONT'D)  
Stop the pain.

LIZ  
*I can't.*

Matthew walks over to the Springfield.

Picks it up.

Eli and Matthew look at each other.

Matthew raises the rifle. Points it at Eli.

Liz sees the way the two are looking at each other.

Matthew is on the verge of tears.

Outside, The Reverend begins to sing. He's not close by, the sound is coming from somewhere in the distance.

THE REVEREND (O.S.)  
(singing)  
*Abide with me; fast falls the  
eventide.  
The darkness deepens; Lord with me  
abide. Etc.*

Liz looks in the direction where the sound is coming from. But she doesn't do anything.

The two men are still looking at each other.

ELI  
...Take them to the mill.

A tear rolls down Matthew's cheek.

ELI (CONT'D)  
Protect your family.

Matthew nods.

The two look at each other. Eli's eyes say it all: *You're the one who has to protect them now.*

Matthew *knows*. He nods.

A spasm of pain rolls over Eli.

ELI (CONT'D)  
Make it stop.

Matthew cocks the rifle.

Liz closes her eyes.

We hear the shot. The Reverend has stopped singing.

We see Eli lying on the ground, knocked right off the horse by the bullet's impact. His face has been blown away, most of his intestines are lying beside him.

Then we hear the sound of a rushing of flames.

Matthew and Liz go to see where the noise is coming from and see that the roof of the farmhouse is on fire.

Liz runs straight to the house. Sam is still in there.

Matthew collapses. This is all too much for him. He starts to cry.



Using their combined strength, they are just able to raise the beam enough from Sam to crawl out from under it.

Then Liz dives out from under the beam as well. The whole thing collapses.

Sitting on the floor, Matthew and Liz look at each other. This is a special moment. Mutual respect and acceptance.

*LIZ*

*Thank you.*

Matthew nods. Like a grown-up.

Sam starts crying. Liz looks and sees that the doll is still lying under the collapsed beam. It's already caught fire a bit.

Liz hesitates, but then makes a decision. Matthew sees this.

*MATTHEW*

*Leave it.*

But Liz lies down on her stomach and reaches out as far as she can. She is just able to get hold of the doll.

83      **INT./EXT. BUGGY - NIGHT**

83

Sam is lying in Liz's arms. She is clutching her doll tightly.

They take off fast; in the background, we see the burning farmhouse.

84      **EXT. FARM - NIGHT**

84

The burning farmhouse. In silhouette we see a figure standing in front of the house. By his hat and looming figure, we recognize The Reverend right away.

85      **INT./EXT. BUGGY - NIGHT**

85

Matthew is driving the buggy, holding the reins.

Liz is sitting in the back (with Sam in her arms), looking downcast. She looks at the burning house as The Reverend's silhouette becomes smaller and smaller.

They race away. Away from the burning farm. Away from The Reverend.

The screen goes black.



She feels uncomfortable; she is even a little afraid of these rather loud Chinese people.

One of the men (MENG) comes up to her, takes hold of her chin and forces her mouth open.

He pries her mouth open with his fingers and examines her teeth.

He says something to Lian, who apparently doesn't agree.

Meng snarls at her, and Lian keeps her mouth shut.

Meanwhile, Joanna stands looking a bit dismayed.

88

**EXT. BLACK HILLS - EVENING**

88

The wagon train has stopped in the Black Hills. A landscape dominated by pine trees.

Clearly, some time has passed, because Joanna is wearing different clothes and stirring a big pot of soup. She is wearing Chinese clothes.

Joanna is looking at Lian, who is horsing around with a few of the Chinese children.

A couple of men come up and take a bowl; they obviously expect Joanna to serve them. She does so without a murmur.

When Meng holds out his bowl, she fills it.

JOANNA  
(in Chinese)  
There you are.

Startled, Meng glances angrily at Lian, who is still playing with the children.

He shouts something at her, and points at Joanna.

Even though we don't know what he's saying, it is clear that Lian denies it.

Joanna understands what they're arguing about.

JOANNA (CONT'D)  
She didn't teach me. I just paid  
good mind, that's all.

89

**INT. COVERED WAGON - DAY / EXT. BLACK HILLS - DAY**

89

The wagon train is travelling through the Black Hills.

The sun is shining brightly as the covered wagons once again come to a halt.

Joanna looks at Meng as he enters her wagon, holding a dress.

He hands the dress to Lian, and orders her to do something.

Lian isn't pleased, but ultimately obeys. She takes the dress and presents it to Joanna.

In Chinese, but with a clarity that transcends the language itself, she tells Joanna to put on the dress.

Thirteen-year-old Joanna is a bit embarrassed about changing clothes in front of Meng, but does so anyway.

The dress she has to put on is a Western, rather sexy outfit. Not the kind of thing a Chinese woman would wear.

Once she's put it on, it turns out that the dress is much too big. Too baggy around the breasts, and a long stretch of skirt hangs to the ground.

Meng looks and mulls it over.

He says something to Lian, pointing at the spots where the dress needs taking in.

90

**INT. COVERED WAGON - NIGHT / EXT. BISMUTH - NIGHT**

90

The wagons roll down the streets of the mining town of Bismuth (which is surrounded by large pine trees). A very different place from the conservative community in the first chapter.

It's all very intimidating to Joanna, who peeks through a hole in the canvas at the crowd of drunken men roaming the streets, cursing, shooting and fighting.

Joanna wears the dress Meng gave her, but this time it fits well; Lian has obviously done her best.

The wagon stops in front of a saloon called *Frank's Inferno*.

MENG

Frank!

FRANK is sitting on the top-floor porch of the saloon, where he has a good view of the street. He looks down to see who's calling him.

Frank is a slim man who, despite his dandyish clothes, has a rather weasel-like appearance.

Frank yells something jovial back in Chinese.

Meng responds in kind.



Sally keeps a close eye on the goings-on.

HOOKER 1  
What's your name, girl?

JOANNA  
Joanna.

HOOKER 1  
Did your daddy bring you here?

Joanna's cheerful mood has vanished in a flash. She shakes her head impatiently.

HOOKER 1 (CONT'D)  
No, are you sure? Didn't your daddy just think you were so good, he had to let the rest of the world in on it too?

Joanna isn't enjoying this at all. She walks out of the kitchen.

93        **INT. INFERNO - DAY**

93

Joanna, looking out the window of the deserted Inferno saloon, sees Ming climbing up on his wagon. The Chinese are getting ready to move on. Joanna runs to the door, wants to go along.

She bumps into Frank, who is coming in the door.

FRANK  
From now on, this is where you live, sweetcakes.

Joanna sees the wagon racing away behind him.

94        **INT. BEDROOM JOANNA/HALLWAY - NIGHT**

94

That night Joanna is awakened by loud noises coming from the room next to hers.

She gets up and walks out into the hallway.

She hears squealing coming from the room next to hers and carefully opens the door for a look.

95        **INT. CRIB - NIGHT**

95

A man is lying on top of Sally, fucking her. Sally is shrieking in feigned pleasure, but sees Joanna standing in the doorway. Joanna is obviously worried.

As Sally continues to shriek, she signals to Joanna with her hand not to come into the room.

Joanna views the scene before her and is puzzled. By making a few funny faces, Sally makes it clear that the shrieking is not for real. Joanna can't help laughing - albeit very quietly.

Sally puts her finger to her lips, to tell Joanna to be quiet, then signals to her to go back to her own room.

With gestures, she makes it clear that she will come by in a bit. Joanna does as she's asked; she goes back to her room.

96

**INT. BEDROOM JOANNA - NIGHT**

96

Joanna is sitting on her bed when Sally comes in. Sally sits down beside her.

SALLY

That's the work we do around here.  
And we do all that moanin' and  
groanin' because that makes sure  
it's over faster.

JOANNA

Why?

SALLY

'Cause that's when men like.

Joanna takes in this new information.

SALLY (CONT'D)

You ever bled yet?

JOANNA

Bled?

SALLY

Yeah, 'twixt your legs, honey.

Joanna looks the other way. Is embarrassed.

SALLY (CONT'D)

It's nothing to be ashamed of. You  
have, haven't you?

Joanna nods.

SALLY (CONT'D)

Well then, that's gonna be our  
little secret for the time being.

Joanna looks at her again.

SALLY (CONT'D)  
Not even Frank'd flog you to  
customers before you reached  
womanhood...

Joanna doesn't know which way to look.

97 **INT. BEDROOM FRANK - MORNING**

97

Frank is asleep in bed, when there is a knock at the door.

FRANK  
(grumpily)  
Whoever the hell you are, come in  
and show your face.

Joanna comes in carrying a tray with breakfast and coffee.

Frank smiles. Knows this is part of a charm offensive.

FRANK (CONT'D)  
Well, well. Ain't I being coddled.

Joanna is looking as young as possible in a white nightie and  
with her hair in pigtails.

Frank sits up in bed.

FRANK (CONT'D)  
Just put that tray down here.

She puts the breakfast tray down beside him. Frank takes her  
hand.

FRANK (CONT'D)  
What was your name again?

JOANNA  
Joanna.

FRANK  
And how old... no, forget it. I  
guess you've been told what to say  
anyway.

Joanna is feeling a bit uneasy. Probably because he keeps  
holding her hand.

FRANK (CONT'D)  
You ever bled yet?

Joanna immediately shakes her head.

FRANK (CONT'D)  
My my! That was fast, wasn't it!?  
Sally told you to say that, didn't  
she?

Joanna shakes her head.

FRANK (CONT'D)  
But if it was true, you wouldn't  
know what I was talking about, now  
would you?

Joanna looks at Frank. She's clearly a bit frightened, and relieved to go away.

98

**INT. KITCHEN INFERNO - DAY**

98

The breakfast dishes are being cleared quickly and the women are getting ready to go to church. They are dressed in their lavish best and very excited. Sally is looking for her Bible.

Joanna (her hair no longer in pigtails) is eating breakfast at the table and looks, clearly intimidated, at her new family.

SALLY  
Joanna, hurry up, girl. We're goin'  
to church.

Joanna assumes a stubborn air.

JOANNA  
I'm not goin' with.

A couple of the women look at her in amazement. Sally leans down to talk to her.

SALLY  
Heey, why not? We're all equal in  
the eyes of the Lord.

Sally is interrupted.

WHORE 2  
Found it!

The woman tosses a Bible to Sally, who just barely catches it.

SALLY  
Hey, be careful now!

Sally obviously attaches a lot of value to the little book. She hands it to Joanna.

SALLY (CONT'D)  
Here, you can borrow it for today.

JOANNA  
I'm not goin'.

Sally sees that Joanna has made up her mind and realizes that there is more to it than meets the eyes. She doesn't insist.

The other women go out the door.

WHORE 2  
You comin', Sally?

Sally shakes her head.

SALLY  
No, I'm goin' to stay with Joanna.

Joanna and Sally look at each other. Joanna smiles gratefully.

99

**EXT. PORCH INFERNO - DAY**

99

In the distance, we hear the sound of a congregation singing hymns.

Sally is braiding Joanna's hair again. Joanna shakes her head.

SALLY  
Hey, sit still.

JOANNA  
I don't like it. It makes me look like a little girl.

SALLY  
That's exactly why. Little girls do different work around here.

Joanna looks at Sally, realizing only now what this is all about. She lets Sally go on braiding her hair, even hands her something every once in a while.

SALLY (CONT'D)  
I talked to Frank. In two days' time it's payday. The Inferno's gonna be packed with pie-eyed miners out for booze and ... other entertainment. You think you're big enough to help clear the tables?

Joanna looks enthusiastic. Then:

JOANNA  
Sally?  
Are you the other entertainment?

Sally smiles, because the girl has figured it out.

SALLY  
Yeah. That's us.

Silence.

Sally strokes Joanna's hair maternally.

SALLY (CONT'D)  
You just stay a little girl with  
pigtails as long as you can.

100 **INT. FRANK'S INFERNO - NIGHT**

100

A saloon packed to the rafters.

Mostly drunken men everywhere.

A group of Chinese men are gambling at one of the tables.  
They're playing Fan-Tan, and a few other Chinese men are  
standing around watching.

Joanna wrings her way through the crowd, picking up glasses.

The air is thick with curses and the smell of whisky.

DRUNKEN MAN  
Say that again! I'll blow your  
goddamn head off!

He aims his pistol at a man sitting at a table.

FRANK  
Whoa there, gentlemen.

Frank comes over.

FRANK (CONT'D)  
That's not how we treat each other  
around here.

He puts his arm around the man's shoulder.

FRANK (CONT'D)  
So what seems to be the problem,  
friend?

DRUNKEN MAN  
He palmed a card!

SEATED MAN  
Like hell I did.

FRANK  
How much did you lose?

The drunk digs around in his pockets and pulls out some  
money. Starts counting it; Franks gestures to him to stop.

FRANK (CONT'D)

So not all of it, I see.  
(to the bartender) Joseph! Give  
this table a round on the house.  
(then, whispering in the drunk's  
ear:) Now you just sit down, and in  
five minutes you get up and walk  
over to that table there.

He turns the drunk around, so that he can see a table at  
which a group of young men are playing cards.

FRANK (CONT'D)

I been watching. They can't tell  
their aces from a hole in the  
ground.

The drunk looks up at Frank, then sits down. Gestures to the  
others to deal him in.

Joanna, perspiring heavily, crosses the saloon with piles of  
glasses.

She looks up and sees two hookers leading two drunken, dirty  
miners to the cribs.

Then someone grabs her by the wrist. It's FRED EASTMAN, a  
dangerous-looking miner.

FRED

And who are you?

Joanna looks at the man a bit fearfully.

FRED (CONT'D)

What's your name, girl...?

JOANNA

Joanna.

He keeps a tight hold on her arm, and looks her over  
carefully.

FRED

(without taking his eyes  
off her)

Frank!

Frank looks up and walks over to the man.

FRED (CONT'D)

(his eyes still fixed on  
Joanna)

What's it cost to go upstairs with  
this one?

FRANK

You can't afford it.

FRED

Oh I don't know about that. I got pretty damn lucky at cards today.

Frank looks at the table and sees a huge pile of money. He hesitates.

SALLY

(shouting)

Hey, Eastman. I'm horny as a cat in heat and I feel like doing you! What would you say to a free ride?

It's the first time that Eastman takes his eyes off of Joanna.

FRED

(to Sally)

That ain't yours to decide.

SALLY

I'll pay for it myself.

Frank smiles.

FRANK

You been holding out on me, Sally?

Sally looks tensely at Frank.

FRED

I'll go along with that. But then *she* gets to watch.

He's referring to Joanna, whose arm he still has in his grip.

SALLY

No.

FRED

Then it's no deal.

FRANK

Seems like a fine idea to me.

He takes Joanna's chin in his hand.

FRANK (CONT'D)

It will be most educational, I'm sure.

101 INT. CRIB - NIGHT

101

We hear Eastman's groaning and see the serious face of Joanna, who is watching.

Then we see her watching as Eastman takes Sally in the missionary position.

Joanna is sitting in a chair, looking Eastman right in the face.

Sally groans now, Eastman talks to her, but he's looking at Joanna the whole time.

FRED  
What's wrong, don't you like it,  
honeybunch?

Sally gets his drift, and starts panting again.

Eastman is clearly excited by this, and he picks up the pace.

FRED (CONT'D)  
Hit me.

SALLY  
What?

FRED  
Hit me!

SALLY  
No, I ain't going to do that.

FRED  
Hit me, goddamn it!

Sally pulls back and smacks him in the face. Eastman hits back, which startles Joanna badly.

SALLY  
I'm not taking this, Eastman.

FRED  
Hit me again.

Sally hits him again, reluctantly, and gets socked in return.

Joanna jumps up and grabs the pistol that Eastman left stuck in the holster beside his clothes.

Using both hands, she points the pistol at Eastman's face.

SALLY  
Don't shoot.

The frightened girl keeps the pistol pointed. Eastman seems more amused than impressed.

SALLY (CONT'D)  
I don't mind it, Joanna. It's just  
a game.

As soon as she says this, Eastman punches her in the face again.

JOANNA

You do that again and I'm going to shoot.

SALLY

Please put that pistol down.

FRED

Don't you ever. Just keep pointin' it at me.

Joanna is confused, Fred starts fucking Sally again and is clearly excited.

FRED (CONT'D)

Don't you dare drop that gun on me.

He seems on his way to a climax.

Joanna doesn't know what to do.

Then Fred punches Sally hard, right in the eye, which almost makes Joanna shoot. She has tears in her eyes.

FRED (CONT'D)

That's right. Keep pointing it at me.

He starts fucking harder. Looks at Joanna.

FRED (CONT'D)

Don't you dare.

The poor girl is crying. Doesn't know what to do.

Fred grabs Sally by the throat with both hands.

FRED (CONT'D)

I'm gonna strangle the life out of her!

He starts doing just that.

Joanna looks confused and frightened, and tightens her finger on the trigger.

FRED (CONT'D)

Shoot me!

Joanna still has the pistol aimed at Eastman.

SALLY

No, don't!

FRED

Do it, Joanna. Shoot me, goddamn  
it!.

The two of them are shouting at the same time. The one  
calling on her to shoot, the other telling her not to.

Eastman comes loudly.

FRED (CONT'D)

Shoot, goddamn it, bitch!!!!

Sally is almost asphyxiated now, she's using her last little  
bit of air.

Joanna pulls the trigger, but the gun is empty: all we hear  
is a dry click.

After a brief silence, Eastman starts laughing and lets go of  
Sally's neck. Sally, who can barely catch her breath, begins  
to cough.

Eastman gets up and, naked as a jaybird, walks over to  
Joanna.

FRED (CONT'D)

You're gonna make a fine little  
whore, I can see that already.

He strokes her hair.

FRED (CONT'D)

I just bet that you can make me  
real nice and clean too.

The stroking has become a hand that has hold of Joanna's hair  
and is forcing her head down.

Then we hear an explosion and we see Fred's face stiffen.  
One of his eyes is bloodshot.

He falls to the floor.

That frees Joanna's view of Sally, who is holding a lady's  
derringer in her hand, still aimed at the place where Eastman  
was just standing.

102

**EXT. BISMUTH - DAY**

102

Burning sun.

A crowd of sweaty miners. A few of them Chinese.

Joanna is standing amid the other hookers. She sees Sally on  
the gallows, beside the noose. Sheriff ZEKE is standing there  
too, holding forth to the crowd.

ZEKE

The whole world may see our fair  
city of Bismuth as a place of Sodom  
and Gomorrah, but rules do apply  
here.

Sally is scared. The heavily sweating crowd is riled up.

ZEKE (CONT'D)

A whore cannot be allowed to shoot  
down her customers with impunity.  
My brother has made of The Inferno  
a place where hardworking miners  
can find well-deserved recreation.  
That must remain so, and so it  
will.

He nods to a MAN, who then slips the noose over Sally's head.

Joanna is horrified.

ZEKE (CONT'D)

Let this be an example.

The whore standing beside Joanna puts her hand over Joanna's  
eyes. Holds the child against her - she shouldn't see this.

Joanna hears the trapdoor fall beneath Sally's feet. She  
hears her hit the end of the rope.

The whores start singing a hymn. *'There is a fountain filled  
with Blood'*.

Sally is hanging on the gallows.

Joanna is the only one who doesn't sing along.

103 **INT. BEDROOM JOANNA - DAY**

103

Joanna is lying on her bed, crying.

There is a knock at the door, and Frank comes in with some  
sandwiches and a glass of warm milk.

FRANK

When I came here years ago, I saw  
the possibilities right away. A  
mining town has a need for  
organized entertainment.

He sets the tray on the bed and sits down beside it.

FRANK (CONT'D)

It's very important that customers  
feel safe here. That's why I  
brought my brother Zeke to Bismuth.  
(MORE)

FRANK (CONT'D)

He's a better sheriff than this town deserves.

With one finger he brushes a strand of hair out of Joanna's face.

FRANK (CONT'D)

Everybody at The Inferno knows that the customer is sacred. If a girl as much as scratches a customer she is punished, so Sally knew what was coming when she shot Eastman.

JOANNA

But he strangled her!

FRANK

Listen, it hurt me too to see Sally hang. She was one of my oldest employees.

Frank is still petting Joanna's face with his finger. Joanna is lying on her stomach on the bed.

FRANK (CONT'D)

But rules are rules. If we made exceptions, we'd have anarchy. If you're guilty, you have to pay. You understand that, don't you?

Joanna doesn't reply. Frank hands her the glass of milk. Joanna doesn't take it. He puts it back.

FRANK (CONT'D)

You're no longer a child anymore.

JOANNA

I haven't been for a long time.

Frank smiles and begins taking the pigtails out of Joanna's hair.

FRANK

That's why the time has come. I'm going to help you take the final step on your way to womanhood.

He strokes Joanna's hair, exactly the way Fred did.

FADE OUT

Once the screen has gone completely black, we hear a man panting and a woman's loud groans.

FADE IN

104 INT. CRIB - DAY

104

The first thing we recognize are the striking wall hangings in the crib. We DOLLY BACK and discover that the exaggerated groaning is coming from Joanna, a young lady now, who is being taken doggy-style by a man (CUSTOMER) who is invisible to us.

Joanna is now being played by the same actress who played Liz in Chapter One, which tells us that Joanna and Liz are one and the same person.

For the sake of convenience, we will continue to call her Joanna for the rest of this chapter.

Without seeing the man, we hear that he is on the point of orgasm.

JOANNA

Hmm. Stud, you sure are good. Come now. That's right.

Joanna, in other words, can talk.

At that very moment, ELIZABETH, a hooker more or less Joanna's age, comes rushing into the crib.

ELIZABETH

Joanna, Frank's in a gunfight!

Joanna jumps to her feet.

CUSTOMER

Hey, what the hell! I was almost done.

Joanna sighs and tries to finish him off quickly by hand.

Elizabeth watches impatiently, and signals to Joanna with her eyes to hurry up about it.

Joanna looks back at her apologetically.

Elizabeth sighs and turns her back on the two. She tosses her skirt up, giving the man a view of her bare ass.

The customer is excited by this.

JOANNA

(whispering in the customer's ear)

Take a good look at that, would you? What do you think: next time we ask her to join us?

The man comes.

Much too quickly, Joanna jumps up and runs out of the room with Elizabeth, leaving the indignant customer behind.

105 **EXT. PORCH INFERNO - DAY**

105

A party atmosphere on the sweltering hot porch. The whores laugh, smoke and joke. A bottle of liquor is passed around, and a bag of candy. Joanna is sitting on Elizabeth's lap, holding the bottle to her friend's lips.

Down on the street a crowd has gathered to watch a gunfight between Frank and a man of about his own age (WARD PATTON), who are faced off quite a few paces away from each other. Frank has grown older too, though less emphatically so than Joanna. He is standing, whispering to the MAN who has come to bring him a revolver.

PATTON

(shouts to the crowd)

This is just between me and Frank.  
All I want is a fair fight.

WHORE 2

Then what are you doing here!?

The women laugh.

ELIZABETH

(shouting)

Blow him to hell!

JOANNA

Who are you talking to?

ELIZABETH

Who do you think?

Sure not to Frank.

The crowd watches expectantly. A little boy of about 10 is standing fairly close by.

PATTON

(to the boy)

Can you count backwards from five?

The little boy counts back from five.

Elizabeth en Joanna watch tensely.

Just before the boy gets to zero, we hear an explosion.

Frank fires his pistol at almost the same moment, but Patton has already been hit in the neck.

The whores cheer for Frank. Elizabeth doesn't.

Joanna sees Frank's brother, Sheriff Zeke, fold down the sight of his Henry Rifle and pull it back from a window across the street.

Joanna looks at Elizabeth, who has seen it too.

There are some shouts of protest in the street, but despondency quickly settles in again. There's no way to fight against these odds.

Elizabeth sighs.

ELIZABETH

The biggest rat always gets the cheese.

Joanna says nothing.

106 **EXT. POND CLOSE TO BISMUTH - DAY**

106

A pond in the sweltering sun.

Joanna breaks the surface, coming up for a gulp of air. Then Elizabeth surfaces right beside her.

Playfully, Joanna tries to dunk her bosom friend.

107 **EXT. BESIDE POND CLOSE TO BISMUTH - DAY**

107

Joanna and Elizabeth are lying in the sun, getting dry. Elizabeth has her head on Joanna's stomach.

ELIZABETH

(lazily)

So, when do we elope?

JOANNA

Where to?

ELIZABETH

Anywhere. Wherever we can be free.

JOANNA

But we are free. Sort of.

ELIZABETH

No, we're not. You're just so used to it that you think this is really something.

JOANNA

But we can't just walk away from here.

ELIZABETH

I'll find a way out.

Joanna smiles.

JOANNA  
In your dreams.

ELIZABETH  
So help me dream. Face paint me.

JOANNA  
What?

ELIZABETH  
Paint my face with your fingers.

Joanna runs her fingers in gentle strokes across Elizabeth's face. Her forehead, her nose, her eyelids. It is an intimate moment.

108 **INT. FRANK'S INFERNO - NIGHT**

108

It seems to be payday once again in Bismuth, because the Inferno is packed to the rafters.

Joanna is sitting at the bar with a MINER, talking and laughing, when she catches sight of Elizabeth walking along the upstairs landing with a fairly young man(MIKE).

Joanna sees him try to kiss her, and sees Elizabeth explain to him that that's against the rules. The young fellow is obviously drunk and pretty much incapable of understanding that kissing is not allowed.

The two disappear from sight.

JOANNA  
So, were you going to buy me a drink, or what?

A loud scream rings out.

The customers look up. Joanna too. She sees Mike coming down the stairs, holding his hand in front of his bloodied mouth, and a furious Elizabeth on his heels.

ELIZABETH  
I warned you!

Joanna realizes right away that Elizabeth is in trouble.

109 **INT. CRIB - NIGHT**

109

Joanna and Elizabeth are sitting in the crib.

Elizabeth is drinking a big glass of water, and Joanna has her arms around her, afraid of what's coming.

JOANNA

Maybe it'll all turn out all right.

Frank comes into the crib.

FRANK

You really done it now. You couldn't a picked a worse person for this if you tried.

ELIZABETH

I warned him six times.

FRANK

This fella is kind of important up at the gold mine, you can't just bite off a piece of his tongue. Now I got a whole saloon full of drunken idiots howlin' for retribution.

JOANNA

Tell 'em to go fuck themselves. Give them a drink on the house or something.

FRANK

You know the rules and I'm not going to waste my hard-earned money just because you girls refuse to behave!

110

**INT. FRANK'S INFERNO - NIGHT / INT. CRIB - NIGHT**

110

Frank drags Elizabeth roughly out onto the balcony overlooking the saloon. He holds her tightly by one arm.

Joanna doesn't go with them; she stays in the crib, watching as her good friend Elizabeth is displayed to the saloon crowd. Joanna is terrified.

Frank fires his pistol in the air, and the saloon goes quiet.

FRANK

Where's Mike?

Mike climbs up on the bar, where he has been sitting with a rag pressed against his bleeding mouth.

MIKE

I demand retribution!

FRANK

The rules in Bismuth are clear, and all customers will receive the respect they got coming.

There is cheering, men start shouting that she's going to have to hang, etcetera.

Joanna is badly frightened; seemingly even more frightened than Elizabeth, who shouts back defiantly at the miners.

Frank fires another shot in the air.

FRANK (CONT'D)

Quiet!

The saloon falls silent again.

FRANK (CONT'D)

Elizabeth isn't gonna hang.

Immediately, comments are shouted loudly from the saloon. This time, Frank is able to quiet them down without firing a shot.

FRANK (CONT'D)

Mike isn't dead neither, is he? But because he was the victim of her lawlessness, he gets to make a proposal.  
Mike? What's it gonna be? Forty lashes?

Mike looks at Elizabeth.

MIKE

Cut the bitch's tongue off.

Again, loud cheering.

Frank thinks about it for a moment.

Joanna sees Frank pull a big knife out of a sheath strapped to his ankle. Elizabeth screams.

ELIZABETH

I'm gonna kill you! I promise you,  
I'll kill you, you bastard!

Frank seizes her by the hair.

Joanna can't stand it anymore and runs to Elizabeth. Gives here a passionate French kiss, which makes Frank furious. He kicks Joanna aside and pulls Elizabeth towards him.

Joanna looks the other way. She can't watch. She hears the excited crowd egging Frank on.

Then she hears Elizabeth's loud, helpless scream. It cuts Joanna to the quick.

FADE OUT & IN

111 **INT. BEDROOM ELIZABETH - DAY**

111

A DOCTOR is looking in Elizabeth's mouth very carefully, in utmost concentration.

DOCTOR

Rinse it five times a day with alcohol and it'll heal up faster than you'd think.  
No solid foods. No blow jobs.

JOANNA

Will she ever be able to talk again?

DOCTOR

Not much chance of that. She's going to have to learn a new way of communicating.

He picks up his Gladstone bag. Pulls out a thick book and hands it to Elizabeth.

DOCTOR (CONT'D)

Here you go.

Elizabeth, who seems damaged to the core, accepts the book. It's an old book about sign language.

Joanna sees Elizabeth's pain.

112 **INT. BEDROOM JOANNA - NIGHT**

112

Candlelight. Joanna and Elizabeth are sitting across from each other on the bed. The book about sign language is lying between them. Elizabeth flips through the book and practices gestures, which Joanna tries to decipher.

JOANNA

...I only dance...on ...Tuesday.  
No, drink. I only drink on Tuesday.

Elizabeth flaps her hands, as though waving away what they were just doing. She starts in on something new. She doesn't look at the book.

Elizabeth points to herself.

JOANNA (CONT'D)

I

Elizabeth wraps her hands around an imaginary neck and acts as though she's throttling it.

JOANNA (CONT'D)

Kill?

Elizabeth starts to do as if she's going to imitate someone, but Joanna beats her to the punch.

JOANNA (CONT'D)

Frank.

Elizabeth nods. She looks at Joanna in complete earnest.

JOANNA (CONT'D)

That's suicide.

Elizabeth points to her chest and then to her head. Then she points at herself again and makes the strangling motion. Then she points to herself and indicates "away". It is clear that she wants to kill Frank and then run away.

JOANNA (CONT'D)

They'll come after you. Besides, what're you going to do? Work in some other cathouse?

Elizabeth looks away.

JOANNA (CONT'D)

Don't do it.

...

I couldn't stand to miss you.

113 **EXT. BISMUTH - DAY**

113

Hot sun.

Joanna and Elizabeth walk the streets of Bismuth, arm in arm. They are more respectably dressed than usual.

An OLD PREACHER is standing on a soapbox, ranting a sermon.

OLD PREACHER

God sees each and every one of you. Don't think that just because this a lawless, godless place that your actions will go without consequences.

Joanna looks at the man, as they walk past. Something about the man forces her to look at him.

OLD PREACHER (CONT'D)

Ladies, do you want to end up in Hell? The nice clothing doesn't fool anybody. I know who you are and what you are. What would your fathers think if they knew?

The words hit home with Joanna, but Elizabeth pulls Joanna along by the arm.

OLD PREACHER (CONT'D)  
Your mothers weep. Your fathers  
pluck their eyes out in shame!!

Elizabeth taps Joanna wildly on the shoulder and points to something.

Joanna looks at what Elizabeth is so excited about: a building bearing the sign: *MARRIAGE BROKER - In Bismuth: the whole month of August.*

It dawns on Joanna: Elizabeth has signed up with the marriage broker.

114      **INT. MARRIAGE BROKER - DAY**      114

The MARRIAGE BROKER is an ugly little man of around 50. Elizabeth and Joanna are standing in front of him.

MARRIAGE BROKER  
I've found someone who doesn't mind  
marrying a woman without a tongue,  
but it's gonna take some traveling.

He looks through his papers.

MARRIAGE BROKER (CONT'D)  
He's been a widower for the last  
six months, and he's looking for a  
wife who can cook and who doesn't  
mind that he already has a son.

Elizabeth, happy, shakes her head to indicate that that is no problem.

MARRIAGE BROKER (CONT'D)  
No, I figured as much.

Elizabeth, ecstatic, hugs Joanna, who doesn't know quite what to think of all this.

115      **EXT. BISMUTH - DAY**      115

On the way back, Joanna reads the letter out loud.

JOANNA  
....we will welcome you with open  
arms and make sure you feel at home  
as quickly as possible.  
Respectfully yours, and so on and  
so forth...  
Oh, look, a picture.....

Joanna pulls out the daguerreotype photo and looks at it: **we see Eli and a younger Matthew.**

JOANNA (CONT'D)  
You're gonna have a real family...

Elizabeth grabs the photo away, stops in the middle of the street and looks earnestly at Joanna. She points to herself and to the photo and then at Joanna. She makes a gesture that says "come along".

JOANNA (CONT'D)  
How am I supposed to do that?

Elizabeth makes the gesture for "sisters".

JOANNA (CONT'D)  
Sisters?

Elizabeth nods, hugs her friend and then walks on. Joanna thinks about it. Would that really be possible?

116 **INT. BEDROOM ELIZABETH - NIGHT**

116

Elizabeth is packing her bags.

Joanna comes in and puts a good-sized pile of money in the suitcase. Elizabeth pulls an even bigger pile of bills from under her mattress.

JOANNA  
(laughing)  
Frank would kill us...

Elizabeth picks up Joanna's money and hands it back to her.

Joanna shakes her head.

JOANNA (CONT'D)  
You never know. And once you've convinced your new hubby, you can pay for the stagecoach from down there.

Elizabeth thinks about it. Decides that Joanna is right. She goes on packing.

JOANNA (CONT'D)  
How long you think you're going to need?

Elizabeth holds up two fingers and uses her hand to make a fellatio gesture in front of her mouth. Two blow jobs is all it will take. Joanna laughs.

Another GIRL knocks, then walks right in.

HOOKER 3

You two gotta come right away. Some fella's just paid a whole wad of money to buy out The Inferno. Get your asses movin'!

The girl goes away immediately, without waiting for an reply.

Joanna and Elizabeth look at each other.

JOANNA

Your last night, and you got to work too.

117 **INT. CRIB - NIGHT**

117

Frank has summoned all the hookers. Joanna comes down last, sits down beside Elizabeth. She looks at her, saying a silent farewell.

When Elizabeth catches her eye, she takes Joanna's hand and kisses it.

FRANK

This is fantastic. We usually don't earn jack- shit at the end of the month. (Snaps at two of the ladies:) Jackie en Esther, shut the fuck up!! Or I'll make you....

Now it is really quiet.

FRANK (CONT'D)

This customer's a godsend. He's bought the right to all of you this evening. If he becomes a regular customer, you can all expect a big, fat bonus.

His tone becomes more threatening.

FRANK (CONT'D)

I demand total commitment here. Whatever happens, this man is going to leave satisfied. And I don't care what he wants, you're gonna do it.

He looks intently at the girls, one by one. He stops when his eyes meet Elizabeth's.

FRANK (CONT'D)

And anyone who does anything to ruin it's gonna be punished worse than I've ever punished anyone before.

Joanna is feeling uneasy, but Elizabeth looks back defiantly.  
Frank addresses the whole group.

FRANK (CONT'D)  
If you do a good job, he'll take  
all of you.  
(beat)  
I want this one.

118 INT. CRIB/FRANK'S INFERNO - NIGHT

118

The ladies are undressing, getting ready to parade naked.

Joanna wants to see who the man is. She peeks down from the balcony at the man who has bought out The Inferno.

Her first glimpse of him is from the back, and a nasty feeling comes over her.

When the man, who doesn't know he's being spied on, turns around, Joanna is visibly startled. **It is The Reverend**, who we have met already in the first chapter.

Even without the scars on his face and neck, we recognize The Reverend immediately. Joanna is in a raging panic, but no one else knows. What is she supposed to do?

FRANK  
Okay, girls, let's go.

A final touch-up is given to makeup here and there, but then the girls strut across the balcony and down the stairs. No one pays any attention to Joanna, who is on the verge of hyperventilation. She's having a serious panic attack.

In single file, with a little distance between them, the girls walk towards The Reverend.

Joanna is at the back of the line.

JOANNA  
Oh, wait.

She acts as though she's forgotten something, and hurries back to her room.

The Reverend is now sitting in an easy chair, watching impassively as the naked hookers walk by, one by one.

One of the ladies, in passing, kisses him on the lips and walks on. The Reverend looks at her, businesslike.

The next one has a feather boa around her naked body and wraps it around the neck of the stoic Reverend. He seems surly, as though what's on sale here does not interest him at all.

The Reverend also seems more down-to-earth than he was in the first chapter.

Elizabeth is the last girl to stand before The Reverend. She looks at him defiantly.

FRANK

Oh, this one's very special. She's got fire in her. I had to cut off her tongue to keep her in line.

There is a certain self-satisfied tone in his voice, and Elizabeth looks at him in disdain.

Frank laughs.

FRANK (CONT'D)

Good thing she can't talk back.

When he looks at The Reverend, he sees that the man's attention has been captured by something very different.

Frank follows his gaze and sees Joanna at the top of the stairs.

We see her in silhouette.

The CAMERA glides along with her, from the back, as she descends the stairs.

The Reverend looks at the girl who is on her way to him.

We see Joanna coming down the stairs. She's wearing a Venetian mask.

She stops in front of The Reverend.

Frank sees that his customer is interested, and decides to lay on the sales pitch a little thicker.

FRANK (CONT'D)

This one's a mystery. To me as well. I bought her from a band of traveling gypsies. I don't even know her name.

The Reverend looks inquisitively at Joanna.

FRANK (CONT'D)

Do a little pirouette for the gentleman.

Joanna turns around.

The Reverend looks without emotion at her breasts and her backside.

The Reverend gets up.

Walks up to her.

Takes her face in his hands and looks at it.

THE REVEREND  
She's the one.

FRANK  
An excellent choice. Perhaps  
another couple of girls along with  
her?

The Reverend gestures to Frank to be quiet.

THE REVEREND  
Only her.

FRANK  
You paid for the whole Inferno.

THE REVEREND  
I paid not to be seen doing this.

FRANK  
(cautiously)  
So you mean... I can let the  
customers come in?

119 **INT. CRIB - NIGHT**

119

Joanna is sitting naked on the bed, with her mask on. From the saloon downstairs comes the sound of laughter and other normal sounds.

The Reverend comes in and walks up to her. He stands in front of her.

He tries to take off her mask. Joanna pushes his hand away.

THE REVEREND  
This evening has cost me a lot of  
money.

Joanna doesn't say anything.

THE REVEREND (CONT'D)  
Is there something wrong with your  
voice? Can't you talk?

JOANNA  
Yes, I can.

She sounds nervous.

From the saloon, we hear the tingle-tangle sound of the player piano.

Joanna stands up.

JOANNA (CONT'D)  
Would you like me to dance for you?

The Reverend sits down on the bed, at the same spot where Joanna was just sitting, and watches as the young woman starts a sensual dance.

THE REVEREND  
I had to wait a long time to find you.

Joanna says nothing, dances on.

THE REVEREND (CONT'D)  
I am very disappointed. I had counted on pretty much anything, but not this.

Joanna dances on.

THE REVEREND (CONT'D)  
I have lived frugally. Perhaps I can buy this place with the gold. Turn it into a church. I noticed this town has none.

Joanna dances.

THE REVEREND (CONT'D)  
I am prepared to forgive all your sins.

She just dances.

THE REVEREND (CONT'D)  
Is this what you wanted? What you looked for?

No reaction.

THE REVEREND (CONT'D)  
I have sinned. I'm going to burn in Hell forever.

Joanna stops dancing. Looks at the man. She hadn't expected this.

THE REVEREND (CONT'D)  
I threw away the right to go to Heaven. But you made me do it.

Despite the mask, we can tell that Joanna is frightened.

THE REVEREND (CONT'D)  
Only you can save me.

JOANNA

How?

THE REVEREND

Take off the mask.

Joanna hesitates.

The Reverend gets up and walks over to her.

He stands in front of her and raises his hand to the mask. Joanna grabs him by the wrist.

The Reverend looks at her commandingly and she lets go.

The Reverend takes off her mask. Joanna's face, when it appears, is contorted with fear. She looks at The Reverend.

The Reverend takes her face in both hands.

That is clearly too much for Joanna, frightened as she is.

JOANNA

No.

THE REVEREND

Yes.

I have sinned because we should have finished the ceremony first.

The last sentence scares Joanna even more.

THE REVEREND (CONT'D)

Paul the Apostle wrote it in First Corinthians.

Help me, Joanna.

Joanna takes a step back.

JOANNA

I can't.

THE REVEREND

Then we shall both burn in Hell. I'm here to save you, so that you can save me.

Joanna knows where this is headed and shakes her head.

THE REVEREND (CONT'D)

I'll make you do it. You know I will.

JOANNA

I won't let you do that again. I'll kill you first.

The Reverend looks disdainfully at Joanna.

THE REVEREND  
(taking off his belt)  
I tried. You leave me no other  
choice.

For Joanna, this is the limit.

JOANNA  
HELP! Frank, help me!  
(to The Reverend:)  
Don't you touch me!

The Reverend steps towards Joanna.

JOANNA (CONT'D)  
(screams)  
Help! Help! Somebody help me!

The Reverend swings his belt. Hits Joanna.

THE REVEREND  
You are mine - It is God's will!

JOANNA  
Help! Can't anybody hear me!!!?

Elizabeth comes storming in. She has a knife in her hand.

JOANNA (CONT'D)  
Get him!

Elizabeth looks around confusedly. The Reverend turns towards her.

THE REVEREND  
Give me the knife.

He approaches her, but when he gets close, Elizabeth **swings her arm and slashes him across the face.**

The Reverend yells and drops the belt. He has a huge, bloody cut running diagonally across his face.

THE REVEREND (CONT'D)  
You whore!!!

Joanna watches as The Reverend and her friend struggle for the knife.

The Reverend tries to take the knife out of Elizabeth's hand, and finally succeeds.

We see Joanna watching the fight, then suddenly we hear Elizabeth scream.

When The Reverend steps back, we see the knife sticking in Elizabeth's heart.

Her dress turns red around the handle of the knife. She collapses.

The Reverend turns and looks at Joanna.

THE REVEREND (CONT'D)  
You're coming with me tonight. No  
matter what.

With a scream, Joanna runs at The Reverend and pushes him off balance. He falls.

By the time he gets to his feet, Joanna has the knife in her hand.

The Reverend comes at Joanna. She swings and **slashes The Reverend's throat.**

**Blood spatters across Joanna's face.**

The man looks at Joanna in something like amazement, as though he can't believe what is happening.

The man collapses and remains lying motionless.

The silence after the storm. We hear the player piano still going in the background.

Joanna is very upset. She sits down on the floor.

Breathing heavily.

She looks at the two bodies. Looks at Elizabeth's lifeless face. She starts to cry.

She shouts at the sky, as though addressing accusations to The Lord.

Then she tries to calm down.

Thinks.

She goes over to The Reverend and rummages through his pockets. She feels something.

Pulls out a black velvet pouch. She opens it and feels the coarse gold dust it contains. She puts it in her pocket.

Then she rummages through Elizabeth's clothes and finds the photo and the letter from Eli.

She starts to remove Elizabeth's clothes.

CUT TO:

Joanna (in Elizabeth's clothes) smashes a burning kerosene lantern on the floor. A fire starts, and she tosses a pillow into the flames.



DOCTOR (CONT'D)  
I can't do this.

The doctor lets go of the tongue and puts the handkerchief and scalpel down on the table.

Joanna picks up the scalpel and the handkerchief.

JOANNA  
(accusingly)  
You better take real good care of  
me after this...

The CAMERA remains focused on the back of her head as Joanna does what the doctor was supposed to do.

Joanna shrieks in pain.

The doctor looks at Joanna in horror.

CLOSE-UP of Joanna's bloodied hand as it tries to place the equally-bloodied scalpel back on the table.

Joanna passes out.

123 **EXT. BISMUTH - NIGHT**

123

On the outskirts of Bismuth, a stagecoach is waiting.

The DRIVER is sitting on his seat, smoking a cigarette.

He sees two figures approaching. It's the doctor and Joanna. The doctor is carrying Elizabeth's suitcase. Joanna is hooded.

DRIVER  
You Elizabeth Brundy?

Joanna nods. She looks pale and feeble.

She hands him a large sum of money.

Then she climbs into the stagecoach.

DOCTOR  
Are you're sure you're up to making  
this trip?

Joanna nods.

The doctor hands her the suitcase, which she puts down in front of her.

DOCTOR (CONT'D)  
Good luck. Don't let anybody see  
that for a while. It's still pretty  
fresh.

Joanna nods gratefully.

DOCTOR (CONT'D)  
Rinsing with alcohol helps.  
And no blow jobs. At least not for  
a few days...

The driver shakes the reins and the stagecoach starts moving.  
Joanna pulls the photo of Eli and Matthew out of her pocket,  
looks at it.

124

**EXT. PRAIRIE - NIGHT**

124

The stagecoach races on.

Away from Bismuth. Away from The Reverend.

Slowly the screen goes black.

Black.

We hear groaning. The groans of a man making a great effort.

In white letters appears the word:

## **GENESIS**

125

**EXT. BADLANDS - DAY**

125

A bare, almost lunar landscape.

CLOSE-UP of a dead horse. Shot through the head. Flies buzzing around.

We still hear the groaning in the distance.

CLOSE-UP of a motionless hand, lying palm up on the cracked, dry soil.

A man is in the sand. Dead. Shot in the neck. Flies are crawling and flying around the clotted bullet hole.

The groaning and moaning continues off screen.

A horse, still wearing its saddle, stands in the midst of the blasted landscape. Another man (WOLFF) is on the ground, but his foot is still caught in one of the stirrups.

A heavily perspiring man (NERO) comes crawling into the picture. He has a hard time crawling; that's why he groans so loudly.

A high establishing shot, in which we clearly see that we find ourselves amid the aftermath of a nasty shoot-out. In addition to Nero crawling over the ground, we see two other men lying motionless in the sand. Besides the two horses we've already seen, another horse is walking around.

Nero crawls towards the dead horse. He leaves a trail of blood behind on the dry ground.

High above all this, a VULTURE is circling.

We see the third man lying motionless on the ground. He is lying on his side, we see him from the back.

The vulture settles on the man's hip.

The big bird shuffles up to the man's wounded shoulder and starts picking at it. This rouses the wounded man, who swings his arm and chases the bird away. We see his face.

It is SAMUEL, an unwashed and unshaven young man, with a dangerous but attractive look to him.

We see Nero finally arriving at the dead horse. He breathes a sigh of relief.

He tosses open one of the flaps on the Mexican saddle. Nero is just about to stick his hand into the saddlebag when a pointy-toed, high-heeled boot comes down on his hand.

Groaning in pain, Nero looks up and sees Samuel looking at him. Pointing a gun.

Samuel shoots.

Nero lands on his back, unconscious, and we can see the bullet hole in his forehead.

CUT TO:

Limping, carrying the Mexican saddle, Samuel walks over to the horse in whose stirrup Wolff is still hanging by one foot.

Samuel loosens the saddle on the horse. It falls to the ground, along with Wolff's leg.

Samuel tosses the Mexican saddle onto the horse's back and cinches it up. It's not easy, badly wounded as he is, but he climbs onto the horse anyway.

Samuel hears the click of a revolver being cocked.

It's Wolff. He's keeping Samuel covered.

The two men look at each other.

We hear thunderclaps.

126      **EXT. CHURCH & PARSONAGE - NIGHT**      126

Night. Lightning illuminates the church, with a small farm beside it. It's raining hard.

127      **EXT. BEDROOM JOANNA - NIGHT.**      127

Thunder and lightning outside.

A young girl from behind. She is wearing her nightdress and is kneeling beside her bed, praying.

YOUNG GIRL  
(The Lord's Prayer in  
Dutch)  
Onze Vader Die in de Hemelen zijt,  
Uw Naam worde geheiligd;  
Uw Koninkrijk kome...

The girl creases up in pain. Grabs at her stomach. Then we see her face. It's thirteen-year-old Joanna, who we got to know at the start of the previous chapter. The pain worries her, but she pulls herself together and goes on praying.

JOANNA  
Uw wil geschiede,  
gelijk in de Hemel als op de aarde.  
Geef ons heden ons dagelijks brood.

We hear footsteps in the hallway, getting closer. The silhouette of a man stops in the doorway. He looks at Joanna.

Joanna stops praying.

We see that Joanna realizes she has done something wrong.

JOANNA (CONT'D)  
(back to English)  
And forgive us our trespasses,  
as we forgive those who trespass  
against us.  
And lead us not into temptation;  
but deliver us from evil.  
For thine is the kingdom,  
And the power, and the glory,  
for ever and ever.

We see the man in close-up. **We recognize him as The Reverend. In other words, The Reverend is the father of Joanna/Liz.** Not only does The Reverend have no scars, but he is also a good deal younger than before. Approaching forty.

JOANNA (CONT'D)  
Amen.

Without closing the door, The Reverend walks away.

128 **INT. LANDING/BEDROOM ANNA - DAY**

128

The Reverend crosses the landing and stops before another door that is open a crack.

The Reverend pushes against the door and we see ANNA, who is slightly younger than he is. She is getting ready to go to bed.

She looks at him.

THE REVEREND  
Tonight?

Anna averts her gaze. We see a subtle hint of irritation on The Reverend's face.

THE REVEREND (CONT'D)  
Joanna is still speaking Dutch.

Anna doesn't react.

THE REVEREND (CONT'D)  
I hold you responsible for that.

129 **EXT. BEDROOM JOANNA / LANDING - NIGHT**

129

We see Joanna walking to her bedroom door. The lightning lights up a print hanging over the door. It is *De Brede en de Smalle Weg (The Broad and the Narrow Road)* by Frans Hogenberg.

ANNA (O.S)  
(barely audible)  
I'll pray for the Lord's  
assistance.

Joanna looks through the crack (on the side with the hinges) at her father, The Reverend, who is talking to her mother.

THE REVEREND  
As a wife, you have your duties.

Silence.

THE REVEREND (CONT'D)  
*"The wife does not have authority  
over her own body but yields it to  
her husband."*

The Reverend waits for a reaction, but none comes.

A flash of lightning: a detail of Hogenberg's engraving: people fighting.

THE REVEREND (CONT'D)  
Come along with me.

ANNA  
(barely audible)  
Not tonight.

THE REVEREND  
You leave me no choice.

A flash of lightning: a crippled man with the head of a devil.

Joanna sees how The Reverend, clearly frustrated, walks away and goes into another room.

130 **EXT. PARSONAGE - EARLY MORNING**

130

Local farmers with their large families are coming to the church.

They park their horses and wagons more or less at random. They stand outside the door and talk. It's a meeting place.

The preacher, highly respected by all, walks to the church next door, flanked by his wife and daughter. He nods, shakes hands, says hello.

THE REVEREND (O.S.)

We know why we came here. This is God's nation. The Lord shed his grace on this beautiful new country.

131 INT. CHURCH - DAY

131

The Reverend is behind the pulpit, preaching.

We see the congregation: the reformed faces of Dutch immigrants. The men all look strict, with their close-cropped hair and the stubble on the back of their necks, and the women are as stiff as they are sour.

THE REVEREND

This was our Exodus.  
In this city on a hill we will develop a purer form of Christianity.  
Hadn't we all agreed to leave the old language behind? Hadn't we all sworn to do things better over here? The new world would free us from the sins of the old.

We see Joanna, sitting beside her mother, who knows this is about her.

THE REVEREND (CONT'D)

We are the bright hope of humanity. This is the Promised Land, and by coming here we have become His chosen people.

Agatha, would you tell everyone how you received the calling?

AGATHA, a woman of around 50, stands up.

AGATHA

I was at home, peeling potatoes, when this huge white light appeared. In that light I saw a beautiful young man with white wings. I asked if he was an angel, and the young man nodded and smiled.

Joanna sees that her mother has a hard time listening to this. Agatha sits down again proudly.

THE REVEREND

Arie, would you be so kind as to share your story of witness with us?

ARIE, a man in his sixties, stands up.

ARIE

For me it was more or less the same thing, but it wasn't a fella. It was a beautiful young woman who revealed herself to me. She was naked, but her long hair covered her shame.

The man looks around triumphantly.

THE REVEREND

You see? We are the chosen people. A visitation like that is not something that happens to just anybody. You have to earn it.

Joanna takes her mother's hand and squeezes it gently, by way of support.

THE REVEREND (CONT'D)

Anna, would you please come up to the front?

Anna hesitates, then gets up and walks down the aisle.

The men and women in the pews look at her with a hint of contempt.

Joanna sees Anna standing before the congregation, facing the pews. Behind her, at the pulpit, is The Reverend.

THE REVEREND (CONT'D)

What about you, Anna? Have you received the calling yet?

ANNA

(timidly)

I have not been blessed in such a way.

THE REVEREND

In our community, everyone of age has had such a visitation. You have not.

Anna says nothing. The Reverend's voice is threatening.



Joanna can see her father, who is standing and praying, his hands folded and eyes closed. In his folded hands he holds a cat o' nine tails (a whip made of nine knotted cords).

THE REVEREND

Father, I pray that my wife will  
grow in her love for you and me.  
May she love us with all her heart,  
all her soul, all her mind, and all  
her might.

While the rain beats down on her head, Joanna sees her mother take off her blouse.

THE REVEREND (CONT'D)

Help her to submit her mind,  
emotions, desires and dreams. Give  
me the strength to lead her to the  
salvation provided by your grace.  
In Jesus name,  
Amen.

Joanna wipes the rain from the windowpane. She sees her father come up to her mother and hit her hard across the back with the whip.

Bloody stripes appear on her back.

The Reverend hits her again. Anna begins weeping quietly from the pain, while The Reverend goes on beating.

The Reverend is panting with exertion. Anna's back is covered with bloody red stripes.

With all the rain running down her cheeks, you can't see whether Joanna is crying or not.

When The Reverend is finished, we see him saying something to her, after which she - clearly in pain - struggles into her blouse again.

THE REVEREND (CONT'D)

You stay and sleep here tonight.  
That will give you time to think  
over your sins.

Anna looks up, straight into her daughters' eyes. Joanna is ashamed, and turns her head.

136

**EXT. BEDROOM JOANNA - NIGHT**

136

Joanna is in bed, asleep, lit by moonlight.

Anna comes into the room and lies down beside her daughter.

JOANNA  
(drowsily)  
What...?

Anna raises a finger to her lips. Be quiet.

They lie snuggled up together, belly to back.

137

**EXT. YARD - DAY**

137

Joanna is at the pump, scrubbing a few bloody rags.

She doesn't notice her mother walking by with the laundry. Anna sees what her daughter is doing and that Joanna has tears in her eyes.

ANNA  
(In Dutch)  
*Oh, meisje toch...* (Oh, dearie.)

She puts the rags in a bucket and hugs Joanna.

JOANNA  
I'm going to die.

ANNA  
No you're not. This is completely normal.

The Reverend, standing in the doorway, sees mother and daughter talking.

ANNA (CONT'D)  
It happens to every woman at your age.

The Reverend looks at mother and daughter.

ANNA (CONT'D)  
It's all part of growing up.

JOANNA  
But why?

ANNA  
You're a woman now, your body is ready to have children.

Joanna is startled when she notices her father watching from the doorway. Could he have heard them? She lets go of her mother right away.

Anna sees The Reverend now too. She picks up the bucket, tries to keep him from seeing it.

REVEREND

You need to wash your daughter.  
She's unclean.

138 UNKNOWN ROOM / LANDING - DAY

138

Anna climbs out of a metal tub full of soapy water and starts drying herself.

JOANNA

But he really doesn't do anything  
at all.

Meanwhile, Joanna is climbing into the tub.

ANNA

It's a woman's fate.

JOANNA

Says who?

ANNA

Says the Bible.

JOANNA

But other men take care of their  
own hogs.

ANNA

Your father's a man of the cloth.  
He serves God and leaves earthly  
chores to his wife.

JOANNA

It's not fair.

The Reverend comes in, smoking his pipe. Anna moves to stand between him and her daughter, so that The Reverend won't see her nakedness.

ANNA

What do you want?

REVEREND

(to his wife)

Leave us alone, I have to talk to  
the girl.

Anna hesitates, but she doesn't dare to contradict her husband. She leaves the room.

Joanna sinks down a little deeper into the tub, discreetly crossing her arms in front of her breasts.

REVEREND (CONT'D)

Now that you are grown up, your  
body is ready to have children.

(MORE)

REVEREND (CONT'D)  
You are sexually mature. Do you  
know what that means?

Joanna says nothing.

REVEREND (CONT'D)  
It won't be long before some men  
start to find you attractive.

Joanna laughs a little nervously at that. But puts on a  
straight face again right away.

THE REVEREND  
Has your mother told you what it  
means to be a woman?

In the hallway we see Anna, who is eavesdropping at the door.

JOANNA (O.S.)  
Yes.

THE REVEREND (O.S.)  
The question, of course, is whether  
she's the right person to assume  
that task.

Back to The Reverend and his daughter Joanna.

THE REVEREND (CONT'D)  
The blood has penetrated into your  
life and driven out the innocence.

Joanna isn't exactly sure what The Reverend is talking about,  
so she says nothing. The cold air leaves goose bumps on her  
flesh.

THE REVEREND (CONT'D)  
Woman?!

We cut back to Anna, who is still standing in the hallway.

THE REVEREND (O.S.) (CONT'D)  
I know you're listening.  
From now on I want you to treat  
Joanna like a woman.

Back to The Reverend, who is looking at his daughter.

THE REVEREND (CONT'D)  
As from today, you will do the  
hogs.

Joanna is tossing feed into the trough. The animals fly at it  
and eat greedily.

Then, through the dirty window, she sees a shape moving outside. It looks like a horse with someone on it.

Joanna looks curiously. Goes outside.

140 **EXT. YARD - DAY**

140

As Joanna leaves the hog pen, she glances at the house, looking for her father or mother. She doesn't see anyone.

Joanna decides to take a look for herself.

CUT TO:

The horse's hooves wade through the thick layer of fallen leaves, then stop.

Sitting on the back of the lathered horse is Samuel, the young man who we saw shoot a man in this chapter's opening scene. He looks possibly even more battered now, but still exudes a certain charm.

Behind him is Wolff, the man who had his foot caught in the stirrup. He is barely able to sit upright and has a bad fever.

Samuel sees Joanna looking at him inquisitively. She looks at the house again, to see if her father and mother can see her.

The young man doffs his scruffy hat. He too is sweating heavily, and the observant viewer can see that his shoulder is bloodied.

SAMUEL

Hello, lady.

Joanna beams, she's never been called "lady" before.

SAMUEL (CONT'D)

I saw the pump and was hoping you'd be kind enough to let me water my horse here.

Joanna nods, she can't keep her eyes off this tough-looking man.

Samuel climbs down off his horse. It doesn't go very easily, because he's wounded too. Samuel walks with a limp.

Joanna sees the man moving towards the pump. She runs past him and starts pumping water into the trough.

He cups his hands and drinks some of the water that Joanna is pumping for him. Then he holds his head under the spigot.

As the man washes his face, Joanna looks at him in something almost like admiration.

Joanna sees the two revolvers hanging from his belt.

SAMUEL (CONT'D)  
Would you allow me to express my  
deepest thanks?

JOANNA  
Where are you men from?

SAMUEL  
Oh, that's a long story. Maybe some  
other time.

He walks over to his horse and grabs hold of the horn of his Mexican saddle, so he can mount.

SAMUEL (CONT'D)  
(nodding at Wolff)  
Will you take care of him?

Joanna doesn't know what to say.

SAMUEL (CONT'D)  
After all, you are a Christian, I  
assume?

Samuel tilts his head towards the church. Joanna nods affirmatively, but doesn't really know what to do.

He tries to hop onto his horse, but can only grimace in pain.

Joanna sees that Samuel's thigh is bleeding too.

He leans his head against the horse's flank. Breathes in deeply, summoning all his stamina.

SAMUEL (CONT'D)  
God damn me.

Joanna watches as the stranger collapses. Into the mud as well.

Joanna looks at the two men lying at her feet.

141 **EXT/INT. HOG PEN - DAY**

141

Joanna is dragging Samuel by the legs into the hog pen, past the pigs. It's hard work, she's puffing and sweating.

She puts him down beside Wolff, in a dark corner behind the pen.

Samuel comes to for a moment. Strains to utter a few words.

SAMUEL  
The horse. Get it.

JOANNA

My parents would find you two right  
away.

SAMUEL

At least get the saddle.

142     **EXT. YARD - DAY**

142

Joanna tries to chase the horse away.

It doesn't work right away. When she slaps the horse on the  
flanks, it moves a few yards away, then just stands there.  
Joanna looks at the house, to see if anyone's watching.

Joanna starts shouting and waving her arms.

The horse gallops off, into the orange and yellow landscape.

143     **INT. HOG PEN - DAY**

143

Joanna looks at handsome Samuel lying unconscious in the  
straw. Now that he's out cold, she dares to look at him from  
up close.

She hesitates.

Pulls off his torn clothing and carefully cleans the bullet  
wound with a cloth.

Then, cautiously, the way a blind person might feel some new  
material, she runs her hand over Samuel's skin.

WOLFF (OFF)

The damn bullet needs to get taken  
out.

Joanna sees that the other man is awake now. He is lying  
beside the Mexican saddle.

WOLFF (CONT'D)

I need to be taken care of too.

JOANNA

My father wouldn't like that.

WOLFF

Then you know what, don't fuckin'  
tell him.

Everything about Wolff radiates violence. Joanna hates him  
instantly.

144 **INT. HOUSE - DAY**

144

The Reverend looks outside and sees Joanna drawing water from the pump.

While Anna is scrubbing the floor, she looks at what her husband is doing.

The Reverend sees that Joanna is carrying the buckets to the hog pen.

THE REVEREND

She has definitely passed the flower of her age. I think she has become attractive to some men.

Anna looks worriedly at her husband.

ANNA

What kind of men?

The Reverend doesn't answer right away. This worries Anna. She is afraid he might be referring to himself.

THE REVEREND

When the time comes, I will consecrate the marriage myself.

145 **INT. HOG PEN - NIGHT**

145

The CAMERA glides through the stall, which is lit by a kerosene lantern. It lets us in on an impromptu operation. Samuel is sweating heavily, biting down on a leather belt. His torso is bare and he has a bandage around his shoulder.

Joanna is wielding a knife, trying to pry the bullet out of Samuel's leg.

Wolff is lying beside the Mexican saddle. His eyes are open, but he looks sallow and groggy. Around his stomach we see a bandage, which lets us know that he has already had his turn.

JOANNA

Here it comes.

Samuel screams through clenched teeth.

Joanna has extracted the bullet. She applies pressure to the wound to stop the bleeding.

While Samuel is coming around, Joanna's gaze is caught by Wolff, who is looking at her in a strange way. He makes a kissy-kissy face, something awfully intimidating and obscene to a thirteen-year-old girl.

Joanna applies a bandage to Samuel, who slowly relaxes.

SAMUEL

I reckon it's about time I  
introduced myself. I'm Samuel. Nice  
to meet you.

He holds out his hand. Joanna smiles and takes it.

JOANNA

...Joanna.

SAMUEL

Joanna, thank you.

He gazes deep into her eyes.

146

**INT. UNKNOWN ROOM - DAY**

146

The Reverend is sitting in the metal tub full of water.  
Impatiently, he taps the wooden floor with his cane.

He lights his pipe.

Joanna enters the room and walks over to her father.

THE REVEREND

Where have you been?

She sits down behind him. Her father hands her the soap.

Joanna starts lathering up her hands.

THE REVEREND (CONT'D)

How old are you now, child?

JOANNA

Thirteen.

Joanna scrubs her father's back, her eyes fixed on infinity.

Silence.

THE REVEREND

A full-grown woman has duties in  
life that a young girl can't  
fulfill.  
Duties imposed by Our Lord himself.

Joanna goes on scrubbing.

THE REVEREND (CONT'D)

Your mother doesn't always assume  
responsibilities the way she  
should.

Joanna has no idea what this is all about.

THE REVEREND (CONT'D)

She does not comply with all her natural duties. Do you know what I mean?

JOANNA

Not completely, I don't think

THE REVEREND

The Lord has made you a woman so soon for a reason. You have, as the apostle Paul put it, "passed the flower of your age."

ANNA (O.S.)

Thank you, Joanna.

Joanna looks up and sees her mother standing in the doorway.

ANNA (CONT'D)

I'll take over from here.

Joanna gets up and leaves the room, while Anna walks over to her husband and kneels down at the spot where her daughter was sitting.

She sees how he watches as Joanna walks away.

Anna picks up the soap and starts lathering her hands.

ANNA (CONT'D)

I believe tonight we can sleep together.

The Reverend doesn't seem to hear.

147 **EXT. YARD - DAY**

147

A pig comes frolicking out of the pen, its ears flapping happily. Joanna comes out behind it and closes the gate.

Anna is waiting for her outside.

ANNA

Do you know what you have to do?

JOANNA

You've already explained it ten times.

Anna is holding a captive bolt pistol. It is a rather clunky-looking gun with a large wooden grip. She looks up and sees The Reverend standing at an open window.

The Reverend nods. He is sure of himself. This is what has to be done.





Anna and Joanna watch as The Reverend walks away from the window.

Anna holds her daughter even more tightly. Kisses her again and again on the face.

ANNA

You did well, honey. You did well.

The experience has made an impression on Joanna.

158 **INT. HOG PEN - DAY**

158

Joanna places her hand carefully on Samuel's sweaty forehead, to check his temperature. Samuel is still pondering over the slaughtering in the yard, which made a deep impression on him.

WOLFF

They say the best way to take someone's temperature is with your lips.

Wolff laughs at his own joke. Joanna pretends not to get the hint.

JOANNA

You can't leave in this condition.

Joanna pulls out a fresh bandage, which she uses to replace the old, bloodied one.

SAMUEL

Do you want me to kill him for you?

The question comes as a shock to Joanna. She stops wrapping the bandage for a moment.

Then she goes on.

JOANNA

You'd go to hell.

SAMUEL

I don't know if any God exists. But if he does, I'm sure he's not on the same side as that bastard.

Joanna thinks about it.

159 **INT. BEDROOM THE REVEREND - NIGHT**

159

The Reverend is reading in bed when Anna enters in her nightgown.

She says nothing, lets down her hair. She summons up her courage and crawls into bed beside her husband.

THE REVEREND

No thank you, Anna. God has other plans.

It is a complete rejection. Anna lets it sink in. Climbs out of the bed.

160 **INT. HOG PEN - NIGHT**

160

Samuel is asleep.

Wolff takes two pouches out of the Mexican saddle. The pouches are tied together with a rope, so Wolff can sling them over his shoulder.

He starts walking away with them. But after only a few steps, he hears a click and freezes.

When he turns around he sees Samuel, pointing his pistol at him.

SAMUEL

Ungrateful dog. What I should really do is blow you straight to hell, right here.

161 **INT. HOUSE/LANDING - MORNING**

161

POINT OF VIEW: Joanna is getting dressed.

It's the point of view of The Reverend, who is looking at his daughter through a crack in the door.

Carrying the laundry, Anna comes out of her room and sees The Reverend, who obviously feels caught in the act. He pulls himself together.

ANNA

Could I talk to you for a moment?

The Reverend nods. Of course she can.

ANNA (CONT'D)

In your room.

162 **INT. BEDROOM THE REVEREND - MORNING**

162

The Reverend closes the door behind them. Anna stands before him solemnly.

ANNA

I want to offer my apologies. I withheld from you that to which you have a right. That was wrong of me.

THE REVEREND

Apology accepted.

The Reverend seems to be about to leave the room again.

ANNA

Let me make it up to you. I am your wife.

THE REVEREND

It's too late for that.

ANNA

I've seen how you look at her.

The Reverend feels caught out. A brief silence ensues.

ANNA (CONT'D)

She's only thirteen. She's your own daughter.

The Reverend steps up to his wife and hits her in the face. She falls.

ANNA (CONT'D)

It's a sin. You know it is.

THE REVEREND

It doesn't have to be. The Apostle Paul explains so in the seventh book of the New Testament. In the first letter to the Corinthians.

Disgusted and horrified, Anna listens to him quote from the Bible.

THE REVEREND (CONT'D)

*"If any man thinks that he is  
behaving himself unseemly toward  
his virgin daughter,  
if she pass the flower of her age,  
and if need so requires,  
let him do what he will; he is not  
sinning;  
let them marry"*

Anna knows what her husband means and where this is going.

ANNA

(cursing, in Dutch)  
*Vuile smeerlap.* (Dirty scumbag)

The Reverend isn't used to being spoken to like this.

ANNA (CONT'D)

(Dutch)

*Gore viezerik. Je blijft met je  
poten van haar af!* (You filthy pig.  
You keep your hands off her!)

The Reverend loosens his belt.

THE REVEREND

You shall be scolded.

163 **INT. BEDROOM JOANNA / LANDING- MORNING**

163

Joanna is startled when she hears her mother screaming. She goes to the door and opens it.

She watches as her mother is beaten down the hall by her father. He hits her with his belt, wherever he can.

THE REVEREND

(as he goes on beating  
Anna)

Look at this Joanna. This is what  
happens to women when they are  
disobedient.

Joanna watches in horror as her mother is beaten furiously.

164 **INT./EXT. KITCHEN/FARMHOUSE - DAY**

164

Anna and The Reverend sitting on the wagon. Anna's face is badly bruised and swollen.

The Reverend snaps the reins, the horse takes off.

Joanna watches her parents drive away.

165 **INT. BLACKSMITH SHOP - DAY**

165

A hammer is pounding a piece of glowing iron.

Through the flames in which the bright-red iron is being held, we see Anna's face.

A blacksmith is busy making an iron mask.

While Anna stands beside The Reverend, the iron mask is fitted to her head. It's what they call a *scold's bridle*.

The bit of the bridle goes into Anna's mouth. The iron mask is fastened around her head. It makes it impossible for her to speak.

It clearly hurts, but Anna doesn't make a sound.

The blacksmith locks the bridle from the back and hands the key to The Reverend.

166      **EXT. FARMHOUSE - DAY**      166

Joanna carries a tray of food to the hog pen. Bacon and eggs.

167      **INT. HOG PEN - DAY**      167

Joanna comes into the hog pen and sees Wolff already coming towards her. He's on his way out the door.

WOLFF

That sure as hell took long enough.

As he passes by, he grabs a chunk of egg off the plate and stuffs it in his mouth.

JOANNA

Where are you going?

WOLFF

Gonna take a crap.

He walks out the door.

Joanna looks back and sees Samuel trying to rise to his feet. She walks over to him.

JOANNA

Where you want me to put this?

SAMUEL

Listen, I need a rope and I need 'm fast. Can you get that for me?

Joanna nods cautiously.

168      **EXT. LANDSCAPE - DAY**      168

The green of the open countryside is making way for orange and yellow. Autumn has arrived.

Anna and The Reverend are sitting on the rolling wagon. Anna is wearing the scold's bridle.

169      **INT/EXT. WOODEN OUTHOUSE - DAY**      169

Wolff is sitting on the plank seat in the outhouse.

The CAMERA rises slowly in the air.

It arrives at a kind of air hole at the back of the outhouse. Sort of a slot, like a big mailbox.

We see two arms coming through the air hole; there isn't a whole lot of room for them to move. The hands are holding a rope.

Outside, we see Samuel carefully feeding the rope in with one hand.

FROM ABOVE we see that Samuel's hands are working the loop of a lasso through the air hole. Very carefully, because he must not make a sound.

Wolff doesn't notice a thing.

FROM ABOVE: The hands are now holding a round noose.

Samuel tries to peer past his arms into the outhouse, but that is impossible. He accepts that, and knows that he's just going to have to take his chances.

Just as he's about to let the noose drop, he breathes a loud sigh, as though trying to draw courage in through his lungs.

**Wolff hears the sigh.** He looks up.

FROM ABOVE: While Wolff is looking up, the hands let go of the rope. The noose falls. Wolff reacts by raising his hands to his neck.

Too late. The rope draws tight around Wolff's neck.

Outside, Samuel yanks on it, causing the noose in the outhouse to tighten even further around Wolff's neck.

The rope is taut. Wolff is turning red as the noose cuts into his flesh.

Wolff tries to climb up onto the plank (seat) in the outhouse, to take the pressure off of his neck. His feet scramble over the planks.

He kicks the door and it flies open. A few yards away, we see Joanna standing there.

She watches as Wolff fights for his life. How he claws at his neck and finally gets up onto the plank seat, his pants still down around his knees.

But the tension, of course, is not relieved, because the rope is still being pulled hard. Wolff is now standing with his back against the rear wall of the outhouse, his head close to the air hole through which we saw Samuel's arms appear at first.

Wolff is almost choking to death. He's turning purple. He fumbles for his revolver, which is hanging in its holster somewhere around his knees.

He pulls the revolver out of its holster.

Joanna looks at Wolff fearfully.

The hand holding the pistol is raised.

The barrel is pressed against the back wall of the wooden outhouse.

The hammer is pulled back.

**Wolff shoots a hole in the wooden wall.**

It has no effect, except for the extra hole.

He cocks the pistol again, but this time he presses the barrel against the wall on the other side of his head.

**He fires again.**

Same effect: none.

We cut to outside and see that Samuel is no longer leaning against the back wall, but lying on the flat roof of the outhouse, pulling on the rope as hard as he can.

Joanna looks straight in the eyes of Wolff, who is very close to dying now. Then her eyes flash up, as she glances at Samuel.

Wolff sees that and realizes where Samuel is. His hand, with the pistol in it, is raised again. He points the gun at the roof.

Click. No bullets left.

That was it.

Joanna sees the light go out in Wolff's eyes.

She looks at the dead man.

Samuel, up on the wooden roof, lets go of the rope. Wolff collapses in a heap.

Joanna is impressed. This is the first dead person she has ever seen.

Samuel is exhausted. He's panting.

Joanna looks at Samuel.

170

**INT. HOG PEN - DAY**

170

Samuel and Joanna, from the back, in the hog pen. They're looking at the animals in the pen. We hear the hogs squealing. It's obviously feeding time.

SAMUEL

I had to do that. If I hadn't, he  
would have killed me at some point.

Joanna listens.

SAMUEL (CONT'D)

Better him than me, I'd say.

The CAMERA moves in on the two. Slowly.

SAMUEL (CONT'D)

I heard that story once; the one  
about turning the other cheek and  
all that.  
The only person who'd say something  
like that is someone who's in  
control. Who doesn't want you to  
stand up to him.

No one has ever said this to Joanna before. She's never  
looked at it this way.

SAMUEL (CONT'D)

I've seen your mother. She's the  
kind of person who turns the other  
cheek. Are you like her?

Joanna shakes her head. No, she's not like that.

Samuel grimaces in pain and grabs his shoulder. His hand is  
covered in blood.

JOANNA

You tore the wound open.  
I'm gonna have to bandage it again.

Samuel looks at the young girl.

SAMUEL

How old are you?

JOANNA

Thirteen.

Samuel looks at her.

JOANNA (CONT'D)

I am of age.

Samuel takes her face in his hands. Comes closer.

**Kisses her. With no holding back.** Like a full-grown woman.

The CAMERA is close to them now and we see what the two were  
looking at:

The hogs are rolling over each other to tear apart the food that has been tossed into the pen.

When we take a good look, we see that it's Wolff who is being eaten by the hogs.

The kiss stops. Joanna is a little giggly.

SAMUEL

You are very special.

The words hit home.

171 **INT. CHURCH - EVENING**

171

The Reverend, standing at the pulpit, sings a hymn.

The CAMERA moves across the whole congregation, which is singing along.

CONGREGATION

*(singing)*

*Abide with me; fast falls the eventide.*

*The darkness deepens; Lord with me abide.*

*When other helpers fail and comforts flee,*

*Help of the helpless, O abide with me. Etc.*

The CAMERA arrives at the far side of the church, where Joanna and her mother are seated. Anna is still wearing the scold's bridle on her head. If she were to move her tongue, she would be in excruciating pain.

JOANNA

*(quietly)*

Why do you let him do this?

Anna can't answer her, but probably couldn't, not even without the bridle on.

JOANNA (CONT'D)

I'll never be like you.

Anna looks very, very sorrowful.

JOANNA (CONT'D)

This is no way to live. I'd rather die first.

The Reverend sings along with the congregation. Then he sees his wife get up.

Still singing, he sees Anna, wearing the bridle, shuffle past the other people in her pew.

Joanna hesitates about whether to go along with her, but decides not to.

The hymn comes to an end.

THE REVEREND

(extemporaneously)

*Now the serpent was more crafty than any beast of the field which the Lord God had made. And he said to the woman, "Indeed, has God said, 'You shall not eat from any tree of the garden'?" The woman said to the serpent, "God has said, 'You shall not eat from it or touch it, or you will die.'"*

*The serpent said to the woman, "You surely will not die! For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil."*

*When the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was desirable to make one wise, she took from its fruit and ate.*

Joanna listens attentively to the story her father is telling. She looks almost insulted.

THE REVEREND (CONT'D)

*Then the Lord God said to the woman: "I will greatly multiply your pain in childbirth, In pain you will bring forth children; Yet your desire will be for your husband, And he will rule over you."*

Joanna quietly clucks her tongue in disapproval.

Then **Anna comes falling down with a loud jolt at the back of the church.** She has the scold's bridle on her head and a noose around her neck. Anna has hanged herself with the rope used to ring the church bell, and the church is immediately filled with a hellish racket.

The congregation is shocked and horrified. Loud screaming.

Joanna can't believe it. Looks at her mother in horror.

THE REVEREND (CONT'D)

(loudly)

This is an abomination!

The congregation calms down a bit.

Joanna looks at her father.

THE REVEREND (CONT'D)  
This is an abomination.

Confusion in the church.

THE REVEREND (CONT'D)  
(angrily)  
Did she not know that her body was  
a temple of the Holy Spirit, which  
she had received from God?

Joanna can't believe what she's hearing.

THE REVEREND (CONT'D)  
This is a disgrace.  
She will be punished in Hell.  
She'll be transformed into a thorny  
tree, and in a tortured wood she  
will be punished by harpies, who  
will dig their sharp talons into  
her branches until the blood comes  
flowing down.

The congregation is impressed. Joanna can't take any more of it.

THE REVEREND (CONT'D)  
O Lord. Forgive me.  
You know that I have tried to keep  
her on the straight and narrow.  
But like the Gospel of Matthew  
says: The way is broad that leads  
to destruction.  
I spoke to her. I chastised her.  
But to no avail.  
I failed.

172 INT. BEDROOM JOANNA - DAY

172

Quietly, we hear the sound of whiplashes in the background.

Teary-eyed and holding a candle, Joanna stands looking at something.

She is looking at *The broad and the narrow road* by Frans Hogenberg, the print that hangs above her door.

173 INT. BEDROOM THE REVEREND - NIGHT

173

Now we see where the sound is coming from: The Reverend is castigating himself.





THE REVEREND (CONT'D)

Lot lay with his daughters and they bore children unto him. Joanna and I shall enter a state of matrimony and she shall bare me children. We shall be joyous and honor you.

Joanna can't take it any more. Just as she is about to run away, The Reverend grabs her.

JOANNA

Let me go!

She tries to pull away. Screams, shrieks.

The Reverend tries to make her stop, but can't.

He drags the hysterical girl to a cupboard, from which he produces the scold's bridle.

When Joanna sees the iron mask, she starts screaming even louder.

THE REVEREND

Fear not. This is the will of God.  
We are his chosen ones.

CUT TO:

Joanna standing in the middle of the church with the scold's bridle on her head.

THE REVEREND (CONT'D)

When two people make their vows in the name of the Everlasting, they pronounce their wish to belong to each other fully in love.

Joanna weeps.

THE REVEREND (CONT'D)

Together they shall search for what God wants from their lives.  
Together they shall perform their duties and care for their family.

In horror, Joanna looks on as The Reverend takes a ring out of his vest.

Then the door of the church opens.

The sun is shining into the church in all its glory, creating an enormously bright light.

Joanna has to squint in order to see anything.

The Reverend squints too and looks into the enormous ray of light coming into the church.

Joanna sees a figure entering. Because of the bright light, and because it seems as though two wings are sticking up from his shoulders, it looks as though we are seeing the silhouette of an angel.

Joanna is as amazed as she is delighted.

When the figure approaches, it turns out to be Samuel. The wings were the saddle that he is carrying slung across his shoulders.

SAMUEL

My father was a real bastard. Used to put out his cigars on my arm, the sadistic bastard.

The Reverend looks at the outlaw in disbelief. Samuel puts down his saddle and we see that he is holding the cattle gun in his other hand.

SAMUEL (CONT'D)

I killed him when I was nine years old.

He loads a blank cartridge into it.

THE REVEREND

Who are you?

SAMUEL

You have a real special daughter. She deserves to be free.

The Reverend looks at his daughter. Joanna looks him straight in the eye. In her eyes we see pride and defiance.

Samuel walks up to The Reverend and places the cattle gun against his forehead.

The Reverend just looks at him. It's impossible to tell whether he's impressed. With his free hand, Samuel searches in the pocket of the preacher's vest.

He finds the key. Tosses it to Joanna, who catches it.

THE REVEREND

You think you can come in here and take that which belongs to me?

Joanna is busy taking the bridle off her head.

SAMUEL

Yes. What do you think? That God will come down to help you?

In a flash, The Reverend's hands wrap themselves around Samuel's hands, holding the captive bolt pistol.

Four hands clutch at the cattle gun. The two men try to shift the pistol in the other's direction.

The Reverend is stronger than Samuel. Slowly, the barrel of the cattle gun moves towards Samuel's face.

THE REVEREND

I am as God. He is as I am.

Using his thumb, The Reverend pushes down the trigger. **The bolt slams through Samuel's skull.**

Joanna tosses the bridle from her head and watches in horror as Samuel's head slides off of the captive bolt and his body falls to the floor.

She runs away from the bloodbath.

The Reverend calmly bends down and lifts one of the flaps on the Mexican saddle. He pulls out one of the pouches and sees the inscription: BISMUTH MINING CO.

Joanna runs out of the church.

He slips a hand inside. When he pulls it out, his palm is filled with coarse gold dust.

181      **INT. BEDROOM JOANNA - DAY**      181

Joanna is holding a sort of bag into which she feverishly stuffs her clothes.

182      **EXT. YARD - DAY**      182

The autumn leaves are blowing across the yard.

The Reverend is walking towards the house.

It is menacing.

183      **INT. LANDING - DAY**      183

Joanna comes out of her room. There she sees The Reverend, who is coming towards her. She is terrified.

JOANNA

Let me go.

THE REVEREND

Never.

JOANNA

I'll run away.

THE REVEREND

I will love you. You will learn to love me. It is God's will.

JOANNA

I will kill you

THE REVEREND

That wouldn't stop me.

JOANNA

You're mad.

THE REVEREND

You don't know what you're saying. Who was that man? He put foolish thoughts in your mind.

JOANNA

He helped me. I love him.

THE REVEREND

No, you don't. You lust after him.

JOANNA

In a way I'll never lust after you.

That last comment strikes a sensitive blow. .

THE REVEREND

I will beat your mother out of you.

184 **INT. BEDROOM REVEREND - DAY**

184

Joanna is being beaten with the cat o' nine tails. Her whole back is bloodied.

The Reverend is panting with effort. He tosses the whip aside.

THE REVEREND

The time has come. I'm going to help you take the final step on your way to womanhood.

Joanna is in too much pain to realize what her father is saying.

185 **EXT. CHURCH & PARSONAGE - NIGHT**

185

Night. The moon lights up the church and the little farmhouse beside it.



In white letters appears the word:

## **RETRIBUTION**

188 **EXT. LANDSCAPE - DAY**

188

In the foreground, fresh green grass dotted with purple mountain flowers. In the distance we see huge, snow-covered mountains.

189 **EXT. MOUNTAINS - DAY**

189

It is snowing very lightly. Various shots of the snowy mountains.

A vast landscape, and in the midst of it a little black buggy, ploughing its way through the snow.

Matthew, who is driving the buggy, has a cloth draped over his head to stay warm. On top of that he wears a high-crowned, wide-brimmed hat. He looks different somehow. As though he has done some growing up in a very short period of time.

Liz is sitting under the canopy at the back, with Sam dozing in her arms. She runs her fingers in gentle strokes across her daughter's face.

Her forehead, her nose, her eyelids. Just like when she caressed Elizabeth's face beside the pond outside Bismuth.

Sam falls asleep.

Matthew eggs the horses on, urging them to move on through the snow. The cold air makes his breath look like smoke.

Something is bothering him.

MATTHEW

We need to talk.

Liz looks at Matthew, but he doesn't turn to face her.

MATTHEW (CONT'D)

I know I haven't always been what you'd sort of call your ideal stepson.

Liz is listening.

MATTHEW (CONT'D)

Why did that reverend kill my father?

Matthew turns and looks at her. For the first time in the scene.

MATTHEW (CONT'D)

Who is he?

Liz is struggling with her thoughts. She's about to say something.

Then they hear someone singing. It's The Reverend. It sounds as though it's coming from very far away, but it's still scary.

THE REVEREND (O.S.)

(singing)

*Abide with me; fast falls the  
eventide. The darkness deepens;  
Lord with me abide. Etc.*

Matthew and Liz hear it. Liz looks frightened.

MATTHEW

He ain't never gonna stop, is he?

Liz thinks. Then shakes her head.

MATTHEW (CONT'D)

I'm gonna kill him.

Liz shakes her head again.

LIZ

*Don't. Too dangerous.*

MATTHEW

I promised to protect you two.

LIZ

*And that's what you're doing now.*

MATTHEW

We can't keep on running.

The Reverend's singing stops suddenly.

Matthew and Liz notice that.

LIZ

*You're right.*

190 **EXT. WOODS. DAY**

190

We see the horse in silhouette, slogging through the snow.

Liz, up on the driver's seat, is in silhouette too.

Silhouettes of horses' legs struggling through the snow.

The wagon wheels.

And once again Liz, on the seat of the buggy. She eases back on the reins.

We see the horse's head, in silhouette. It stops slowly.

The wheels stop too.

CUT TO:

Liz sitting on the branch of a big tree that leans out over the path. She's holding the Springfield Carbine.

She waits.

We hear the sound of a horse approaching.

Liz holds her breath. She must be absolutely silent.

The sound of the horse gets closer and closer.

Liz takes aim. Any moment now, she'll blow her pursuer off the back of his horse.

Liz sees the horse pass by, right under her. But there's no one on it.

Liz is startled. Lowers the rifle.

CUT TO:

AERIAL SHOT over the woods.

Liz is sitting beside Matthew again, on the seat of the buggy. They drive on. Sam is asleep in the back.

MATTHEW

Maybe he fell off it.

It doesn't sound very convincing. Liz doesn't react.

MATTHEW (CONT'D)

(looking around)

Been a long time since we heard anything.

It's clear that neither of them really believe this.

191

**EXT. - THE LAKE - DAY/INT. BUGGY - EVENING**

191

Horse's hooves step onto ice.

A frozen lake surrounded by pine trees. Daylight is already starting to fade. Carefully, Matthew drives the buggy out onto the frozen lake.

Beside him on the box, Liz is listening to the sounds the ice makes.

The wheels roll across the ice.

Liz keeps a close watch on the shoreline. She's afraid of what might be hidden in the forest around them.

*Bird's-eye perspective: We see the horse and buggy moving cautiously across the ice.*

Matthew is looking around too. He doesn't feel at ease.

The buggy bumps over a fallen tree that is frozen in the ice.

The sudden bump causes Matthew to drop his Springfield Carbine and we see the rifle slide across the frozen lake.

Matthew says "whoa"; the horse stops.

The buggy comes to a halt in the middle of the frozen lake.

*Bird's-eye perspective: the horse and buggy, standing still.*

Matthew looks at Liz. Liz shakes her head: *Don't try to get it.*

Matthew eyes the distance. It's about 30 yards.

He thinks. Looks at the trees surrounding the lake.

Chilling silence.

MATTHEW

I'll be fine.

Reluctantly, Liz watches as Matthew shuffles cautiously towards the rifle.

She has a bad feeling about this.

She looks at the surrounding mountains again, as though doom is waiting for them up there.

Matthew scuffles further. Feeling uneasy.

Another 10 yards or so and he'll have the rifle.

SAM (O.S.)

Are we almost there?

Liz turns and see her daughter looking groggy.

LIZ

*Go back to sleep now, you hear?*

Matthew is almost at the rifle. Just a few more steps.

He bends down and grabs the gun. Faces the buggy and holds it up triumphantly.

**As though out of nowhere, a bullet suddenly hits Matthew in the leg.** Immediately after impact, the sound of the report reaches the lake from the surrounding hills.

Matthew falls flat on the ice.

SAM  
(scared)  
What was that?

Liz wants to run to Matthew right away, but a bullet goes whistling past her ear.

She stops. Wonders what to do.

MATTHEW  
(shouts)  
Stay there!

Liz climbs back into the buggy.

SAM  
Was that Matthew?

Sam can tell from the look on her mother's face that something bad is happening. She tries to hop out of the buggy, but Liz stops her.

Matthew is lying on the ice. He is in pain.

He looks up at the pines. Tries to see where the bullets are coming from.

Liz (with Sam in her arms) sees Matthew struggling to his feet.

**Another bullet hits him in the shoulder.** Again, the sound of the explosion arrives just a fraction of a second later.

Sam tries to break loose from her mother, but Liz is holding onto her tightly.

SAM (CONT'D)  
Let me go to him!

Matthew is lying flat on the ice again. His rifle is right beside him. More blood on the ice.

Teeth clenched, he breathes deeply in and out.

SAM (OFF SCREEN) (CONT'D)  
Matthew!!!

MATTHEW

Stay there, Sam! Whatever happens,  
you stay there!

Matthew grabs the Springfield Carbine. Tries to crawl.

MATTHEW (CONT'D)

(shouting, despite the  
pain)

You too, Ma. I promised my dad....

The next bullet stops him in mid-sentence. **It hits him in the neck. The artery is open. Lots of blood.**

192 **EXT. HILLS WITH PINES - EVENING**

192

The Reverend removes his eye from the brass tube target scope on his rifle.

He is calm, cold, untouched.

193 **EXT. THE LAKE - EVENING**

193

Matthew is lying on the ice. He presses his hand against his neck, but a lot of blood is trickling through his fingers. Things are looking very bad for him. He is losing too much blood.

Matthew's head twitches.

Liz sees him lying motionless on the ice. She looks sternly at Sam.

LIZ

(to Sam)

You. Stay. Here.

She lets go of her daughter and starts running towards Matthew across the ice.

194 **EXT. HILLS WITH PINES - DAY**

194

The Reverend removes the tube target scope from his rifle.

Puts it away. Businesslike, no emotions.

195 **EXT. THE LAKE - EVENING**

195

Liz is holding Matthew in her arms.

She cries. It is heartbreaking.

A puddle of blood surrounds them.

FADE OUT & IN

196 **EXT. LAKE - NIGHT**

196

Liz and Sam are sitting on the front seat of the buggy. Sam is holding the reins. They are both wrapped in blankets. They look miserable. It is snowing and the wind is blowing hard. It looks ferociously cold and sad.

They stop.

They've reached the far end of the lake.

They look at what seems to be a tiny ghost town. A few deserted cabins, looking rather desolate.

197 **INT. PARLOR SAUL - EVENING**

197

An older man, SAUL, is weeping with his face in his hands.

SAUL

Oh, Liz...

Liz is standing beside him, wearing dry clothes now. Saul's clothes.

SAUL (CONT'D)

And what about you?

Liz gestures that she needs to be strong, for Sam's sake.

SAUL (CONT'D)

(apologetically)

You know I can't understand you.

Liz gives him the simple version. She points to herself, makes a fist, then points at Sam, who is sitting in the next room, soaking in a zinc tub.

Saul gets it.

SAUL (CONT'D)

I'll be strong too.

He lowers his face in his hands. He weeps again.

Liz looks sadly at Eli's father.

198 **INT. CELLAR - NIGHT**

198

Saul yanks open a little cabinet. He takes out a sawed-off Winchester Model 1892 rifle and breaks open the breach.

SAUL

That son-of-a-bitch ain't comin' in here.

Liz, standing in the doorway at the top of the stairs, watches as he opens a cardboard box, takes out some shells and loads them into the gun.

SAUL (CONT'D)

Just like old times.

Saul comes up the stairs. Liz is thinking.

When he walks past her:

LIZ

*This is my fight, Saul.*

Saul looks at Liz apologetically. He doesn't understand her sign language.

SAUL

(apologizing)

I'm sorry.

Liz points to the Winchester and then to herself.

Saul understands what Liz means. Tosses her the gun.

She catches it.

Cocks the lever.

199

**EXT. PORCH - NIGHT**

199

Out on the porch, Liz is sitting in a rocking chair. She is holding the rifle on her lap.

She peers into the distance.

The frozen lake, lit by the moon.

Equipment that says something about this place's past. This used to be a small gold mine.

*Top shot: the situation seen from above.*

Saul comes walking up with a cup of hot coffee.

Hands it to Liz.

Saul is leaning against a pillar.

SAUL

I always hoped this place would be Eli's some day.

Liz listens. Take a sip of her coffee.

SAUL (CONT'D)  
Goldmine's been closed so long  
now... He could've... I don't  
know... a sawmill or something...

Saul starts weeping again.

Liz stands up and puts her arms around the old man. The two of them support each other.

SAUL (CONT'D)  
We're gonna be fine.

A shot. **We see Saul's whole lower jaw fly right off his face.**

Spattered with blood, Liz sees her father-in-law fall to the ground.

She picks up the Winchester and starts taking potshots into the trees.

A shot is fired in return. The bullet hits Saul.

Liz fires again into the trees.

THE REVEREND (O.S.)  
It's no use shooting from that  
distance with a gun like that.

Liz looks at Saul, who is lying on the ground. Dead.

Liz is afraid.

The preacher steps out from amid the trees where he has taken cover. He stands there in the moonlight.

Liz and The Reverend look at each other.

THE REVEREND (CONT'D)  
I was truly prepared to forgive you  
back then in Bismuth. I loved you,  
you should have seen that.

Liz is scared.

THE REVEREND (CONT'D)  
I want retribution, Joanna.  
Revenge, if you will.  
What's the worst thing I could do  
to you, Joanna?  
Think about it.

Liz doesn't reply.

THE REVEREND (CONT'D)  
You turned against me, just like  
your mother.  
But guess what? Again, I have been  
provided with an alternative.

Liz understands all too well what The Reverend is getting at,  
and shakes her head.

THE REVEREND (CONT'D)  
That's right, Joanna. Your daughter  
will suffer for your actions. And I  
will make you watch how I chastise  
her.

Liz stands frozen still.

THE REVEREND (CONT'D)  
After that, you will witness how I  
make her a woman.

Liz shakes her head. No, this can't be. She runs away. Away  
from here.

Away from her father.

200      **INT. BEDROOM - NIGHT**      200

Liz shakes her daughter, who is asleep in bed.

SAM  
(sleepily)  
Huh, what...?

201      **INT. CELLAR - NIGHT**      201

Still groggy, Sam holds a Gladstone bag, into which Liz is  
tossing the shells she takes out of the little cabinet.

She sees an old revolver. Opens it. No bullets.

Searches frantically in the cabinet. Finds a bullet, which  
she tries to fit into the cylinder. Too big.

She throws both bullet and revolver aside. Looks around.

Sees a wooden chest on the floor.

Liz drops to her knees and pulls out the rope that is rolled  
up inside the chest.

202      **INT. LANDING - NIGHT**      202

The Reverend is crossing the landing.









And waits.

She burns her fingers. The match goes out.

Total darkness again.

Liz hears something. A bit of bumping and shuffling. The sound is coming from the corridor Liz just came from.

Liz takes out another match and lights it quickly. Once again, she holds it close to the ground.

Then The Reverend starts singing again.

THE REVEREND (OFF)  
*Abide with me; fast falls the  
eventide; The darkness deepens;  
Lord with me abide. Etc.*

Liz braces herself. Doesn't want to make a sound, but she's also extremely nervous.

The singing gets closer.

She moves the match, which is almost burning her fingers.

The sound is really close by. It won't be long now.

Liz burns her fingers again. The match goes out again.

Liz quickly reaches for the matchbox.

The singing stops.

The mine is deathly silent.

Very carefully, Liz takes hold of the rope again.

Pitch-black.

Still not a sound.

Liz peers towards the corridor, where it's very, very dark.

Then we see the light of the kerosene lantern The Reverend is carrying. At the very spot where Liz was standing a minute ago. Liz yanks on the rope right away.

We hear the tin container fall. Liz scrambles for the box of matches again, to pull one out.

When she's found one she lights it and is about to toss it onto the kerosene on the ground.

THE REVEREND (O.S) (CONT'D)  
I wouldn't do that if I were you.

Liz looks up. She sees The Reverend holding Sam pressed against him. Sam is holding the lantern. The Reverend has his hand over her mouth. Both Sam and The Reverend are soaked in kerosene.

222 **INT. LANDING - NIGHT**

222

Back in Saul's house. Liz is standing, hands tied behind her back, against a vertical wooden pole that supports the stairs.

The Reverend, still wet with kerosene, prods Liz's face with the sawed-off barrel of Saul's rifle.

THE REVEREND

Everything will go the way I want it to. You have no control over this.

Liz looks at The Reverend contemptuously.

THE REVEREND (CONT'D)

I will do to your daughter exactly the same thing I did to you.

Liz spits in her father's face.

The Reverend wipes his hand across his face.

Licks the spittle from his fingers.

THE REVEREND (CONT'D)

I'm going to hurt you as much as I can.

He walks towards the bedroom. Stops. Takes the whip that's been hanging from his belt.

THE REVEREND (CONT'D)

I guess this one will have to do.

He cracks the whip against the floor.

Looks at Liz.

THE REVEREND (CONT'D)

I'll leave the door open.

223 **INT. BEDROOM / LANDING - NIGHT**

223

THE SOUND OF A CRACKING WHIP.

TRAVELING SHOT from the bedroom towards the door, which is open. We see Liz weeping, looking at where the sound is coming from.

POV Liz: through the open door we see Sam's bare back, covered with bloody stripes. We see the whip coming down again and again, leaving a new welt each time.

THE REVEREND (O.S.)  
Has your mother told you what it means to be a woman?

CRACK!

Liz tries to wrestle her arms out of the knots. To no avail.

She slams the rope binding her arms against the pole, but that doesn't help either.

THE REVEREND (O.S.) (CONT'D)  
I suppose she hasn't, has she?  
Well, tonight you're going to learn, Sam.

CRACK! CLOSE-UP of Sam's face, locked in a grimace of pain. She can't scream, because she's gagged.

Liz looks up. See that the pole behind her, around which her arms are tied, doesn't run all the way up to the ceiling.

The Reverend seems almost to enjoy what he's doing.

THE REVEREND (CONT'D)  
A lot of people think God doesn't approve of violence.

CRACK! Sam is almost dying from the pain.

THE REVEREND (CONT'D)  
But they just haven't read their Bible. "*Violence cleanses evil. It purifies the heart.*"

CRACK!

Liz has her head bent forward as far as possible and is trying to scramble up the pole with her feet.

THE REVEREND (O.S.) (CONT'D)  
Does *your* heart need purifying, honey?

CRACK! Liz's attempt doesn't work. All she can do is give it up.

THE REVEREND (CONT'D)  
Have you ever had bad thoughts?  
About men, perhaps?

The whip has stopped cracking. Liz looks up. Stretches her arms up behind her back as high as she can. It's not high enough.

THE REVEREND (CONT'D)

Do you like men?

Leaning forward as far as she can, Liz looks at her daughter. She hears how The Reverend's words are taking on an increasingly aggressive, sexually charged tone.

THE REVEREND (CONT'D)

Have you bled yet?

Liz pushes herself forward as hard as she can, so that her tied hands reach the pole and a great strain is placed on her shoulders.

THE REVEREND (O.S.) (CONT'D)

I'm a doomed man, Sam. Beyond salvation. I can do whatever I want.

**With a loud crack, Liz dislocates her shoulder.**

Liz is in a frenzy of pain, but tries to breathe the pain away.

The Reverend tosses the whip on the ground. Starts unbuttoning.

THE REVEREND (CONT'D)

Older women smell different.

Liz does the same thing with her other arm. **With a loud crack, she dislocates her other shoulder as well.**

THE REVEREND (CONT'D)

Young girls still carry the scent of innocence.

It's now physically possible for Liz to lift her tied arms (behind her) up over the pole. But the pain is infernal. It's an unnatural movement, and it looks strange.

Sam is weeping. She's in pain and she's terrified.

THE REVEREND (CONT'D)

It's time.

Liz is standing in the bedroom and picks up the kerosene lantern The Reverend used earlier in the mine.

The Reverend, his buttons unbuttoned, is surprised and turns to look at her.

Liz throws the lamp at him and it breaks. His clothes are soaked in kerosene, he catches fire immediately.

**The Reverend is one huge ball of flame.**

Liz stares at her father. In her hands she holds the sawed-off Winchester.

The Reverend, his face on fire, looks deeply into his daughter's eyes.

THE REVEREND (CONT'D)  
People think it's the flames that  
make Hell unbearable.

Liz looks at her father. Do we detect a hint of pity?

THE REVEREND (CONT'D)  
It's not.  
It's the absence of love.

Liz takes aim. **BLAM! BLAM! BLAM!**

**The burning Reverend is hit three times**, each bullet throwing him further back until he hits the window at the far end of the room and SMASHES through it.

224      **EXT. SAUL'S HOUSE (UP ANGLE) - NIGHT**      224

The burning Reverend falls from the second story right down into CAMERA with a CRASH!

225      **INT. BEDROOM - NIGHT**      225

Liz begins weeping.

From the emotions. From the pain.

226      **EXT. SAUL'S HOUSE - NIGHT**      226

It's snowing lightly. The CAMERA looks into the room and sees Liz walking over to her daughter and untying her. It's clear to see that her shoulders are causing her terrible pain.

The CAMERA then TRACKS back and starts to TILT down, looking at the snow near Saul's house.

There is no trace of The Reverend or visual proof that he ever fell into the snow here.

227      **EXT. CABINS & LAKE - DAY**      227

It's still snowing. We're looking at a massive total shot in the mountains, where we can see Saul's house, surrounded by some deserted cabins and the frozen lake.

FADE OUT & IN



NATHAN (CONT'D)

I was a broken man, Liz. Couldn't go on livin' there. Good thing the new preacher showed me that I had to go try somewhere else. He was the one that told me they was lookin' for deputies in Bismuth. I built myself up a new life there.

Liz wonders where all this is heading.

NATHAN (CONT'D)

'Bout a year ago, the sheriff there got himself shot and I was chosen to replace him. While I was cleaning up his office, I found this.

Nathan shows her a wanted poster with a sketch of Elizabeth, the prostitute from Bismuth. But looking at this drawing, it could just as well be Liz herself.

NATHAN (CONT'D)

You should of changed your name, Liz.

Liz shakes her head. ('That's not me').

NATHAN (CONT'D)

How many Elizabeth Brundys you figure there are in this world?

Again, Liz shakes her head. No, that's not right.

NATHAN (CONT'D)

And how many of 'em you figure don't have no tongue?

Liz realizes that she is trapped.

NATHAN (CONT'D)

Elizabeth Brundy, I hereby arrest you for the murder of Frank Blain, your former employer and the proprietor of Frank's Inferno.

Liz is stunned.

231

**INT. CRIB - NIGHT**

231

*FLASHBACK IN SLOW MOTION: The moment that The Reverend tries to grab Joanna. Joanna fights him off, screaming.*

*Elizabeth, who comes rushing into the room. She has a knife in her hand. Now we see that knife in close-up.*

*It already has blood on it. Frank's blood.*



NARRATOR (CONT'D)

She was a warrior.  
A free spirit.

Liz decides something.

NARRATOR (CONT'D)

Always in control.

*Slow motion: Liz lets herself fall backwards, into the water.*

235 **INT. UNDER WATER (LAKE) - DAY**

235

*Slow motion: We see Liz sinking into the depths of the lake. The chains are dragging her down*

NARRATOR

I've often wondered what she was  
thinking about, going down.

*We see Liz's face, looking up, as she slides down into the depths.*

NARRATOR (CONT'D)

I like to think she thought of me.

236 **EXT. SAWMILL - DAY**

236

A TRACKING SHOT of a drinking man, which finally arrives at Sam, who is giving him water. The CAMERA lingers on the little girl, revealing that she is in fact the narrator, recounting the events as a grown-up.

NARRATOR

That she knew I would be fine.

237 **EXT. LAKE - DAY**

237

*In slow motion, on the ferry, Nathan starts shooting into the water.*

NARRATOR

That I would grow up to be strong.

238 **EXT. SAWMILL - DAY**

238

Sam hears the gunshots. She turns and looks at the lake.

We see the shot we saw at the start of the movie. The back of Sam's head and, in the deep distance, Nathan firing his rifle.

Sam doesn't seem to realize what's going on out there.

NARRATOR

That I would be in control of my  
own life.

Sam turns back and goes on passing out water to the men.

239 **INT. UNDER WATER (LAKE)- DAY**

239

We see the ferry from below. We are deep underwater, so it's  
only a little rectangle.

NARRATOR

I only heard later what had  
happened.

240 **EXT. SAWMILL - DAY**

240

Again, the shot of the back of Sam's head. But now, in the  
background, we see a calm, empty lake.

NARRATOR

At least...  
Bits and pieces of the story. Bits  
and pieces that also contradicted  
each other.

It turns out to be **Sam as a grown woman** who we are seeing  
now. She's looking out at the lake.

NARRATOR (CONT'D)

Or maybe I just don't remember it  
so clearly.

Sam turns around and we see that the sawmill has continued to  
expand. There are more men working there and a few buildings  
have been added. Everything seems more modern. This is a  
different day and age.

NARRATOR (CONT'D)

In the end, the only thing that  
sticks with you is the feeling.

Sam is viewing her home. The sawmill. The men at work.

NARRATOR (CONT'D)

And my feeling tells me she never  
let me down.

A young girl of about eight running after her dog.

NARRATOR (CONT'D)

It feels like she's always stayed  
with me.

Sam walks towards the little girl and the dog.

NARRATOR (CONT'D)

Protecting me.

Sam roughhouses with the girl and the dog. This is clearly family.

*From a bird's eye view, as though God himself were looking down, we see Sam walking away from the roughhousing to go inside. But, unlike earlier in the film, this shot does not feel threatening.*

Before Sam gets to the door she stops.

She looks at the trees, which aren't too far away. It's dark there.

Sam looks at a specific spot.

SAM'S DAUGHTER (O.S.)

You coming?

Sam stands looking at the dark spot for a few more moments. It doesn't scare her. Instead, somehow, it makes her curious.

SAM'S DAUGHTER (CONT'D)

...Mama?

Sam's eyes keep being drawn to that spot. Her daughter looks at her questioningly.

Sam decides to go in. Bestows a smile on her daughter: it was nothing at all. She goes inside.

We DOLLY in on the spot Sam was looking at.

Is that really a figure standing there, in the dark shadows?

**THE END**