

# BLOOD AND THE MOON

SCREENPLAY BY:

ADAM LEMNAH

STORY BY:

EVAN GUILFOYLE

WGA # 1407004

FADE UP.

1 INT. TIMBER FRAME HOUSE - NIGHT 1  
INSERT TITLE: Sweden, 1675  
AGNETTA, 16, moans, writhing under her blankets. She stops, slips out of her bed, pulls on a robe, exits quietly. As she closes the door, KAJA, 10, opens her eyes. She follows AGNETTA out of the room.

2 EXT. TIMBER FRAME HOUSE - NIGHT 2  
AGNETTA heads from the house into the forest. KAJA follows.

3 EXT. FOREST - NIGHT 3  
AGNETTA walks into a clearing. TORSTEN and MARTEN PEHRSON, 18, wait for her. A shuttered lamp sits on a blanket. KAJA hides behind a tree, watches. AGNETTA opens her robe and pulls each man to a breast, moaning. AGNETTA pushes both boys away, disrobes, and drops to her knees, looking up at the boys.  
KAJA runs away.

CUT TO:

4 EXT. FOREST - NIGHT 4  
KAJA stops, looks back, the figures now obscured by the trees. KAJA sees AGNETTA engaged in copulation with both boys at the same time.

CUT TO:

5 EXT. PRISON - DAY 5  
FATHER THOMAS JACOBS, 40's, with an unkempt beard, hurries across a large, snow covered plaza, up steps and into a heavy walled prison.

6 INT. HALLWAY - DAY 6  
JACOBS strides down a hallway, down a flight of steps, further down a hallway, nodding to well armed and armored GUARDS along the way. He knocks on an iron-bound door. MONK #1, 20's, dark haired, opens the door. JACOBS enters.

7 INT. TORTURE CELL - DAY 7  
JACOBS sits at a small wooden table, pulls out paper, quills, ink.

(CONTINUED)

Next to the table stands WITCHFINDER GENERAL FATHER HORNAEUS, 40's, immaculate. MONK #2, 16, unwashed, eagerly cuts the dress off of AGNETTA. She lays bound and shackled on a stone bed.

AGNETTA

No! Leave me alone!

AGNETTA struggles against MONK #2. She scratches his face. MONK #2 slaps her.

FATHER HORNAEUS

Bind her arms.

MONK #1 ties her arms behind her and her feet at the ankles.

JACOBS

What is your name, girl?

AGNETTA is silent.

FATHER HORNAEUS

(to AGNETTA)

Speak.

AGNETTA remains silent.

FATHER HORNAEUS (CONT'D)

(to JACOBS)

Her name is Agnetta Oskyldig,  
daughter of the Burgomaster.

JACOBS begins to write.

JACOBS

Who named her witch?

FATHER HORNAEUS

She was caught in the vile act of  
sodomy by her younger sister.

JACOBS

Really? Caught in the act?

FATHER HORNAEUS

On the word of her sister and the  
young men involved.

JACOBS

Men?

MONK #2 begins to shave AGNETTA. HORNAEUS moves over and begins to minutely examine AGNETTA'S skin.

(CONTINUED)

FATHER HORNAEUS

The Pehrson boys were with her.

JACOBS

Where are they being questioned?

FATHER HORNAEUS

They were released upon admission of the act.

JACOBS

Has this girl admitted to the act?

FATHER HORNAEUS

That is of no consequence. She bewitched the boys-

JACOBS

Is there a formal charge?

FATHER HORNAEUS

The act alone is debauched enough to bring suspicion-

JACOBS

Yet you released the boys who copulated with this supposed witch. Perhaps they approached her, made her-

FATHER HORNAEUS

The Torskal woman swore that Agnetta attended the Sabbath and asked the Devil for power over the Pehrson boys. They've done no wrong. Ahh...here. Note this.

HORNAEUS turns AGNETTA, forces her to bend over. On her upper thigh, a purple birth-mark.

JACOBS

The Devil's Mark.

AGNETTA

It is a birth-mark!

FATHER HORNAEUS

Satan often disguises his marks in such a fashion, child. What did the Devil promise you?

(CONTINUED)

AGNETTA

I never-

FATHER HORNAEUS

(to MONK #1)

Lift her.

MONK #1 attaches hooks to AGNETTA'S arm bindings. The hooks are attached to a rope pulley system. MONK #2 pulls the rope, AGNETTA is suspended above the floor. They attach hooks to her feet bindings.

AGNETTA

AHHH!!!

FATHER HORNAEUS

Confess your sins. Confess and be spared the flames. It is not weakness to renounce the Evil One.

AGNETTA

I am no witch...

MONK #1 coughs, doubles over, begins to choke. HORNAEUS pushes a cross in AGNETTA's face.

FATHER HORNAEUS

You use your diabolical powers before us! Leave this man alone! The Son of God demands it!

MONK #1 recovers.

AGNETTA

(to JACOBS, intensely)

Ahhh...please...

HORNAEUS nods to MONK #2. MONK #2 lights two torches and places them under her feet.

AGNETTA (CONT'D)

Oh God...

FATHER HORNAEUS

How long have you been a witch?

AGNETTA is silent. Tears run down her face. JACOBS watches her.

FATHER HORNAEUS (CONT'D)

(shouting)

How long have you been a witch?

(CONTINUED)

AGNETTA

I am no witch!

JACOBS stops writing.

JACOBS

The girl may be innocent.

FATHER HORNAEUS

Look at her eyes. She curses us even if the words do not pass her lips. Who are we but the servants of Almighty God?

AGNETTA

(to JACOBS, hypnotically)

Please let me free...please...

FATHER HORNAEUS

Will you confess? Name your master - the ancient trickster.

HORNAEUS gets right next to AGNETTA'S ear.

FATHER HORNAEUS (CONT'D)

Say it...

AGNETTA

(screaming)

I am no witch! God help me!

HORNAEUS slaps AGNETTA with all his might, drawing blood.  
JACOBS drops his quill.

FATHER HORNAEUS

You befoul the name of our Lord with your blasphemous tongue, wench! Confess or face the lash!

AGNETTA begins to pray.

FATHER HORNAEUS (CONT'D)

Lower her.

MONK #2 moves the torches, lowers AGNETTA to the floor.  
HORNAEUS grabs AGNETTA by the hair. JACOBS stands up.

JACOBS

Witchfinder General!

(CONTINUED)

FATHER HORNAEUS

I offer you this last chance.  
Confession or pain?

AGNETTA looks up at HORNAEUS, her lip trembling. HORNAEUS strikes AGNETTA over and over. JACOBS grabs HORNAEUS' arm, they scuffle, JACOBS drags HORNAEUS to the floor.

JACOBS

Enough. She will not confess today.

FATHER HORNAEUS

Have you lost your mind? Unhand me.

JACOBS

She is a child.

FATHER HORNAEUS

She seduces you as surely as she seduced those Pehrson boys.

JACOBS

I am no village youth.

FATHER HORNAEUS

Yet you fall to her. I will have her confession or be damned.

JACOBS hesitates, lets go of HORNAEUS' arm, pushes his way out.

CUT TO:

JACOBS sits at a table, pushing his dinner around his plate, empty tankards littering the table in front of him. HORNAEUS walks into the inn, shakes snow off of his cloak.

FATHER HORNAEUS

(to INNKEEPER)

Ale. Bread.

A fat INNKEEPER, 40's, sets out a tankard. HORNAEUS takes the tankard.

FATHER HORNAEUS (CONT'D)

May I join you?

JACOBS shrugs.

(CONTINUED)

FATHER HORNAEUS (CONT'D)

Thank you.

Silence. JACOBS drinks.

FATHER HORNAEUS (CONT'D)

She confessed.

JACOBS

Congratulations. I suppose you'll not be damned.

FATHER HORNAEUS

That remains to be seen.

JACOBS

Aye, it does.

FATHER HORNAEUS

Thomas, this is no mere trial. We fight the Dark One for the freedom of these peoples' souls.

JACOBS

Tell me. How much were you paid for her confession?

FATHER HORNAEUS

Damn you. You know-

JACOBS

-that you beat a 16 year old girl for fornicating. What did she finally confess to?

HORNAEUS sits back. The INNKEEPER sets a tankard and a loaf of dark bread on the table. HORNAEUS hands him a coin, tears into the bread, ale.

FATHER HORNAEUS

She attended the Sabbat. She sold her soul for less than Judas. She even named her coven.

HORNAEUS smiles.

JACOBS

More old hags and spinsters, no doubt.

(CONTINUED)

FATHER HORNAEUS

The Devil uses both the high and  
the low for his designs.

JACOBS

Curious that the witches here were  
only laundresses and whores.

FATHER HORNAEUS

And a Burgomaster's daughter. Be  
careful how you mock God, Thomas.  
The coven is broken. The last  
stragglers are being rounded up as  
we speak. God's justice shall be  
meted out tomorrow morning on the  
Haxberget Mountain.

JACOBS drains his tankard, stands.

JACOBS

Tell me, Laurentius, would Agnetta  
have named more if the pockets of  
the Burgomaster were deeper? Would  
she have been found innocent?

FATHER HORNAEUS

Only God knows that answer.

HORNAEUS stands.

FATHER HORNAEUS (CONT'D)

I had hoped there would be no need  
for this, but I see that you no  
longer have the stomach for this  
work.

HORNAEUS reaches into a pocket, hands a letter to JACOBS.

FATHER HORNAEUS (CONT'D)

Goodbye, Thomas.

HORNAEUS exits. JACOBS tears open the letter.

INSERT SHOT:

1. A letter handwritten on parchment sealed with wax reading:

"Thomas,

We hope that this letter finds you in good health. We thank  
you for your numerous reports regarding the progression of  
the trials in Torsaker.

(CONTINUED)

8 CONTINUED: (3)

8

Alas, the Lord has found new work for you. Make immediate arrangements to take ship to His Majesty's colony of New Brunswick in North America. You are to report to Archbishop Geoffrey MacGregor upon your arrival at Portland Point. Godspeed.

Archbishop Constantinus Bath.

END INSERT.

CUT TO:

9 INT. BEDROOM - EARLY MORNING

9

JACOBS dresses in the gray of dawn. He takes a necklace adorned with a large silver cross. He stares at it for a moment, then pulls it over his head and leaves.

10 EXT. HAXBERGET - MORNING

10

HORNAEUS stands on a wooden dais in a clearing on the Haxberget (Witch Mountain) flanked by other WITCHFINDERS, PRIESTS. In the clearing stand pyres and a scaffold with torture racks. The ACCUSED stand in a group surrounded by CONSTABLES. TOWNSPEOPLE surround the dais and the scaffolding.

FATHER HORNAEUS

This morning we gather to witness  
the Divine Judgement of God. Of  
their own free will have these men  
and women confessed to deeds dark  
as the deep of night. Bring forth  
the first group of condemned.

CONSTABLES bring a group of beaten and bound ACCUSED to the scaffold. TOWNSPEOPLE hiss and scream obscenities. They throw rotten meat and fruit at the ACCUSED.

CUT TO:

11 EXT. SHIP - CONTINUOUS

11

JACOBS walks up a gangway onto a galleon. PORTERS load baggage and supplies onto the ship. COLONISTS stand by the railing of the ship waving to FAMILY. LATOUR, 40's, directs the crew.

(CONTINUED)

11 CONTINUED:

11

LATOURE

Load the rest of that baggage you  
worthless mongrels! We push off on  
the hour!

CUT TO:

12 EXT. HAXBERGET - CONTINUOUS

12

FATHER HORNAEUS

You, vile slaves of the Beast,  
stand condemned of the following  
crimes: Witchcraft, consorting  
with the devil, attending the  
sabbat, alchemy, sodomy, thievery,  
murder, fornication, desecration of  
the cross, and heresy.

TOWNSPEOPLE

Burn them! Kill them!

FATHER HORNAEUS

In the name of God, the Almighty,  
before whom you shall soon stand,  
and his Church, I decree that you  
be stretched on the rack, beheaded,  
and burned.

The CONDEMNED WAIL. Even some TOWNSPEOPLE look sick.

FATHER HORNAEUS (CONT'D)

Light the pyres.

A CONSTABLE lights the pyres.

CUT TO:

13 EXT. SHIP - CONTINUOUS

13

JACOBS turns, looks up towards the Haxberget in the distance.

CUT TO:

14 EXT. HAXBERGET - CONTINUOUS

14

HORNAEUS nods to a CONSTABLE, walks down off the dais. The  
CONSTABLES pull the CONDEMNED over to the racks. They force  
them down, bind them. CONSTABLES begin to turn the racks,  
stretching the condemned. The TOWNSPEOPLE scream, some  
cheering. The CONDEMNED struggle against their bindings.  
SCREAMS of agony. CONDEMNED are dragged to a block where a  
hooded EXECUTIONER stands, sword stretched above him.

(CONTINUED)

11.  
14 CONTINUED: 14

The sword falls. CONSTABLES throw heads and bodies onto the pyres.

BEGIN MONTAGE:

Montage of MEN, WOMEN, and CHILDREN stretched, beheaded, and burned. Some are thrown on the pyre still twitching. The faces show frozen expressions of horror.

15 EXT. SHIP - CONTINUOUS 15

JACOBS watches smoke rise from the mountain.

CUT TO:

16 EXT. HAXBERGET - CONTINUOUS 16

AGNETTA is pushed forward towards the executioner.

AGNETTA  
God, no. Please...No...

AGNETTA runs towards the TOWNSPEOPLE. A CONSTABLE trips her with his pike. AGNETTA pitches forward in the mud. The CONSTABLE grabs her, drags her over to the block. Her face is pressed onto the block, the fresh blood covering it steaming in the chill winter air. The EXECUTIONER raises his sword, brings it down. AGNETTA'S head and body are thrown onto the flames. Her hair and clothing begin to burn.

CUT TO:

17 EXT. SHIP - CONTINUOUS 17

A shiver goes up JACOBS' spine. He turns and steps below deck. Above, on the horizon, the grey smoke turns greasy black.

CUT TO:

18 EXT. FLAMING PYRE - CONTINUOUS 18

Slowly AGNETTA'S HEAD turns to face the watching CROWD. She looks up. Her eyes are hemorrhaging red, and black swirls suddenly slither forth from her iris and engulf her pupils. She smiles at KAJA in the crowd, rolls back her blackened eyes and enjoys the flames, laughing silently at her fate.

FADE TO BLACK.

19 INT. JACOBS' CABIN BELOW DECK - NIGHT

19

Rain and waves blast against the ship, tossing the cramped, stale cabin back and forth. Candles on swinging sconces cast light and shadow around the room in constantly shifting patterns. JACOBS grips his silver cross in one hand tightly, the other clutching the side of his swinging hammock, praying for himself, for the SAILORS. From above come the SCREAMS of SAILORS fighting the storm.

CUT TO:

20 EXT. SHIP - DUSK

20

JACOBS stumbles up to the softly pitching deck of the ship. Nobody is around. JACOBS moves unsteadily, supporting himself against the railing.

SAILOR

Father! Come quickly!

JACOBS looks toward the sound. SAILORS cluster around the main mast on the main deck below. JACOBS makes his way down the short staircase to the lower deck, pushes his way through the men. A SAILOR is pinned to the mast by a long, rusty dagger that's been shoved through his left eye.

JACOBS

What happened here?

SAILOR

Don't know Father. We've barely most of us woken up. That storm came out of nowhere. Perhaps he were the cause of it.

The CAPTAIN pushes his way through the men.

CAPTAIN

What's all this? Get this man down and wrap him. NOW! MOVE!

SAILORS push forward past JACOBS, yank the dagger out of the dead man's eye. The body slumps to the deck, JACOBS watching strangely as the men carry the body off. Push in on JACOBS' left eye.

MATCH CUT TO:

INSERT TITLE: Portland Point

21 EXT. HARBOR - DUSK 21

The moon rises as the ship glides into the harbor at Portland Point under lead gray skies heavy with rain.

22 EXT. DOCKS OF PORTLAND POINT - DUSK 22

Ships load and unload. FUR TRADERS and SHIP CAPTAINS argue. NATIVE AMERICANS stand watching. JACOBS gathers his belongings, makes his way to the HARBORMASTER, 30's, checking cargo. A rope winch off loads a pallet holding the wrapped bodies of those killed on the ship.

JACOBS

I need to speak with Archbishop  
Geoffrey MacGregor. Where might I  
find His Grace?

The HARBORMASTER turns. He looks Jacobs up and down, points to a muddy path that leads into the city.

HARBORMASTER

That road there goes to the church.  
You "might" find him there.

JACOBS

God bless you.

The HARBORMASTER stalks over to a SAILOR unloading bodies. The pallet hits the ground unevenly, shifting the bodies. The bodies roll off, down onto the muddy ground around the dock. One rolls open, the MURDERED SAILOR, his head lolls out. His right eye is milky white, his left eye a gaping, bloody socket.

HARBORMASTER

Careful you muck loving bastard,  
unless you want to spend a day in  
the stocks!

23 EXT. PORTLAND POINT - EVENING 23

JACOBS makes his way through the muddy streets. Dogs trot past RIDERS on horses making their way down the streets. Packs of filthy CHILDREN run down alleys and into shops. MUSIC and RAUCOUS LAUGHTER pours out of taverns. A VOLUPTUOUS PROSTITUTE grabs JACOBS, pulls him towards her.

FLASH.

(CONTINUED)

23 CONTINUED:

23

The PROSTITUTE has become AGNETTA, clawing on JACOBS arm, chest, beard. A dark snake slithers from her hand onto JACOBS.

FLASH.

JACOBS stumbles backward. There's nothing there. JACOBS moves on, shaken, walks into the church.

24 INT. CHURCH - NIGHT

24

JACOBS genuflects. He walks over to a PRIEST, 20's.

JACOBS  
Good Evening brother. I seek His  
Grace the Archbishop.

PRIEST  
You are?

JACOBS  
Father Thomas Jacobs.

PRIEST  
This way.

25 INT. RECTORY - NIGHT

25

The PRIEST leads JACOBS to a wooden door. He knocks.

ARCHBISHOP (O.S.)  
Come in.

They enter the room.

26 INT. ARCHBISHOP'S CHAMBERS - NIGHT

26

JACOBS follows the PRIEST into a small wooden room appointed with lush velvets. A fire roars. Two plush chairs face the fire. The ARCHBISHOP, 60's, face scarred, blind, sits in one of the chairs a goblet of wine by his side, a pipe in his mouth.

PRIEST  
Father Thomas Jacobs to see you,  
your Grace.

ARCHBISHOP  
Thank you Michael.

The PRIEST nods to JACOBS and leaves.

(CONTINUED)

ARCHBISHOP (CONT'D)

Sit down.

JACOBS

Thank you, your Grace.

JACOBS sits.

ARCHBISHOP

So you're the one Constantinus  
sends me.

JACOBS

Aye.

The ARCHBISHOP drains his goblet of wine.

ARCHBISHOP

The Natives have introduced us to  
the practice of smoking cured  
leaves of tobacco. Quite calming.  
Would you care to join me?

JACOBS

Thank you.

ARCHBISHOP

Take this.

The ARCHBISHOP hands JACOBS a pipe and a pouch of tobacco.  
JACOBS loads the pipe, lights it with an ember from the fire.

ARCHBISHOP (CONT'D)

Constantinus tells me you were at  
Torsaker.

JACOBS

I was. I served as a scribe,  
recording the proceedings for  
posterity.

ARCHBISHOP

I've been following it. An  
interesting case.

JACOBS is silent. The ARCHBISHOP leans forward, runs his  
hands over JACOBS' face.

ARCHBISHOP (CONT'D)

A soft face to be involved in  
such...unhappy business. Do you  
truly believe some were witches?

(CONTINUED)

JACOBS

Zealotry abounds in cases of maleficia. Yet...I have seen things that I cannot explain naturally. Did they truly serve the Devil? I think only God knows.

ARCHBISHOP

Indeed. How was your voyage?

JACOBS

Harrowing, your Grace.

ARCHBISHOP

As was my crossing almost forty years ago. One hopes that it had gotten better.

JACOBS

I am thankful to be ashore.

The ARCHBISHOP laughs. After a moment, JACOBS joins in.

ARCHBISHOP

I suppose we ought to get to the business at hand. You've been assigned to assist Father Martin Miller in Queen Anne. I don't suppose you've ever heard of the place?

JACOBS

I cannot say that I have, your Grace.

ARCHBISHOP

It's a small merchant town fifty or so miles inland. They trade with the natives and those traveling west.

JACOBS is silent.

JACOBS

Your Grace?

ARCHBISHOP

Yes?

JACOBS

Why am I here?

(CONTINUED)

The ARCHBISHOP turns to face JACOBS.

ARCHBISHOP

I received a missive a few months ago from Father Martin Miller, the local pastor, requesting an assistant for his growing flock.

JACOBS

I mean why am I here. Surely there are those here who could serve Father Miller better than I could.

ARCHBISHOP

These are dark times. England vies with France for control of land infested with Native heathens. We must safeguard our flock.

JACOBS

I have read some accounts of these natives. I hear that the Jesuits endeavor to convert them to the true faith.

ARCHBISHOP

Much luck to them. I doubt they will have much success. The savages believe intensely in a world wholly outside of our perceptions. Some of our people have even begun to practice as they do.

JACOBS

Surely you do not think-

ARCHBISHOP

You were chosen for this work because you have faced the Dark One. You have seen his work. That is your strength.

JACOBS

I only recorded the proceedings-

ARCHBISHOP

Enough. Tomorrow you join a party of colonists bound for Queen Anne. For now, seek out Father Michael. He will show you to your room. Good night.

(CONTINUED)

26 CONTINUED: (4)

26

JACOBS stands.

JACOBS

Good night to you, your Grace.

JACOBS gathers his belongings and exits.

27 INT. MONK'S CELL - NIGHT

27

JACOBS sits at a heavy wooden desk. In front of him is a large illuminated Latin codex open to a page featuring a medieval depiction of Molech. JACOBS scratches words into his diary next to the codex, occasionally sipping from a wooden cup. A few feet away a single candle burns next to a small open window. JACOBS finishes writing, closes the books, walks over to the candle, blows it out. The smoke gets caught in a breeze and sucked outside. JACOBS looks outside over the town. Laughter and music from the streets floats up on the wind. JACOBS looks up at the moon, a waxing crescent floating behind sinuous black clouds. JACOBS closes the window. Above, sinuous clouds begin to coalesce around the moon.

CUT TO:

28 EXT. RECTORY - MORNING

28

A group of COLONISTS gather in the rectory yard. JACOBS walks out of the Church to his horse, secures his belongings. DANIEL, Native American, 20's, walks among the COLONISTS, whispering to some, helping others with burdens.

JACOBS

Good Morning my son.

DANIEL

You are the new father. Jacobs?

JACOBS

Aye, what is your name?

DANIEL

Daniel.

JACOBS

A Christian name? Have you been baptized?

DANIEL

I saw the old father, Miller, perform this water magic.

(CONTINUED)

JACOBS

It is a simple ceremony symbolizing  
a washing away of sin.

DANIEL

What sin?

JACOBS

Original sin, the sin of Adam and  
Eve.

DANIEL

I have heard of them as well. Did  
they not live as my people live, in  
nature? Is that a sin?

JACOBS

No, I simply meant to explain-

DANIEL

We must go. Night comes quickly  
this time of year and I want to go  
as far as we can today.

DANIEL mounts. JACOBS turns to the COLONISTS.

JACOBS

We now go forth into a new land.  
This land is the gift of Almighty  
God to his chosen people. Lord, we  
thank thee for the bounty you  
bestow upon us. Father, bless our  
guide Daniel that he may take us  
safely and quickly to our  
destination. Let us sow this land  
with the sweat of our brow and  
bring forth the bounty that you  
have promised us. In nomine Patri,  
et Filii, et Spiritus Sancti.  
Amen.

COLONISTS

Amen.

DANIEL heels his horse forward.

CUT TO:

DANIEL, JACOBS, and the COLONISTS ride out of the gate of  
Portland Point into the wilderness.

30 EXT. NEW BRUNSWICK - DAYS 30

DANIEL, JACOBS, and the COLONISTS ride through the countryside of New Brunswick, passing through forests, through foothills, through valleys during sunshine and rain.

31 INT. SHELTER - CAMPSITE - NIGHT 31

JACOBS sleeps in a makeshift shelter of pine branches, bundled in blankets. JACOBS awakes to SCREAMS, throws off his blankets, crawls out.

32 EXT. CAMPSITE - NIGHT 32

Groups of COLONISTS brandish knives and makeshift spears. All over the camp, YOUNG MEN throw wood onto fires. From the surrounding tree line, HOWLS emanate from a pack of wolves.

A COLONIST rolls a barrel of gunpowder into the forest. Another fires at the barrel as it hits the tree line. The wood barrel ignites and then catches fire, revealing wolves materializing from the darkness. Their glowing eyes reflect the bonfires' light. The moment seems to stretch out, wolves watching men watching wolves. A high pitched whistle SOUNDS. The wolves launch toward the camp.

A wolf rips into the midst of the BARCLAY FAMILY. ELIZABETH BARCLAY, 14, cowers in her mother's arms, a wolf bearing down on them. Time slows as the wolf stalks towards them amidst the surrounding chaos.

MASTER BARCLAY jumps on the wolf and rolls away, stabbing the wolf in the head. Tears run down ELIZABETH'S face. Her eyes roll back into her head and she begins to shake, first softly, then harder. MASTER BARCLAY saws at the wolf's throat, hot blood splashing onto GOODY BARCLAY'S dress.

All around, men are locked in death battles with the wolves. One COLONIST shoves a burning brand in a wolf's snout. The wolf ignites, screaming a feral, almost human, SQUEAL and runs off into the night.

Another wolf falls to a well timed blast from a musket. The largest wolf HOWLS. Another high pitched SCREECH sounds. The other wolves break off the attack and fall back into the forest.

ELIZABETH thrashes violently. GOODY BARCLAY screams. Jacobs fights his way through exhausted and frightened people to Elizabeth.

(CONTINUED)

JACOBS

What is this?

MASTER BARCLAY

I do not know Father...A wolf-

JACOBS grabs ELIZABETH'S thrashing body.

JACOBS

What is her name?

GOODY BARCLAY

Elizabeth-

JACOBS

Elizabeth! Elizabeth!

ELIZABETH continues to thrash. More COLONISTS run over. They crowd around.

GOODY BARCLAY

Help her Father!

JACOBS

Stand back.

The COLONISTS stare, rapt.

JACOBS (CONT'D)

GET BACK!

The COLONISTS back up. JACOBS grabs a thick stick nearby, breaks it in half. DANIEL pushes through the crowd. At the sight of ELIZABETH he sucks in his breath.

DANIEL

She is a demon!

JACOBS

She is having a fit. I have seen it before.

JACOBS slides the stick into her teeth.

JACOBS (CONT'D)

So that she does not swallow her tongue.

ELIZABETH'S thrashing grows worse. Gradually the convulsions lessen. She becomes still. JACOBS lets go.

(CONTINUED)

JACOBS (CONT'D)

Do you see? Natural. It is a  
condition of-

ELIZABETH'S eyes pop open. She sits straight up, staring up  
at the waxing moon, partially obscured by low hanging clouds,  
and SCREAMS. COLONISTS GASP. ELIZABETH faints.

DANIEL stalks off. COLONISTS look at each other, cross  
themselves, muttering.

MASTER BARCLAY

Will she recover?

JACOBS stares at ELIZABETH.

JACOBS

I'll examine her in the morning.

GOODY BARCLAY

Thank you Father.

JACOBS stands, nods. Bloody, exhausted, he walks back to his  
shelter.

EXT. SHELTER - NIGHT

JACOBS sits down next to his shelter. He stares at the camp.  
FAMILIES whisper to one another, casting dark glances towards  
the BARCLAYS. He sighs, crawls into his shelter.

FADE TO BLACK.

FADE UP.

EXT. FOREST - EARLY MORNING

JACOBS makes his way over to a tree. He opens his robes,  
begins to relieve himself.

DANIEL

The girl must die.

JACOBS jumps. He closes his robes, turns around.

JACOBS

Daniel...I did not hear you.

DANIEL

Your people do not listen to the  
forest.

(CONTINUED)

JACOBS

What does that mean? Listen to the forest?

DANIEL

Close your mouth and open your mind. Perhaps then you will see.

JACOBS

(to himself)  
I'll try that.

DANIEL

Are you going to kill the demon?

JACOBS

She is no demon, Daniel. She is a sick child.

DANIEL

I could find a man for this if you do not wish to. I could even do it myself if you cannot.

JACOBS

It is a physical affliction. I have seen others suffer from it. It is frightening, but natural.

DANIEL

I think your people agree with me.

DANIEL points towards the camp. COLONISTS shoot glances towards ELIZABETH. Some cross themselves. None go near the BARCLAYS. JACOBS walks over to ELIZABETH.

JACOBS kneels down next to ELIZABETH. GOODY BARCLAY sits next to her, rubbing a small brooch carved in the likeness of a Madonna and child.

JACOBS

Good morning.

ELIZABETH

Good morning Father.

JACOBS

How do you feel?

ELIZABETH

Tired.

JACOBS takes ELIZABETH'S face in his hands, examines her eyes, her throat.

JACOBS

Rest while you can child.

JACOBS stands, pulls MASTER BARCLAY aside.

JACOBS (CONT'D)

Watch her. If she has another fit,  
come straight to me.

MASTER BARCLAY nods. JACOBS walks to the center of the camp. COLONISTS gather around JACOBS.

JACOBS (CONT'D)

The child Elizabeth has recovered.  
It is as I told you, a natural  
occurrence. She is one of God's  
chosen. As are all of you. Let us  
continue on our journey.

The COLONISTS disperse. JACOBS eyes DANIEL. DANIEL stares back.

CUT TO:

36 EXT. NEW BRUNSWICK - DAY 36

DANIEL, JACOBS, and the COLONISTS make the final leg of their journey. As the sun sinks below the horizon they arrive at the gates of Queen Anne.

37 EXT. GATES OF QUEEN ANNE - NIGHT 37

A wooden palisade surrounds the village of Queen Anne. Torches atop the palisade and in front of the gate light the faces of DANIEL and JACOBS as they ride up. An owl perches the palisade, it's unblinking eyes focused on JACOBS.

TOWNGUARD

Who goes there?

DANIEL

Daniel. And the new priest.

The gates CREAK as they swing open. DANIEL motions to JACOBS and the COLONISTS to follow. They ride into Queen Anne.

38 EXT. QUEEN ANNE THOROUGHFARE - NIGHT 38

The thoroughfare is empty. Candlelight comes from the windows of the small timber frame houses. Light shines through the windows of a tall stone building with a sign bearing a grape and the name CARMICHAEL'S.

JACOBS dismounts, walks his horse over to a post outside CARMICHAEL'S.

39 INT. CARMICHAEL'S - NIGHT 39

JACOBS enters. A fire burns in a long fireplace at the back of the room. MEN, drinking, talking, look up as he walks in, staring.

JACOBS  
I am Father Thomas Jacobs. I've just arrived with Daniel, our guide, and new colonists.

The MAYOR, lanky, 50's, walks over.

MAYOR  
Nicholas Cunningham, mayor of this township.

The MAYOR shakes JACOBS hand.

MAYOR (CONT'D)  
What do you mean clamoring in here after dark?

JACOBS  
We traveled hard to arrive here. We thought it best for the women and children, if we came to the town.

MAYOR  
Come on.

The MAYOR grabs a lantern, walks out into the thoroughfare. JACOBS follows.

40 EXT. QUEEN ANNE THOROUGHFARE - NIGHT 40

The MAYOR walks out to DANIEL, nods to him.

MAYOR  
Daniel.

(CONTINUED)

DANIEL nods back. The MAYOR surveys the COLONISTS, turns back to JACOBS.

MAYOR (CONT'D)

They can stay in the church meeting house tonight. We'll make arrangements for land grants and accommodations tomorrow.

JACOBS

Where exactly is the church, sir?

MAYOR

This way.

The MAYOR walks off down the thoroughfare. JACOBS walks to his horse.

DANIEL dismounts, leading his horse towards Carmichael's. The MAYOR turns back. JACOBS unties his horse, walks over to the MAYOR.

41

EXT. MEETING HOUSE - NIGHT

41

The MAYOR leads JACOBS and the COLONISTS down the thoroughfare and up a hill.

JACOBS

Where is Father Miller?

MAYOR

Miller's been sick.

On top of the hill is a tall cross and a large wooden MEETING HOUSE. The lights are dark.

MAYOR (CONT'D)

Here.

The MAYOR hands JACOBS a key, coughs.

MAYOR (CONT'D)

Look. Miller got sick, died a fortnight ago while we were waiting for you to show up. Now, if you've no more, I shall return to my tankard.

The MAYOR walks back towards Carmichael's. JACOBS walks to the MEETING HOUSE, unlocks the door.

CUT TO:

42 INT. JACOBS' ROOM - NIGHT

42

JACOBS walks into the small, wooden room. He sets down his bundle on the low, hard bed. He lights a nearby candle.

FLASH.

Agnetta lays nude on his bed, snakes encircling her body. Her eyes, pure black. She reaches down between her legs, petting a snake as it slithers up to her belly.

AGNETTA

Thomas...come to me...

FLASH.

Confused, JACOBS looks around. He holds the candle in his hand, the small room illuminated, nothing there. A small shelf holds a row of leather bound volumes, the lettering cracked and fading. The walls are unadorned, the floor dusty. JACOBS sits down on a simple wooden stool in front of a small table, pulls out a small writing box and opens it.

JACOBS (V.O.)

Your Grace. I hope this letter finds you in good health. By the grace of our Lord and Savior, Jesus Christ, Daniel, the Colonists and I arrived in Queen Anne safely this very night. I regret that I am the one giving you this news, but Father Miller is dead, of sickness. Therefore, I am assuming full responsibility for the souls of Queen Anne until such time as a replacement arrives. I hope that it was the lateness of our arrival that was the cause of our odd reception tonight. I put my trust in the Lord and shall do what I can for these people. The Lord bless and keep you until we meet again. Yours. Father Thomas Jacobs.

JACOBS lays down the pen, sprinkles sand on the paper to dry the ink, rolls up the letter. He heats some wax, presses it onto the letter.

43 EXT. JACOB'S ROOM - NIGHT

43

Through the window, JACOBS presses his ring into the wax. He blows out the candle.

(CONTINUED)

43 CONTINUED:

43

An owl flies to the forest edge, perches on a tree near the MEETING HOUSE, the waxing moon silhouetting it against the sky.

44 EXT. MEETING HOUSE - MORNING

44

JACOBS surveys the unfinished outbuildings surrounding the MEETING HOUSE.

45 EXT. QUEEN ANNE THOROUGHFARE - MORNING

45

JACOBS walks down among the Queen Anne VILLAGERS, nodding to some. They watch him oddly, returning his greetings perfunctorily. JACOBS walks into a blacksmith's yard.

46 INT. BLACKSMITH'S YARD - MORNING

46

The yard is filled with tools, a wooden roof covering an open forge area. JAMES, 30's, thickly muscled, works the bellows at the forge.

JACOBS

Good Morning.

JAMES

Morning, father.

JAMES continues to work the bellows.

JACOBS

I noticed that some of the buildings around the meeting house haven't been finished.

JAMES

Aye. Miller never paid 'em much mind. Been that way for years.

(Pause.)

You took up his rooms?

JACOBS

Yes.

JAMES stares into the fire, stops pumping. JACOBS eyes him.

JACOBS (CONT'D)

What did Father Miller die of?

JAMES eyes JACOBS, turns back to the bellows, taking his time.

(CONTINUED)

JACOBS (CONT'D)

Dammit man, stop working those bellows a moment and talk to me. Don't you have an apprentice to do that?

JAMES stops pumping a moment.

JAMES

I did. Wife's brother's son. Lad up and left in the middle of night a month ago, we've not seen hide nor hair of him since.

JAMES watches the white hot flames, satisfied. He turns, grabs a piece of raw metal, tosses it in the forge.

JAMES (CONT'D)

What is it you need?

JACOBS

Nails, tools. I don't suppose good tools are left to lie too long here.

Silence. JAMES turns the metal in the forge.

JACOBS (CONT'D)

What were Father Miller's symptoms?

JAMES

I don't travel with the ill.

JACOBS

Perhaps you may have heard something? Gossip does travel, especially in a town this size, I'd imagine.

JACOBS smiles. JAMES is silent, turns to JACOBS.

JAMES

I'll bring the nails and tools around later.

JACOBS eyes JAMES for a moment.

JACOBS

Yes, thank you.

JAMES turns back to the forge.

47 EXT. QUEEN ANNE THOROUGHFARE - LATE MORNING 47

JACOBS walks back out into the thoroughfare. He sees the MAYOR, walks over to him.

JACOBS  
Good morning Master Cunningham.

MAYOR  
Father.

JACOBS  
Will you join me for some  
breakfast? I was just heading-

MAYOR  
I cannot. I'm to meet with the  
Colonists. Good day.

The MAYOR walks off down the thoroughfare. JACOBS crosses the thoroughfare to Carmichael's.

48 INT. CARMICHAEL'S - LATE MORNING 48

JACOBS enters. He crosses into the public house and sits down at a table. ANGUS CARMICHAEL, 50's, balding, walks up to him.

CARMICHAEL  
Good morning to you, Father.

JACOBS  
Good Morning, um...

CARMICHAEL  
Carmichael, my name's on the sign.  
What can I do for you Father?

JACOBS  
Breakfast.

CARMICHAEL  
Bread, eggs and ham steak?

JACOBS  
And a glass of port wine.

JACOBS reaches inside his cassock to pull out coins. Carmichael stops him.

CARMICHAEL  
Your money's no good here, Father.

(CONTINUED)

JACOBS  
Nonsense, I-

CARMICHAEL  
Father Miller passed over a  
fortnight ago, and was sick before.  
This town's been sore in need of a  
man of God. It's good that you've  
come.

JACOBS  
Thank you.

CARMICHAEL nods, heads into the kitchen. JACOBS turns, looks  
out the window into the thoroughfare. VILLAGERS go about  
their daily tasks, heads down against the morning wind.

CUT TO:

INT. DANIEL'S SHACK - DAY

DANIEL sits at a cluttered table, fletching arrows. There is  
a KNOCK. He sets down the arrow, goes to the door, opens it.  
Outside stands the MAYOR.

DANIEL  
Come in.

The MAYOR walks inside.

DANIEL (CONT'D)  
What is it?

MAYOR  
The new priest, Jacobs.

DANIEL  
What about him?

MAYOR  
Tell me about him.

DANIEL  
He is a weak, strange man who likes  
the sound of his own voice.

MAYOR  
I know his kind.

DANIEL  
What happened to Miller?

(CONTINUED)

MAYOR

He lost control, had to be put down. Miller thought he was protected.

DANIEL

He was.

MAYOR

Not in the end, poor bastard. He must've lied about it. I've taken in Sara.

DANIEL looks up.

DANIEL

Does she know?

MAYOR

Not all of it. She knows it was an accident. The rest has been concealed.

DANIEL

Good.

MAYOR

I will protect Sara. You stay close to Jacobs. He is critical to us, Daniel.

The MAYOR steps to the door.

MAYOR (CONT'D)

The Council meets tonight. I'll see you there.

The MAYOR exits. DANIEL closes the door, walks to the window, looks out, watching.

CUT TO:

JOHN, 14, and TOBY, 13, laughing, chase ELIZABETH through a field. TOBY falls behind. ELIZABETH rounds a hill and comes to a tree. She slips behind the trunk and looks back through the field. She sees no one. JOHN grabs her from behind.

JOHN

Got you!

(CONTINUED)

50 CONTINUED:

50

They look at each other, each silent, but breathing heavy. JOHN leans in to kiss ELIZABETH. A raven SCREECHES, flies off from the tree. ELIZABETH jumps.

JOHN (CONT'D)  
Afraid of a bird?

ELIZABETH  
No.

JOHN  
Good. Because you're it.

JOHN runs off. ELIZABETH runs after him.

51 EXT. FOREST - LATE AFTERNOON 51

A HUNTING PARTY of Maliset Natives walks out of the forest and up the road towards Queen Anne carrying sacks of furs.

52 EXT. QUEEN ANNE GATES - DUSK 52

The HUNTING PARTY stops at the gates. The leader, a tall NATIVE with his face and chest painted red and black walks to the gates.

TOWNGUARD  
Who goes there?

NATIVE  
We come to trade!

TOWNGUARD  
Stay there!

TOWNGUARD turns to TOWNGUARD #2.

TOWNGUARD (CONT'D)  
Watch them. See that they don't move.

TOWNGUARD runs to a ladder and climbs down off of the wall.

53 EXT. QUEEN ANNE THOROUGHFARE - DUSK 53

TOWNGUARD runs up to the MAYOR'S house. He knocks on the door.

54 EXT. MAYOR'S HOUSE - DUSK 54

SARA, 17, well dressed, opens the door.

(CONTINUED)

TOWNGUARD

Sara, tell Master Cunningham that  
Natives are at the gates. Where is  
Daniel?

SARA

I saw him go over to Carmichael's  
not too long ago.

TOWNGUARD

Thank you.

SARA nods and curtsies. TOWNGUARD runs over to Carmichael's.

55 EXT. FIELD - DUSK

55

ELIZABETH chases JOHN and TOBY. JOHN turns, winks at  
ELIZABETH. ELIZABETH stops, panting. JOHN and TOBY stop,  
turn around.

JOHN

I knew you couldn't catch us Bess!

TOBY laughs. ELIZABETH coughs. She doubles over.

JOHN (CONT'D)

Bess? Bess, are you all right?

ELIZABETH

I...I can't...

ELIZABETH drops to ground. JOHN and TOBY run over to  
ELIZABETH. ELIZABETH'S body convulses violently.

56 EXT. QUEEN ANNE GATES - DUSK

56

The MAYOR waits outside the gates with the Natives. DANIEL  
walks out.

MAYOR

Hello Daniel.

DANIEL nods, turns to NATIVE.

DANIEL

(in Maliset)

Welcome.

NATIVE

(in Maliset)

Thank you Daniel. (to CUNNINGHAM)  
I thank you for seeing me.

(CONTINUED)

DANIEL  
(to the Mayor)  
This man thanks you for meeting  
with him.

MAYOR  
What does he want?

DANIEL  
(in Maliset)  
Why you have come?

NATIVE  
(in Maliset)  
To trade furs we've taken.

DANIEL  
(to Mayor)  
They have come to trade these furs,  
sir.

MAYOR  
Let me see them.

The Maliset gather the sacks and hand them to the MAYOR. The MAYOR opens the sacks and peers at the furs. One of the NATIVES shifts his furs to cover a bandaged musket wound. The furs are of high quality.

MAYOR (CONT'D)  
Very fine. Very fine indeed.  
(to NATIVE)  
Tell them that they must be  
careful.  
(For ALL to hear)  
The wolves around Queen Anne seem  
to be getting desperate.

DANIEL nods, turns to the NATIVE, begins speaking in Maliset.

MAYOR (CONT'D)  
I offer two powder kegs, a thousand  
musket balls, and five copper  
cookpots.

DANIEL  
(in Maliset)  
Two kegs of powder, one thousand  
musket balls, and five copper  
cookpots.

The NATIVE looks angry.

(CONTINUED)

56 CONTINUED: (2)

56

NATIVE  
 (in Maliset)  
 These are worth far more than that  
 Daniel. You know that.

57 EXT. QUEEN ANNE ROAD - DUSK 57

JOHN and TOBY carry ELIZABETH between them. Her head lolls  
 to the side. Her limbs twitch and convulse.

58 EXT. QUEEN ANNE GATES - DUSK 58

JOHN, TOBY and ELIZABETH near the gates.

JOHN  
 Master Cunningham! Help! It's  
 Elizabeth! She's having some kind  
 of fit!

MAYOR  
 (to TOWNGUARD)  
 Fetch her parents!

The HUNTING PARTY warily eye ELIZABETH. The MAYOR helps lay  
 ELIZABETH down in the grass near the gate. She twists and  
 writhes on the ground, her eyes rolled back in her head.

59 EXT. QUEEN ANNE THOROUGHFARE - DUSK 59

TOWNGUARD runs down the thoroughfare, up to the MEETING  
 HOUSE.

60 EXT. MEETING HOUSE - DUSK 60

COLONISTS, including the BARCLAYS, help JACOBS work on the  
 outbuildings around the MEETING HOUSE. TOWNGUARD runs up.

TOWNGUARD  
 Father!

JACOBS runs over.

TOWNGUARD (CONT'D)  
 The young girl, Elizabeth...She's  
 outside the gates...where are her  
 parents?

JACOBS  
 I shall bring them.

JACOBS looks at GOODY BARCLAY. They all run toward the town  
 gate.

61 EXT. QUEEN ANNE THOROUGHFARE - DUSK 61

As they near the gate there is a SCREAM.

62 EXT. QUEEN ANNE GATES - DUSK 62

JACOBS and MASTER BARCLAY burst through the gate. DANIEL and JOHN hold ELIZABETH'S arms and legs. Her back is arched and she seems pushed up from the ground. JACOBS rushes to her side. The NATIVES back up, gripping their weapons tightly.

MAYOR

What is wrong with her?

JACOBS

The girl suffers from seizures.

JACOBS checks ELIZABETH. Abruptly ELIZABETH sags back down to the ground, her body relaxing. She is unconscious.

MAYOR

Is she alive?

JACOBS

Yes, barely.

MASTER BARCLAY walks over to ELIZABETH, picks her up, carries her through the gate, followed by GOODY BARCLAY.

CUT TO:

63 INT. MEETING HOUSE OUTBUILDING - NIGHT 63

ELIZABETH lies on a small makeshift cot, covered with a coarse wool blanket. JACOBS examines her resting form. MASTER BARCLAY stands nearby. The MAYOR walks into the room.

MAYOR

Master Barclay, mistress.

MASTER BARCLAY nods.

MAYOR (CONT'D)

(to JACOBS)

How is she?

JACOBS

Asleep. It is in God's hands now.

MASTER BARCLAY

What are we going to do, father? I mean...if...if she...

(CONTINUED)

Tears slide down MASTER BARCLAY'S cheek. He holds GOODY BARCLAY tightly to him. GOODY BARCLAY wears the small Madonna and child brooch.

JACOBS

You must get some rest or you'll do her no good. All will be well come morning. Trust in God.

MASTER BARCLAY

But, what if she really is...

JACOBS

What, possessed? Enchanted?

GOODY BARCLAY

Yes! Oh God...

GOOD BARCLAY breaks down into sobs. JACOBS pulls MASTER BARCLAY aside.

JACOBS

I have seen those believed possessed and enchanted, and I tell you truly, Elizabeth is neither. She has a condition much the same as many others - natural and explainable.

MASTER BARCLAY

I don't understand Father. She's never done anything like this before. She is a child.

JACOBS eyes ELIZABETH'S sleeping form.

JACOBS

Put your trust in me, if not in God. She will be safe here. We are close by, and she must rest now. Come along.

He leads the BARCLAYS to the door.

FADE TO BLACK.

FADE UP.

64 EXT. MEETING HOUSE - DAWN

64

Gray dawn light paints the sleeping town of Queen Anne. GOODY BARCLAY carries a covered tray through dew-wet grass to the small outbuilding. She opens the door, drops the tray, SCREAMS. The cot is empty. ELIZABETH is gone.

CUT TO:

65 EXT. MEETING HOUSE - MORNING

65

VILLAGERS gather around the small building. MASTER BARCLAY paces. GOODY BARCLAY stands silent, numb. A group of YOUNG MEN examine the ground around the outbuilding. JACOBS stands with the MAYOR. Nearby, SARA stands with DANIEL. DANIEL puts his arm around her, comforting her. She moves closer.

MASTER BARCLAY

We are wasting valuable time, we-

JACOBS

We cannot rush ahead without any idea where we're going.

MASTER BARCLAY grabs JACOBS by the collar, shakes him.

MASTER BARCLAY

Damn you. We trusted you, you bastard. Where's my daughter?

Other MEN run over, pull MASTER BARCLAY off JACOBS. YOUNG MAN #1 stands up, walks over.

YOUNG MAN #1

There are tracks. They lead off towards the forest, that way.

YOUNG MAN #1 points to a line of trees not far off.

MASTER BARCLAY

Thank God.

MASTER BARCLAY grabs his musket and a bag and walks towards the forest. JACOBS, DANIEL and the YOUNG MEN follow. SARA runs over to DANIEL, looks up at him awkwardly.

SARA

Daniel, I...be careful!

SARA blushes, turns away, runs back to the MAYOR. The MAYOR watches everything silently.

66 EXT. FOREST - DAY 66

DANIEL leads the search party through the forest. They call out to ELIZABETH.

67 EXT. FOREST - DUSK 67

A wolf HOWLS in the distance. The YOUNG MEN grip their muskets tightly.

JACOBS  
Wolves.

DANIEL  
There's a pack in the area.

MASTER BARCLAY  
Come on. We've no time to waste.

MASTER BARCLAY starts walking faster. DANIEL runs, catches up to him, stops him.

DANIEL  
Wait. Listen.

More wolves HOWL, closer this time. Another HOWLS more closely. JACOBS walks up.

DANIEL (CONT'D)  
We should abandon the search for the night.

MASTER BARCLAY grabs DANIEL'S shirt.

MASTER BARCLAY  
My daughter is out here you half breed bastard. Alone.

MASTER BARCLAY shoves DANIEL away, moves off through the forest. The rest of the SEARCH PARTY follows.

68 EXT. FOREST - LAST LIGHT OF THE DAY 68

JACOBS struggles to keep up with MASTER BARCLAY and DANIEL as they push further and further into the dense undergrowth of primordial forest. A wolf HOWLS, very close. A YOUNG MAN trips, falls to the ground. Another HOWL. His comrades help him up.

(CONTINUED)

JACOBS

(to MASTER BARCLAY)

This is madness. We must return to the village.

There is a SHUFFLING in the forest around them. The YOUNG MEN glance around.

DANIEL

It's too late.

At that moment the wolves are on them. The wolves are much larger than normal, man size, and have eyes that look strangely human. They attack with a preternatural ferocity. One man drops to his knees, FIRES his musket. Another pulls out a long blade and hacks at an attacking wolf.

A wolf jumps JACOBS and forces him to the ground, snapping at his face. JACOBS holds off the snapping jaws long enough to grab a nearby branch. He smashes the wolf in the face with the branch. The wolf staggers back and shakes itself. It readies another, final jump at Jacobs when two arrows blossom in it's side. With a YELP it lopes off into the forest.

Muskets FIRE into the surrounding blackness. MEN hack and slash at shadowy figures. Abruptly the wolves seem to melt away in the night, leaving the men searching blindly in the blackness.

YOUNG MAN #2

What-? Where did they go?

JACOBS struggles to his feet, brushes himself off. A torch SPARKS to life in DANIEL'S hand. JACOBS stares at something off camera.

DANIEL

We must move-

JACOBS

Do not come any closer.

MASTER BARCLAY

What?

MASTER BARCLAY runs to JACOBS.

JACOBS

No, don't-

MASTER BARCLAY

God! No! Elizabeth!

(CONTINUED)

ELIZABETH hangs naked upside down from the low branches of a tree, dress ripped open, exposed and bleeding. She is disemboweled, her intestines spread out on the ground before her in a strange hexagonal shape.

Her wrists are chewed and her hands dangle uselessly from half gnawed tendons. Dried blood covers her hands. Her throat is ripped out, blood cakes her face and hair.

MASTER BARCLAY starts towards her, kneels near her head, tears streaming down his face. On the trees, strange symbols have been burned into the wood. JACOBS kneels down next to MASTER BARCLAY, shifting angry crows feasting on the gore.

JACOBS  
(to DANIEL)  
Cut her down.

Nobody moves. They stare at ELIZABETH, transfixed.

JACOBS (CONT'D)  
For God's sake! Cut her down!

One of the YOUNG MEN steps forward, pulls out a knife, cuts the rope holding ELIZABETH in the tree. ELIZABETH'S body falls to the ground.

CUT TO:

69 EXT. MEETING HOUSE CEMETERY - DAY

69

JACOBS stands over a grave. VILLAGERS stand around the grave. JACOBS makes the sign of a cross over ELIZABETH'S wrapped body, lowers her into the ground. MASTER BARCLAY watches silently. GOODY BARCLAY, wearing her brooch, silently shakes with sobs.

70 EXT. MEETING HOUSE - AFTERNOON

70

THE BARCLAYS stand near a small cart loaded with their belongings. The cart is attached to a heavy boned horse. JACOBS walks to the cart.

MASTER BARCLAY  
My wife has relatives further down,  
near Boston.

He throws a sack onto the cart.

JACOBS  
Please, rest for a few days.

(CONTINUED)

MASTER BARCLAY

I...we cannot stay here.

JACOBS places a hand on MASTER BARCLAY'S shoulder.

JACOBS

I understand.

GOODY BARCLAY

How can you, father? Did you lose a daughter?

JACOBS

I did the best-

GOODY BARCLAY

No. You told us to let her rest Father. We wanted to stay near her. And now she's dead. And not just dead, but....

JACOBS

I tried to help her.

GOODY BARCLAY

Ian?

MASTER BARCLAY helps GOODY BARCLAY climb up onto the cart, climbs up after her. JACOBS steps back.

JACOBS

Go with God.

MASTER BARCLAY stares down at JACOBS, snaps the reins. The horse jumps forward. JACOBS watches them go.

JACOBS stands at the small pulpit in full regalia, preaching to a crowd of TOWNSFOLK.

JACOBS

Again, the devil taketh him up into an exceeding high mountain, and sheweth him all the kingdoms of the world, and the glory of them;

SARA and MAYOR CUNNINGHAM enter quietly, standing near the back of the room. JACOB eyes SARA for a moment, then looks down.

71 CONTINUED:

71

## JACOBS (CONT'D)

Here the Devil is at his most insidious. He knows that Christ is a poor man among poor men. He offers him that which he could never have, all that is befitting the king that Christ truly is, if, the scripture continues: All these things will I give thee, if thou wilt fall down and worship me.

JACOBS watches SARA as he quotes. She stares at him. Everything around them seems to pale. SARA'S beauty is stark amongst the pale. SARA reaches towards JACOBS, her fingers stretching towards him. JACOBS is drawn to her. FLASH.

72 EXT. FOREST - NIGHT

72

SARA stands in the forest, nude, holding a ripe apple, the silhouette of a serpent wound round her curves, calling to JACOBS. Behind her, a luscious, ripe tree glows with an unearthly light. JACOBS, also nude, walks to SARA. Above, a stormy sky breaks open, raining blood down on them as they embrace.

FLASH.

73 INT. MEETINGHOUSE - MORNING

73

JACOBS stands at the pulpit. As one, the entire CONGREGATION bites in ripe red apples, juice running down their chins.

FLASH.

74 INT. MEETINGHOUSE - MORNING

74

JACOBS starts back. He is back to reality. The TOWNSFOLK watch him expectantly. SARA watches with the MAYOR at the back of the room.

## JACOBS

Then saith Jesus unto him, Get thee hence, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve. Then the devil leaveth him, and, behold, angels came and ministered unto him. And so, through steadfastness in the Lord, Jesus overcomes his temptation. As we all can. Amen.

(CONTINUED)

74 CONTINUED:

74

The TOWNSPEOPLE murmur an "Amen" and begin to file out.  
JACOBS exits quickly to his rooms.

75 EXT. QUEEN ANNE THOROUGHFARE - LATER

75

JACOBS walks down the thoroughfare to the MAYOR'S house. He  
walks up to the door.

76 EXT. MAYOR'S HOUSE - LATE MORNING

76

JACOBS knocks on the door. SARA answers the door.

SARA

Good morning, father. Please, come  
in.

JACOBS walks inside.

77 INT. MAYOR'S HOUSE - LATE MORNING

77

The Mayor's house is well built and well furnished. The wood  
is darkly varnished, the furniture plush and well made.

SARA

Can I get you a cup of tea, Father?

JACOBS

No. I've come to see Master  
Cunningham.

SARA

May I take your cloak?

JACOBS hands her his cloak.

SARA (CONT'D)

This way.

SARA leads JACOBS through the house.

SARA (CONT'D)

Wait here for a moment, father.

SARA opens the door, goes in. JACOBS watches her from the  
hall. SARA walks over to the MAYOR, leans down, whispers to  
him. JACOBS eyes her almost lustily. The MAYOR nods, waves  
SARA out. SARA walks back to JACOBS.

SARA (CONT'D)

He'll see you now, Father.

(CONTINUED)

JACOBS

Thank you.

JACOBS walks in.

JACOBS walks to the Mayor's desk, waits. The MAYOR stands up.

MAYOR

Father.

JACOBS

Master Cunningham.

MAYOR

How can I help you this morning?

JACOBS

May I sit?

The MAYOR points to a chair seated nearby.

JACOBS (CONT'D)

I feel...I need to speak with you.

MAYOR

About?

JACOBS

I don't know how to say this...I am new here...I am not familiar with you, with the people of this village.

MAYOR

Something about the girl?

JACOBS

No, something else. I feel a certain...distance with the folk of this village.

MAYOR

Frankly, father, many people are unhappy. Father Miller was well liked, and he had been here from almost the beginning.

JACOBS

The beginning?

(CONTINUED)

MAYOR

Of the settlement. He and his ward arrived here almost fifteen years ago.

JACOBS

His ward?

MAYOR

Yes, you met her. The young woman, Sara.

JACOBS

She isn't your daughter.

MAYOR

No. She was a babe when Father Miller arrived. The girl has no family, so I took her in when he passed away.

JACOBS

Would it not be more appropriate for her to remain a ward of the Church? Now that I am here, she can return to her rooms at the-

MAYOR

That won't be necessary. Father Miller asked me to take her. His dying wishes.

JACOBS

You must've been close.

JACOBS leans forward.

JACOBS (CONT'D)

May I ask you a personal question?

MAYOR

Of course.

JACOBS

I feel rather awkward asking this, seeing as you were friends, but what did Father Miller die of, exactly? I've asked others, but nobody's given me a clear answer.

(CONTINUED)

MAYOR

It is painful to speak of it. As I said, Miller was very well liked and his end...was unhappy. You see, Miller-

There is a KNOCK at the door. SARA comes in, walks to the MAYOR, whispers to him. JACOBS watches her.

MAYOR (CONT'D)

Show him in.

SARA leaves.

MAYOR (CONT'D)

An old acquaintance has arrived.

JACOBS

I shall go.

MAYOR

Stay. Sooner or later you have to learn how things work here.

The MAYOR stands up. JEAN-FRANCOIS, 40's, thick, bearded, wearing leathers walks in.

MAYOR (CONT'D)

Jean-Francois. How are you?

JEAN-FRANCOIS

(french accent)

I'll be better when I get some of your cognac in my belly. I had quite the sight this morning. And not far from your walls either. You'll want to-

JEAN-FRANCOIS stops. He looks at JACOBS.

MAYOR

What is it?

JEAN-FRANCOIS

Who in hell is this?

JEAN-FRANCOIS nods at JACOBS.

MAYOR

This is Father Jacobs.

JEAN-FRANCOIS stares blankly at the MAYOR. JACOBS stands up.

(CONTINUED)

JACOBS  
Good Morning, sir.

JACOBS extends a hand. JEAN-FRANCOIS studies him.

JEAN-FRANCOIS  
(to the Mayor)  
Why is he here?

JACOBS  
I assure you, I will hold anything  
you say in the strictest  
confidence.

JEAN-FRANCOIS  
I want nothing from you, Priest.

The MAYOR looks from JACOBS to JEAN-FRANCOIS.

MAYOR  
Father Jacobs has arrived to take  
Miller's place. I thought it best  
for him to see how things work.

JEAN-FRANCOIS looks at JACOBS. JACOBS stares back at JEAN-FRANCOIS.

MAYOR (CONT'D)  
Now, what did you see?

JEAN-FRANCOIS  
Two corpses, a man and a woman.  
And a looted cart.

JACOBS  
What?

The MAYOR stares at JEAN-FRANCOIS.

MAYOR  
Where?

JEAN-FRANCOIS  
Ten miles south, within sight of  
the road.

JACOBS  
We must recover the bodies.

MAYOR  
I must see to business with Jean-  
Francois. He never stays for long.

(CONTINUED)

JACOBS

I will not just leave them.

MAYOR

Nor should you.

JEAN-FRANCOIS

My partner Vincent can lead you to them.

JACOBS

Then I shall bid you adieu.

JACOBS nods to JEAN-FRANCOIS, then the MAYOR.

EXT. FOREST SOUTH OF QUEEN ANNE - LATE AFTERNOON

JACOBS, DANIEL, and VINCENT, 60's, grizzled and bearded, ride out in the forest.

VINCENT

(French Accent)

It is just on the other side of this dell.

JACOBS spurs his horse forward.

JACOBS

God...

JACOBS dismounts. The clearing is in total disarray. A cart is overturned and ransacked. Belongings are spread out all around the cart. JACOBS sees the bodies of THE BARCLAYS lying a few feet away. They are stripped and have been ripped open from chest to waist. Blood is everywhere. VINCENT walks up.

VINCENT

You knew them?

JACOBS

Yes. They left just yesterday. Their daughter was murdered.

VINCENT is silent.

JACOBS (CONT'D)

What could've done this?

On the trees more strange symbols are carved. DANIEL walks up.

(CONTINUED)

JACOBS (CONT'D)

Daniel, help me get the bodies onto a horse.

DANIEL

They carried evil with them Jacobs.

JACOBS

There was no evil, except what was done to these poor people. They did not deserve it. Gather them up.

JACOBS walks back to his horse, mounts, rides off.

CUT TO:

80 INT. MEETING HOUSE OUTBUILDING - DUSK

80

JACOBS washes the BARCLAYS' bodies.

FLASH.

GOODY BARCLAY'S milky white eyes fly open, and she grabs JACOBS. JACOBS screams, falls back, fighting against GOODY BARCLAY.

FLASH.

GOODY BARCLAY'S body lies where it was, lifeless, eyes closed. JACOBS sits, breathing heavily, watching the bodies.

81 INT. JACOBS' ROOM - NIGHT

81

JACOBS sits at his desk, reading from the codex, taking notes. He goes to his chest of drawers, pulls out a small silver flask. He walks back to the table, closes the books. He unscrews the flask, takes a long swig. He pushes his chair back, stares into the fire, takes another pull from the flask.

FLASH.

82 EXT. FOREST - NIGHT

82

A cave. Everything is distorted, flames licking up the walls of the cave. Insects scrape and crawl over one another. A high pitched SQUEAL sounds, sending the insects into a frenzy of motion, building in intensity until it seems it cannot build anymore, then the walls of the cave explode, wave after wave of blood rushing out of the walls. FLASH.

83 EXT. JACOBS' ROOM - LATE NIGHT 83

JACOBS stands up unsteadily, walks to the desk, grabs his book, blows out the candle, stumbles into bed. A wolf, skulking by the windows, watches the light go out. Its eyes glimmer in the moonlight.

FLASH.

84 INT. CAVE - NIGHT 84

A cave. Tongues of flame lick the walls of the cave, insects scraping and crawling over one another, covering strange, weathered markings and ancient, evil drawings.

A high pitched SQUEAL sounds, sending the insects into a frenzy of motion, building to a painful intensity. The walls of the cave explode, wave after wave of hot blood rushing out to fill the cave. The SQUEAL blasts to eardrum exploding volume.

FLASH.

85 EXT. MEETING HOUSE CEMETERY - MORNING 85

VILLAGERS surround two graves. The bodies of the BARCLAYS are lowered into the ground. JACOBS sprinkles holy water on the bodies, makes the sign of the cross over them, then nods to the two GRAVE DIGGERS. The GRAVE DIGGERS begin to fill in the graves. JACOBS starts back toward the MEETING HOUSE.

86 EXT. MEETING HOUSE - MORNING 86

JEAN-FRANCOIS waits by the MEETING HOUSE.

JACOBS

I thought you'd be gone by now.

JEAN-FRANCOIS

Ready yourself for travel.

JACOBS

Where am I going?

JEAN-FRANCOIS

We are to treat with the savages.

JACOBS

What does that have to do with me?

(CONTINUED)

JEAN-FRANCOIS

Cunningham says you are to go in his stead. You're to represent him.

JACOBS

Represent him?

JEAN-FRANCOIS

He wants you to see the dirt worshipper's village. Perhaps he wants you to see what you're up against.

JEAN FRANCOIS slaps JACOBS on the back, roars with laughter. JACOBS smiles, nods.

JACOBS

Give me a moment.

JACOBS walks into the MEETING HOUSE.

87 INT. JACOBS' ROOM - LATE MORNING 87

JACOBS pulls off his formal robes, pulls on a thick black woolen cloak. He walks to the door, pauses. He turns to his dresser, takes his thick silver cross, pulls it over his head, leaves.

88 EXT. WILDERNESS - DAY 88

JACOBS, JEAN-FRANCOIS and DANIEL ride through the countryside, come to a river. DANIEL uncovers a wooden canoe, loads the supplies into it, pushes it onto the river.

89 EXT. RIVER - DAY 89

JACOBS, JEAN-FRANCOIS and DANIEL paddle up the river.

90 EXT. BEACH - LATE AFTERNOON 90

JACOBS, JEAN-FRANCOIS and DANIEL run the canoe up on the beach, unload it, cover it with pine boughs, begin inland on foot.

91 EXT. FOREST - DUSK 91

DANIEL leads JEAN-FRANCOIS and JACOBS into a small wooded clearing. He motions them to stop. A bird CALLS. DANIEL answers back with another BIRDCALL. Several NATIVE AMERICANS walk out of the forest.

(CONTINUED)

91 CONTINUED:

91

NATIVE AMERICAN #1  
 (in Maliset)  
 Hail, Daniel.

DANIEL  
 (in Maliset)  
 We come to meet with the Sakoms.

NATIVE AMERICAN #1 eyes JACOBS, motions to the other NATIVES.  
 They blindfold JACOBS, DANIEL and JEAN-FRANCOIS.

92 EXT. NATIVE AMERICAN VILLAGE - DUSK 92

The NATIVE AMERICANS lead DANIEL, JACOBS and JEAN-FRANCOIS  
 into their village. CHILDREN run up, touch their clothes.  
 VILLAGERS watches them, sniff them, touch them. The NATIVE  
 AMERICANS lead them into a large longhouse.

93 INT. LONGHOUSE - DUSK 93

Fires burn in large pits in the longhouse. NATIVE AMERICAN  
 VILLAGERS run inside to watch. Two SHAMAN approach DANIEL,  
 JACOBS and JEAN-FRANCOIS. WOLF SHAMAN is dressed elaborately  
 as a wolf, OWL SHAMAN as an owl. DANIEL, JACOBS and JEAN-  
 FRANCOIS are led to the center of the longhouse. WOLF SHAMAN  
 and OWL SHAMAN circle them, examining. WOLF SHAMAN pauses in  
 front of JACOBS, makes a guttural CRY. OWL SHAMAN pauses in  
 front of Daniel, SCREECHES. WOLF SHAMAN shakes a staff in  
 front of them, rips off their blindfolds.

MADAHANDO and OTARAWARMIN, the twin "Sakoms" (Chiefs) of the  
 Maliset sit on elaborately carved benches decorated with owl  
 feathers and wolf furs. A half nude, very pregnant NATIVE  
 WOMAN with elaborate jewelry sits at the foot of the benches,  
 humming to herself.

JACOBS  
 There are two of them.

DANIEL  
 Keep silent.

MADAHANDO waves over some of his MEN. They take the  
 supplies.

MADAHANDO  
 (in Maliset)  
 My men told me of the black robe,  
 but I do not know the other. Who  
 is he?

(CONTINUED)

DANIEL  
(in Maliset)  
A servant of Cunningham.

OWL SHAMAN laughs wildly.

MADAHANDO  
(in Maliset)  
Why is he here?

DANIEL  
(to Jean-Francois)  
Sakom Madahando wishes to know why  
you've come.

JEAN-FRANCOIS pulls a rolled parchment stamped with  
Cunningham's seal from the inside of his leather tunic.

JEAN-FRANCOIS  
I carry a letter to the mighty  
Sakom Madahondo from Lord Mayor  
Nicholas Cunningham of Queen Anne.  
He regrets he could not be here  
himself, but hopes that you will  
accept it from me.

DANIEL translates.

MADAHANDO  
(in Maliset)  
Bring it to me.

DANIEL  
Take it to him.

JEAN-FRANCOIS carries the sealed letter to MADAHANDO, hands  
it to him. MADAHANDO takes the letter. JACOBS steps  
forward. The NATIVE AMERICANS tense.

JACOBS  
My name is Jacobs. I am a priest,  
like Father Miller. I hope that I  
am able to come to know you as well  
as Father Miller did.

MADAHANDO smiles.

MADAHANDO  
(in Maliset)  
We shall see.

(CONTINUED)

JACOBS looks back at DANIEL and JEAN-FRANCOIS, steps back. MADAHANDO breaks the seal, scans the letter, hands it to OTARAWARMIN.

JACOBS  
(whispering)  
They can read?

DANIEL  
Miller taught them.

JACOBS  
Then why not speak to us directly?

MADAHANDO smiles at JEAN-FRANCOIS. OTARAWARMIN leans over to whisper to MADAHANDO.

MADAHANDO  
(in Maliset)  
Tell our friend Cunningham that we  
thank him. He is most generous.

DANIEL  
(in Maliset)  
I will.

MADAHANDO  
(in Maliset)  
You will stay here tonight.

MADAHANDO claps his hands. OWL SHAMAN and WOLF SHAMAN nod. They walk to the fire, throw in handfuls of herbs. The fire begins to smoke heavily. The smoke fills the room.

JACOBS  
(to Daniel)  
What's happening?

DANIEL  
We will stay the night.

JACOBS  
But-

DANIEL  
The Sakoms have requested it.

A young NATIVE AMERICAN BOY, 16, brings a gourd over to DANIEL. He pulls out the stopper, drinks from the gourd, hands it JACOBS.

(CONTINUED)

JACOBS  
What is this?

DANIEL  
Drink.

DANIEL walks over to a group of NATIVE AMERICANS, begins to speak with them.

JACOBS looks around. NATIVE AMERICANS watch him. He drinks from the gourd, hands it to JEAN-FRANCOIS.

94 EXT. NATIVE AMERICAN VILLAGE FIRE - NIGHT 94

OWL and WOLF SHAMAN lead a dance around a large bonfire in the center of the village. DANIEL and JEAN-FRANCOIS join the dance unsteadily, laughing.

Gourds are passed around. Herbs are thrown on the flames of the fire. JACOBS watches women dance. DRUMS. DANCING. A small GIRL smiles at JACOBS. The child plays with GOODY BARCLAY'S brooch.

JACOBS  
What the-

JACOBS tries to stand up, stumbles into OWL and WOLF SHAMAN. JEAN-FRANCOIS follows a WOMAN away from the fire. JACOBS follows. Other WOMEN pull him towards the dance.

JACOBS (CONT'D)  
Daniel...

A MAN walks up to JACOBS, blows smoke in his face. JACOBS stumbles around the fire, dodging DANCERS, coughing.

JACOBS stumbles into a dwelling.

95 INT. LONGHOUSE - NIGHT 95

Sick and dying NATIVES lay on the floor in various stages of healing. Some have bullet wounds, while one is covered from head to toe in burns. An ancient NATIVE steps up to JACOBS, pushes him out the door.

96 EXT. VILLAGE - NIGHT 96

JACOBS stumbles backward. All around him, men and women copulate and dance, drink and smoke.

OWL SHAMAN dances up to JACOBS, SCREECHING. JACOBS pushes him out of the way. OWL SHAMAN laughs.

(CONTINUED)

96 CONTINUED: 96

The dance has become more intense now, spinning out of control. Leering NATIVES laugh and point at JACOBS. JACOBS stumbles away from the fire, into the forest.

97 EXT. FOREST - NIGHT 97

JACOBS grabs a tree, steadies himself, resting. He sees light escaping through the tightly packed undergrowth of a nearby grove. JACOBS sneaks over to the grove, pushes undergrowth out of the way, peers in.

98 INT. SHROUDED GROVE - NIGHT 98

Firelight glistens on the sweat soaked skin of a NATIVE WOMAN in labor. It is the same NATIVE WOMAN who had been sitting at the feet of the Sakoms in the longhouse. She is surrounded by chanting MIDWIVES led by WOLF SHAMAN. She tenses and screams, pushing.

99 EXT. FOREST - NIGHT 99

JACOBS squeezes further into the undergrowth, straining for a better view.

100 INT. SHROUDED GROVE - NIGHT 100

The pregnant WOMAN'S screams merge with the MIDWIVES' chanting. SOMETHING moves inside the NATIVE WOMAN'S belly. Her skin pushes outwards, stretching, nearly ripping. The chanting reaches a feverish pitch.

The WOMAN screams as a twisted SHAPE claws its way up and out of the her belly, ripping through flesh. It is a bloody, glistening, half wolf ABOMINATION. The baby turns it's head, sniffing at the air, it's wildly twisted limbs kicking and steaming in the cold night air.

The WOMAN falls back, dead. The ABOMINATION turns towards JACOBS. It opens it eyes and stares right at him. The MIDWIVES hold the child high, WOLF SHAMAN chanting. JACOBS leans forward. In a darkened corner of the room, a moving shape catches JACOBS eye. JACOBS strains to see what it is in the darkness, but it is small, bound with heavy rope, struggling against the bonds-

The undergrowth CRACKS LOUDLY. All heads in the room turn toward the sound.

101 EXT. FOREST - NIGHT 101

JACOBS stumbles backwards, scrambling to get away. He finds a tree surrounded by dense underbrush, slides under, hiding, waiting.

(CONTINUED)

101 CONTINUED:

101

A group of NATIVES pass by, flitting silently from tree to tree, searching. JACOBS holds his breath til they're gone, then climbs out of the bushes, heading as silently as he can back toward the village.

102 EXT. NATIVE AMERICAN VILLAGE - MORNING

102

JACOBS sleeps. DANIEL walks up, shakes him.

JACOBS

Wha-?

DANIEL

Time to leave.

JACOBS sits up, rubs his head.

JACOBS

Where's Jean-Francois?

A NATIVE AMERICAN MAN walks up to DANIEL, hands him a large leather sack.

DANIEL

(in Maliset)

Thank you.

The MAN nods, walks off.

DANIEL (CONT'D)

(to JACOBS)

We must go.

JACOBS

I asked you a question. Where is Jean Francois?

DANIEL

He makes his own way from here.

DANIEL starts across the village. JACOBS watches him a moment, follows.

103 EXT. RIVER - DAY

103

JACOBS silently eyes DANIEL as they paddle down river.

104 EXT. QUEEN ANNE GATES - DUSK

104

JACOBS and DANIEL walk through the gates into Queen Anne.

(CONTINUED)

DANIEL

I must see Master Cunningham.

JACOBS

I shall come with you.

DANIEL

The journey was long, especially  
for one not used to this country.  
Go home.

JACOBS looks at DANIEL.

JACOBS

Daniel...

DANIEL

Yes?

JACOBS

What happened to Jean Francois?

DANIEL shrugs.

DANIEL

He keeps to himself and works for  
himself. He came as favor to  
Cunningham. As I said, from here  
on, he makes his own way.

JACOBS

We left so quickly. I  
just...Everything was so strange...

DANIEL

It was your first time in a new  
world. It is right to be tired.  
Go home, get some rest.

JACOBS

Yes...

DANIEL walks off. JACOBS continues up to the MEETING HOUSE.

JACOBS walks inside. VILLAGERS are packed inside. Many sit  
at tables drinking. Some stand in corners, talking. The  
MAYOR and SARA stand by the bar talking with DANIEL. The  
MAYOR sees JACOBS, motions him over.

(CONTINUED)

MAYOR  
Father, hello.

JACOBS  
Master Cunningham. Daniel.

DANIEL  
Father.

MAYOR  
I am surprised to see you about.  
Daniel says the natives threw quite  
a celebration last night.

SARA  
Yes, it sounds positively pagan.

JACOBS  
That is what I came to speak about.

DANIEL  
Have you slept yet?

JACOBS  
I saw things last night. Strange  
things. A-

The MAYOR flicks a look at DANIEL.

MAYOR  
This may not be the time-

JACOBS  
A young child playing with an ill-  
fated bauble. Mistress Barclay's  
brooch. Other things,  
creatures...I...

MAYOR  
What are you talking about?

JACOBS  
The savages killed the Barclay's.

SARA looks horrified. The VILLAGERS turn around and stare at  
JACOBS.

MAYOR  
Keep your voice down!

(CONTINUED)

JACOBS  
I think the people of this village  
ought to know, don't you?

DANIEL  
Savages?

The MAYOR gives DANIEL a look.

MAYOR  
Are you sure it was the same  
brooch?

JACOBS  
She was wearing it the day that she  
left.

DANIEL  
You drank much last night. As a  
guest of my people. Now you make  
up lies about them. Why?

MAYOR  
Daniel, calm yourself.

JACOBS  
I know what I saw. Savages with  
abominations!

MAYOR  
We are not the only ones that trade  
with the natives. Perhaps it only  
looked like-

JACOBS  
Did you not suggest killing  
Elizabeth after her first fit  
Daniel?

DANIEL  
Your ways are not my ways.

JACOBS  
I may be new here, but I am no  
fool. His people are not the  
friends you believe them to be.

MAYOR  
Father Miller and I have spent  
years building our relations with  
the Sakoms. They need us and we  
them.

(CONTINUED)

105 CONTINUED: (3)

105

JACOBS

You saw what happened to the  
Barclays.

All talk has ceased. The VILLAGERS watch the exchange.

MAYOR

Father, you have no right to upset  
the people of this town with  
unfounded accusations.

JACOBS

I have told you what I have seen.  
What you choose to do with that  
knowledge is up to you.

JACOBS walks out.

106 EXT. CARMICHAEL'S - NIGHT

106

JACOBS sags against the wall, takes a deep breath. He turns  
around, looks back inside. DANIEL stands next to the MAYOR,  
arguing with him. SARA tries to calm DANIEL. JACOBS turns  
around, heads down the thoroughfare.

107 EXT. DANIEL'S SHACK - NIGHT

107

JACOBS tests the front door. Locked. He walks around to the  
back. There is a window. He looks around. Nobody is out.  
He breaks a window pane, raises the window, climbs in.

108 INT. DANIEL'S SHACK - NIGHT

108

JACOBS drops into Daniel's shack. The rooms are clean, but  
lived in. He walks into Daniel's living space. There is a  
small shelf of books. He walks into Daniel's bedroom.

He checks the chest of drawers. Old clothes. He looks under  
the bed. The sack from Indian village is stuffed under the  
bed. JACOBS pulls it out. He opens the sack. Worn leather  
clothing, jewelry.

MAYOR (O.S.)

We shall see.

JACOBS freezes.

DANIEL (O.S.)

He could destroy us.

(CONTINUED)

108 CONTINUED:

108

MAYOR

Everything is under control. For now, rest. We'll talk more on this tomorrow. Until then.

A key TURNS in the lock. JACOBS stuffs the clothes back in the sack, pockets the jewelry, stuffs the sack back under the bed. He makes his way back to the window, climbs out, drops to the ground.

109 INT. JACOBS' ROOM - NIGHT

109

JACOBS dreams. SARA calls to him. He runs through Queen Anne, the streets empty. The MEETING HOUSE is in flames, SARA standing nude in front of it, a serpent wrapped around her. JACOBS turns from her. DANIEL stands in front of him.

JACOBS

What is happening?

DANIEL pulls out an obsidian dagger, thrusts it into JACOBS' chest. JACOBS sucks in air, falls backward.

110 INT. JACOBS' ROOM - NIGHT

110

JACOBS' eyes jerk open. He sweats profusely. He throws the covers back, sits up, breathing heavily. He grabs his silver cross off his night stand, kisses it, slides it around his neck.

111 EXT. FOREST - DAY

111

Large clouds scud across a cobalt blue sky. JOHN hikes through the forest, climbing over rocks, exploring. He wears a small bag and collects stones, feathers, interesting things. He follows small game trails. He hikes up to the river and watches the birds and fish.

112 EXT. FOREST - DAY

112

JACOBS walks through the forest, gathering herbs. He wears a small bag and stops occasionally to pick a flower, a leaf, a root. He ranges far out.

113 EXT. CAVE - DAY

113

JOHN hikes to a rocky outcropping. There is a small entrance to a cave. The trees around the cave are stunted, leafless.

JOHN

Hello!

(CONTINUED)

113 CONTINUED:

113

His voice echoes back to him from the cave, but strangely distorted. He picks up a rock and tosses it into the cave, listening for the drop. He leans forward. The sun falls behind a cloud. Small insects, millipedes, crawl around the entrance to the cave. A dark, hairy arm shoots out of the hole, grabs JOHN, pulls him into the cave. JOHN screams off camera.

114 EXT. CAVE - DUSK

114

JACOBS comes to the rocky outcropping, sees John's bag, picks it up. He looks inside, sees the stones, feathers.

JACOBS

Hello!

No answer. An owl SCREAMS, taking off from a low hanging branch nearby. JACOBS crawls inside the cave.

115 INT. CAVE - DUSK

115

The inside of the cave is dark and oppressive, pulsing with dark energy. JACOBS crawls slowly downward. The passage widens. Jacobs slides down into a small gallery.

JACOBS

Hello?

The sound is swallowed up in the darkness. For some reason it's warmer down in the cave. JACOBS pulls open his collar, sweat breaking out. He looks down. JOHN lays on the ground, blood pooled around his head, tears in his flesh covering his body.

JACOBS (CONT'D)

Good Lord.

JACOBS kneels down, checks for breath. JOHN breathes.

JACOBS (CONT'D)

Wake up. Come on.

His voice echoes around him, doubling, tripling, too loud. He picks up JOHN, carries him up out of the cave.

116 EXT. QUEEN ANNE THOROUGHFARE - NIGHT

116

JACOBS, muddy and exhausted, walks back into town carrying JOHN.

JACOBS

Help! Someone!

(CONTINUED)

116 CONTINUED:

116

PEOPLE rush out of their houses, into the street. ANDREW, 40's, runs up to JACOBS.

ANDREW

This is my son, John. Where was he?

JACOBS

Later. We need to get him to a bed.

ANDREW

John...This way, father.

ANDREW leads JACOBS to a stone house. They carry JOHN inside. ANNA, 40's, sees JOHN.

ANNA

John!

117 INT. JOHN'S BEDROOM - NIGHT

117

JACOBS and ANDREW carry JOHN up to his bed. ANNA rushes in carrying a basin of water and towels. ANDREW and JACOBS lay JOHN down on his bed. JOHN GROANS. JACOBS takes the towels, dips them in the water, cleans JOHN'S face.

JACOBS

Bandages!

ANDREW

Anna. Anna! We need bandages.

MARTHA hurries out of the room. JACOBS throws one towel to the side, red with blood. He manages to clean JOHN'S face and head. He examines JOHN'S head. There is a crack in his skull. Blood leaks out. ANNA comes back in carrying bandages, hands them to JACOBS.

JACOBS

Go. Now! I will attend to this.

ANDREW takes ANNA, exits.

CUT TO:

118 INT. JOHN'S HOUSE - DAWN

118

JACOBS comes out of JOHN'S room, shuts the door, walks downstairs. ANDREW and ANNA stand up.

(CONTINUED)

ANDREW

Is he still...?

JACOBS

Yes. His skull is broken. He will be abed for some time.

ANNA

Where was he?

JACOBS

I found him in a cave north of the village.

ANNA

How-

ANDREW

Thank you father. We could not lose another child. I should never have allowed John to-

JACOBS

Lose another child?

ANDREW

We had another son, James. Went missing two years ago. I sent him out to gather wood in the forest. He never came back.

JACOBS

The Lord tests his most beloved the hardest.

ANNA

We didn't even have a body to bury.

ANDREW eyes ANNA. She walks away.

ANDREW

Is John going to die?

JACOBS

That he lives at all is a testament to his strength. I have done all I can for him. The rest is up to him.

ANDREW

Thank you father.

(CONTINUED)

118 CONTINUED: (2)

118

JACOBS

Get me at once when he wakes.

ANDREW

I will.

JACOBS exits.

119 EXT. QUEEN ANNE THOROUGHFARE - MORNING 119

JACOBS shuffles through the early morning bustle back to the MEETING HOUSE.

FLASH.

120 EXT. FOREST - NIGHT 120

JACOBS makes love to SARA in the forest. The forest glows in the moonlight, the leaves glowing, SARA'S skin, golden, glowing. Torrents of blood fall from an evil, black sky. The blood covers them, flowing over the forest floor, running off in rivers.

FLASH.

121 INT. JACOBS' ROOM - AFTERNOON 121

JACOBS starts awake. It is afternoon. He goes to the basin, washes. The water turns red with blood. Startled, he looks in the mirror. His face is covered in dried blood. He starts back, looks again, sees his face covered in water. Shaky, he pulls on his robes.

122 INT. CAVE - DAY 122

JACOBS crawls forward, stands up. JOHN'S blood stains the rocks. The ceiling of the cave is lost in darkness. He continues on into the cave. He sees a small opening, crawls through.

123 INT. RITUAL CAVE GALLERY - DAY 123

JACOBS crawls into a large gallery, stands up. Water flows from a small opening in the rock face down to a small pool. There is a small opening above him letting light into the gallery. Algae glows on the rocks around the pool. Obscene, bestial sculptures fill the walls, accompanied by the strange symbols carved into the trees earlier.

JACOBS looks up. The top of the gallery has been painted to resemble a star-filled night sky dominated by a huge, glowing moon.

(CONTINUED)

VOICE  
 (like the wind)  
 Jaaaacooooobs...

JACOBS' head spins. He stumbles over to the water, slips, falls. VOICES swirl around him, laughing, screaming.

Carved black stones are arranged around a small stone altar near the pool. JACOBS crawls over to the altar.

There is a crude sculpture of a wolf near the altar. Bones litter the floor around the altar. On the altar is the tiny burned skeleton of an infant. JACOBS hisses, makes the sign of the cross over the infant. He grabs one of the black stones, examines it.

Covered in the same strange markings, the fell stone pulses in JACOBS' hand, sending off malevolent waves of heat. The light dims and blood rushes in his ears. The room begins to spin.

JACOBS shakes himself, throws the stone in his bag. The light comes back up, the room slows, then rights itself. Jacobs kicks over the altar, crawls out.

124 EXT. CAVE - DUSK

124

Insects fall down on him as JACOBS crawls out. He stands up, brushing them off, shivering. He draws a cross in the dirt above the entrance. The insects writhe, a high pitched SQUEAL sounds, insects fall, scurrying away.

125 EXT. QUEEN ANNE THOROUGHFARE - NIGHT

125

JACOBS walks back into town. He looks around. VILLAGERS run past him, some shouting. JACOBS grabs a VILLAGER.

JACOBS  
 What's going on?

The VILLAGER points to ANDREW and ANNA'S house. It blazes against the night sky. JACOBS runs towards the house.

126 EXT. ROBERT'S HOUSE - NIGHT

126

Flames ravage the small wooden house. The lurid orange light illuminates VILLAGERS running past with buckets of water, throwing them on the flames. ANNA stands outside the house, watching it burn. JACOBS runs over to her.

JACOBS  
 Anna! Where are Andrew and John?

(CONTINUED)

No answer. ANNA turns to JACOBS, pulls her hands down from her face. Her face is covered in blood dripping from huge gouges she has made in her cheeks. Her fingers drip blood.

ANNA  
Inside.

JACOBS  
What?

ANNA smiles.

ANNA  
They are with James.

JACOBS  
What-?

The front of the house collapses, flames rushing out. JACOBS grabs ANNA, pulls her to the ground. Burning debris falls around them.

CUT TO:

JACOBS, singed and red-eyed kneels next to ANNA at the foot of the cross. ANNA sits in front of the altar, staring up at the cross. JACOBS whispers something to ANNA, walks over to the MAYOR, standing nearby.

MAYOR  
She claims that James started the fire?

JACOBS  
They told me he went missing two years ago.

MAYOR  
There were only two bodies in the house.

JACOBS  
She seems convinced that James was there.

MAYOR  
The boy is dead.

(CONTINUED)

JACOBS

How can you be sure? There is no proof.

MAYOR

He's been gone for two years. He's either dead or gone. Either way, he did not start this fire.

JACOBS

Does she have family nearby? She cannot care for herself.

MAYOR

She's going to hang for arson. She damn near caught the whole town ablaze.

JACOBS

If she is mad-

MAYOR

She set her own home on fire while her family slept inside.

JACOBS looks over at ANNA. She still stares at the cross.

MAYOR (CONT'D)

I thought you'd understand.

128 EXT. QUEEN ANNE THOROUGHFARE - DUSK

128

JACOBS walks out into the street, stretches, looks at the ruins of ANNA'S house.

CUT TO:

129 INT. JACOBS' ROOM - NIGHT

129

JACOBS walks into his room, closes the door, locks it. He goes to his desk, pulls out a small iron box. He goes to the fireplace, stokes up the fire. He unlocks the box, opens it. He pulls out JEAN-FRANCOIS' jewelry. He sits down. He examines the jewelry. There are silver rings. One with an onyx stone, the other with a ruby. There is a small necklace hung with a cross.

JACOBS examines the cross. There is a smudge on the back of the cross. He holds the cross up to the candle. The smudge is dried blood. He puts the jewelry back into the iron box. He pulls out the small black stone from the cave. Strange, crude carvings cover the stone.

(CONTINUED)

129 CONTINUED:

129

The stone seems to gather in the light. The room begins to darken as though a cloud had passed in front of the sun.

JACOBS leans forward, staring into the stone. Voices, like wind, WAIL through the room. JACOBS throws the stone back into the box, locks it. The voices die down, the room lightens.

130 EXT. NEW BRUNSWICK WILDERNESS - DAY

130

JACOBS walks out of the forest to the river, a sack over his shoulder. He pulls out the canoe, pushes it onto the river, begins to paddle.

131 EXT. FOREST - DAY

131

JACOBS pulls the canoe up onto the shore, covers it. He walks inland towards the Native American village. NATIVE AMERICANS walk out of the forest, surrounding him.

NATIVE AMERICAN #1

(in Maliset)

Do you understand their tongue?

NATIVE AMERICAN #2

(in Maliset)

No. Perhaps he wishes to see the Sakoms.

NATIVE AMERICAN #1

(in Maliset)

He is dangerous.

NATIVE AMERICAN #2

(in Maliset)

He is not armed. Kill him if he tries anything.

NATIVE AMERICAN #1 blindfolds JACOBS.

132 EXT. NATIVE AMERICAN VILLAGE - DAY

132

JACOBS walks into the village. VILLAGERS eye him. NATIVE AMERICAN #1 leads JACOBS to the huge Longhouse. He points. JACOBS ducks inside.

133 INT. LONGHOUSE - DAY

133

JACOBS steps inside. The air is heavy with smoke. The ground is covered with thick blankets and furs. OTARAWARMIN sits on the floor near a fire pit, his eyes glazed over, staring into the fire.

(CONTINUED)

To the side, a young NATIVE GIRL in the same jewelry as the pregnant NATIVE WOMAN that gave birth to the abomination, sits, playing quietly with a young BABY BOY. JACOBS eyes the pair, walks over, sits down.

JACOBS

Sakom, I wish to speak with you-

OTARAWARMIN

(in English)

About your people.

JACOBS

You speak English?

OTARAWARMIN

The old priest, Miller, taught us much.

JACOBS

Daniel said that you did not speak it.

OTARAWARMIN

Daniel keeps our secrets well. Our ways are not your ways, priest of the dying god. We have lived in this land since time began. We know it's secrets.

OTARAWARMIN sits back.

OTARAWARMIN (CONT'D)

And those of the people living in it.

JACOBS

Tell me about Daniel.

OTARAWARMIN

An orphan half-breed. Raised in your world, but taught by us. You are right to fear him.

JACOBS

I fear no man.

OTARAWARMIN

You may fool yourself, but you cannot fool me.

JACOBS

Strange things have been happening.

(CONTINUED)

OTARAWARMIN  
I see their mark on you.

JACOBS  
I ask God for guidance, but He has  
no answers for me.

OTARAWARMIN  
Your god is weak in our land. You  
are weak in our land.

JACOBS  
Tell me about Miller.

OTARAWARMIN  
A powerful man, even in death,  
strong in knowledge and secrets.  
He witnessed great darkness.

JACOBS  
What darkness?

OTARAWARMIN leans forward.

OTARAWARMIN  
Corruption. Death. It surrounds  
you too. You call to it.

OTARAWARMIN sits back.

OTARAWARMIN (CONT'D)  
You will have enough to glut you.

JACOBS  
Enough darkness?

OTARAWARMIN  
Enough death. Do you know why you  
have come to me?

JACOBS  
I found this.

JACOBS pulls out the black stone. OTARAWARMIN motions to the  
NATIVE GIRL. She gathers up the BABY and exits.

JACOBS (CONT'D)  
What is it?

OTARAWARMIN laughs.

(CONTINUED)

OTARAWARMIN  
Ancient power. Evil power.

JACOBS  
Satan.

Darkness gathers behind OTARAWARMIN.

OTARAWARMIN  
No. This is real.

JACOBS  
What-?

The darkness coalesces around OTARAWARMIN. He merges/dissolves into a night black, wolf like monster, jumping at JACOBS, grabbing his throat.

OTARAWARMIN  
(snarling, chewing on the words)  
I know where you found that stone, priest.

JACOBS  
(choking)  
God damn you!

JACOBS struggles against OTARAWARMIN with all his strength. It is like a child trying to fight off an adult.

OTARAWARMIN  
I could kill you right now.

OTARAWARMIN squeezes harder. He slides a long claw down JACOBS face. JACOBS struggles. The darkness begins to coalesce around him. Voices wail and gibber.

OTARAWARMIN (CONT'D)  
Do you wish to stop us?

JACOBS turns red, struggles harder.

OTARAWARMIN (CONT'D)  
Or become one of us.

JACOBS  
Bastard...

The darkness boils towards JACOBS. JACOBS frantically clutches for anything to get OTARAWARMIN off.

(CONTINUED)

133 CONTINUED: (4)

133

OTARAWARMIN

Will you face your true Master?

JACOBS scrabbles in the dirt floor, his hand closes around a stone. He bashes OTARAWARMIN with the stone. OTARAWARMIN falls back, JACOBS scrambles out.

134 EXT. NATIVE AMERICAN VILLAGE - NIGHT

134

JACOBS runs into the forest, coughing, wretching. JACOBS gets to the canoe. SHOUTING comes from behind him at the Native American village. He pushes the canoe onto the water, begins paddling.

CUT TO:

135 EXT. QUEEN ANNE - NIGHT

135

JACOBS walks into a strangely empty town, makes his way to the MEETING HOUSE.

136 INT. MEETING HOUSE - NIGHT

136

JACOBS walks into a celebration. Drunken people chase each other around a large Maypole set up in the center of the Meeting House. The normal benches have been pushed to the side and long tables filled with steaming foods line the walls. The MAYOR sees JACOBS, walks over.

MAYOR

Father, hello.

The MAYOR dodges children running by chasing one another.

MAYOR (CONT'D)

Welcome to the party!

JACOBS

Mayor.

MAYOR

Where have you been? The whole village was abuzz when we could not find you.

JACOBS

I went to see the Natives.

A MAN dancing towards the maypole pushes past JACOBS.

(CONTINUED)

JACOBS (CONT'D)

That is a pagan symbol they dance around. In the house of God.

MAYOR

A bit of harmless fun. We celebrate today!

JACOBS

The Devil's symbols are never harmless.

MAYOR

There is no fear of the devil within me. Within any of us. Except you perhaps. Everyone seems happy here, do they not?

DANIEL and SARA walk up.

SARA

Master Cunningham! Why are you over here? There's dancing to be done.

MAYOR

JACOBS just returned from a visit with the Sakoms. I was trying to welcome him to the celebration, though he seems dead set against having fun. Just look at him.

The MAYOR points at JACOBS' neck.

MAYOR (CONT'D)

What, did they try to hang you man? Speak up. How did you get that?

SARA

Nicholas.

MAYOR

I'm only trying to find out what has happened to our erstwhile friend here.

SARA

Stop making fun of Father Jacobs. It looks like he's had a rough journey home.

SARA reaches up, smooths JACOBS collar.

(CONTINUED)

JACOBS  
Sara, please. We must leave. Now.

SARA  
What?

JACOBS  
We must go. You are in grave  
danger here.

SARA  
What are you talking about?

JACOBS turns to DANIEL.

JACOBS  
Does she know of the cave Daniel?

The MAYOR looks at JACOBS.

SARA  
What cave?

JACOBS  
You'll find out soon enough, no  
doubt.

DANIEL grabs JACOBS. People look over, stop dancing, the  
music dying down.

DANIEL  
This is our wedding, priest.

JACOBS  
Only those dedicated to God can  
join two in holy matrimony. Who  
married you?

DANIEL shoves JACOBS to the floor.

SARA  
Daniel, please. Father, I think  
you should go.

JACOBS  
The Devil walks this village, mark  
my words.

JACOBS pushes himself to his feet, grabs SARA'S hands.

(CONTINUED)

JACOBS (CONT'D)  
Child, you must leave while you  
can...

SARA shakes JACOBS off, moves over to DANIEL.

SARA  
Go Father. Now.

JACOBS stalks off. In the background, the music starts back  
up again.

137 EXT. QUEEN ANNE - DAWN

137

JACOBS stalks SARA through the village. SARA walks out of  
the baker's shop, sees him, walks over.

SARA  
What do you want?

JACOBS  
Sara, I-

SARA  
Unless you've come to apologize for  
your behavior at my wedding-

JACOBS  
Listen to me.

SARA  
Why?

JACOBS  
Cunningham told me that you were  
Father Miller's ward.

SARA  
Yes.

JACOBS  
Losing him...such a tragedy for  
you.

SARA  
Yes.

JACOBS  
Were he and Daniel close?

(CONTINUED)

SARA  
I don't feel comfortable talking  
about this with you.

JACOBS  
This is important girl. This town  
is in great danger.

SARA  
I have known Daniel almost all my  
life. I love him.

JACOBS  
More transpires than I understand.  
I have faced the Evil One before  
and I know his hand when I see it.

SARA  
Father, look at yourself. Let me  
go.

SARA takes off up towards DANIEL'S house. JOHN, apparently  
fine, walks up to JACOBS.

JOHN  
Father? The mayor wants you.

JACOBS turns to JOHN.

JACOBS  
John...?

JACOBS grabs for JOHN but he dances back. JACOBS stumbles.  
TOWNGUARD helps him up.

TOWNGUARD  
I said the mayor wants to see you.

JACOBS  
What? Where is John?

TOWNGUARD  
Andrew's son? He is sick, abed, as  
you well know.

JACOBS  
I just...

TOWNGUARD  
The mayor is waiting Father.

JACOBS looks back up towards SARA, then turns to TOWNGUARD.

138 INT. DANIEL'S HOUSE - DAY

138

SARA walks inside, throws down her basket. DANIEL sits, working on arrows.

DANIEL  
What's the matter?

SARA  
Jacobs.

DANIEL  
What did he do?

SARA  
He's been following me all over town. I finally stopped him and he started asking me about you and Father Miller.

DANIEL goes to the window, peers out, watches JACOBS walk off.

DANIEL  
What did he ask?

SARA  
He wanted to know if you and Father Miller were close.

DANIEL  
What did you tell him?

SARA  
Nothing.

DANIEL walks over to SARA.

SARA (CONT'D)  
He scares me.

DANIEL  
He is like most, afraid of what he does not understand.

SARA  
The things he says, it sounds as though he fears us.

DANIEL  
He is an outsider, and he comes from the old world.  
(MORE)

(CONTINUED)

138 CONTINUED:

DANIEL (CONT'D)  
He has much to learn here. (to  
himself) Much to fear.

CUT TO:

139 EXT. FIELD OUTSIDE QUEEN ANNE - DAY

139

TOWNGUARD leads JACOBS to a field outside Queen Anne. The  
MAYOR stands near a bound ANNA GRAHAM. Other guards adjust a  
rope thrown over the branch of a lone tree.

MAYOR  
Father.

JACOBS is silent.

MAYOR (CONT'D)  
You will want to administer the  
last rights?

JACOBS eyes the MAYOR, walks over to ANNA.

JACOBS  
If you have anything to confess,  
you must do it now.

ANNA is silent, watches the guards.

JACOBS (CONT'D)  
For the salvation of your eternal  
soul, confess your sins to me and  
die purified.

ANNA  
'Twas James that started the flames-

JACOBS grabs ANNA.

JACOBS  
Woman, this is your last chance.  
James is dead. Confess your sin  
and paradise is yours!

Tears leak down ANNA'S cheeks.

JACOBS (CONT'D)  
Do you not see the noose? Confess,  
I beg you.

ANNA face darkens, her voice harsh, grating. She looks up,  
smiling horrifically.

(CONTINUED)

ANNA

What are your sins, priest?

ANNA starts to laugh. JACOBS pushes her back, frightened, walk past the MAYOR towards the village.

JACOBS

(to MAYOR)

Hang her.

The TOWNGUARDS drag ANNA to the noose, slide it around her neck, hoist her off the ground, still laughing.

140 EXT. CARMICHAEL'S - AFTERNOON

140

SARA walks into Carmichael's. JACOBS, drunk, sits at a table. He watches her. SARA sees him, walks out. JACOBS takes a long sip of his brandy, watching the door.

141 EXT. HOT SPRINGS - DUSK

141

JACOBS stumbles through the forest, drunk, crying. He hears RUSHING WATER, follows the sound to a small hot spring surrounded by a snowy clearing. SARA and DANIEL stand near the hot spring, kissing. JACOBS hides behind a tree. SARA pulls off her dress, lets it slip to the ground. DANIEL pulls off his shirt and breeches. They jump into the water. They play and splash, kiss, holding one another. JACOBS watches.

142 INT. JACOBS' ROOM - NIGHT

142

JACOBS lays in bed. Flashes of SARA run through his mind. Her body. ELIZABETH'S corpse. Making love to SARA. The DARKNESS boils up around them.

JACOBS falls to his knees, begins to pray. SARA flashes in his mind again. He falls backward.

He rushes to his chest of drawers, pulls out the flask, opens it, drains it, throws it. He staggers to the window, stares out.

143 EXT. MAYOR'S HOUSE - NIGHT

143

JACOBS knocks on the MAYOR'S door. The MAYOR opens the door.

MAYOR

Father. What are you-

JACOBS pushes past the MAYOR into the house.

144 INT. MAYOR'S HOUSE - NIGHT

144

The MAYOR turns to JACOBS.

MAYOR  
What the devil are you doing?

JACOBS  
Exactly.

MAYOR  
What?

JACOBS  
The Devil.

MAYOR  
Have you slept? You look terrible.

JACOBS  
I found something. A cave.

MAYOR  
A cave?

JACOBS  
It is old, very old. Inside  
there's an altar, bones. Human  
bones. Children. I think from  
this village.

The MAYOR is silent.

JACOBS (CONT'D)  
Something terrible is happening  
here. Daniel is part of it. The  
savages are a part of it. There  
may be more-

MAYOR  
Father, you are tired, you must  
rest. There has been much tragedy  
in this poor village, and these  
unfounded accusations are only  
going to bring more. Besides, I  
know you desire Sara.

JACOBS  
Her husband is a half breed savage.  
I desire nothing more than her  
safety. Look at this.

(CONTINUED)

JACOBS pulls out the black stone.

MAYOR  
A carved stone.

JACOBS  
I found it in the cave.

The MAYOR eyes the stone.

MAYOR  
May I hold this stone?

JACOBS hands it to him. The MAYOR examines the stone.

MAYOR (CONT'D)  
It's just a stone, father. Like  
many you may find around the river.

JACOBS  
And the carving?

MAYOR  
We find many things like this.  
Remnants of the natives from past  
ages.

JACOBS  
Then you keep it.

JACOBS walks out.

145 EXT. DANIEL'S HOUSE - NIGHT

145

DANIEL watches SARA cook dinner. She hums to herself, chopping vegetables, stirring pots. DANIEL finishes mending a leather shirt, pulls it on. He walks over to her, kisses her.

The MAYOR knocks on the door. DANIEL walks over, opens the door.

DANIEL  
Master Cunningham.

SARA  
Hello Nicholas!

MAYOR  
Hello Sara. Daniel, I need to  
speak with you, would you join me  
for a walk?

(CONTINUED)

DANIEL  
Of course. (to Sara) I will be home  
in time for dinner.

SARA smiles at him.

SARA  
See that you are.

DANIEL walks out with the MAYOR.

146 EXT. QUEEN ANNE THOROUGHFARE - AFTERNOON

146

DANIEL and the MAYOR walk down the street.

MAYOR  
How is Sara?

DANIEL  
The priest has been following her.

MAYOR  
Jacobs has already begun a new  
path, even if he doesn't realize  
it. He came to me today. Gave me  
this.

He hands the black stone to DANIEL.

MAYOR (CONT'D)  
He will fill Miller's role in more  
ways than one.

DANIEL  
Miller was unique. His vision was  
unclouded by this world of dreams.

MAYOR  
Perhaps. In any case, Jacobs will  
join us. And Sara is the key.

DANIEL  
She is mine.

MAYOR  
For now. She must remain pure.

DANIEL  
I have not forgotten my vows.

(CONTINUED)

MAYOR

She exists to serve us. A tool, to be discarded when used. Or broken.

DANIEL

I love her.

MAYOR

Do not forget what happened to Miller. Jacobs is the key to everything and Sara is the key to Jacobs. Nothing more. Do I make myself clear?

DANIEL

Yes.

147 INT. MEETING HOUSE - NIGHT

147

JACOBS kneels in front of the cross. Sweat runs down his face. He mutters to himself. He stands, walks around the pulpit towards the back of the MEETING HOUSE. He drunkenly trips on a warped board, falls to the floor.

The board has flipped up. He starts to push the board back into place, sees a glint of metal. He pulls back the board. There is a small iron box under the floor. JACOBS pulls out the box, replaces the board.

CUT TO:

148 INT. JACOBS' ROOM - NIGHT

148

JACOBS carries the box into his room, drops it onto his desk. He pulls out a small knife, works it into the lock. He pops the lock, opens the box. Inside is a small leather bound Bible.

JACOBS pulls out the Bible. He stares at it. He opens the Bible. The inside of the book has been hollowed out. Three black stones like the ones in the cave rest in the Bible. Above the stones are obscene drawings.

JACOBS removes the stones, throws the bible into the fire. He looks at the stones, gathers them, drops them back into the box, closes the box, puts it into a drawer.

149 EXT. QUEEN ANNE - DAWN

149

DANIEL exits his house, mounts his horse, rides out of the village.

150 INT. CAVE GALLERY- DAY 150

JACOBS, wearing a bag, crawls into the gallery. He walks over to the broken altar, kneels down. He pulls out the stones placing them around the altar.

151 EXT. HOT SPRING - DAY 151

SARA walks out to the hot spring. She sets down her basket, strips. She dives into the water.

152 INT. CAVE GALLERY - DAY 152

JACOBS is nude to the waist, covered in sweat. He struggles with himself, alternately crying and raging, beating against his breast. Finally he sags back, defeated.

153 EXT. HOT SPRING - DAY 153

JACOBS watches SARA from the cover of trees as she swims around, washing her hair, humming to herself.

JACOBS stalks silently over, picks up her clothes. SARA turns around, sees JACOBS. She jumps.

SARA

What are you doing here?

JACOBS

You spend your days swimming nude in the forest as though you were Eve herself in the Garden. Are you?

SARA pulls herself out of the water, stands eye to eye with JACOBS, unconsciously shivering in the cold.

SARA

When Daniel finds out-

JACOBS

What? What will he do?

SARA looks at JACOBS. His eyes burn.

SARA

Please father. I know you want to protect me.

JACOBS slaps SARA, she falls to the ground.

(CONTINUED)

JACOBS  
Do not patronize me.

SARA  
Why are you doing this?

JACOBS slaps her again, harder. Tears begin to stream down her face. JACOBS drops to his knees, pushes her onto her back.

SARA (CONT'D)  
God...Please...

JACOBS  
There is no God here. Man is a law unto himself. Nature, survival - these are the laws we follow in the wilderness.

SARA  
No...please...father...

JACOBS holds her down, smells her.

JACOBS  
Is this what you want?

JACOBS slides his hand up her thigh. SARA soundlessly sobs.

SARA  
No...father...please! I'm a virgin!

JACOBS  
Filthy lying whore. I saw you with Daniel in this very place.

JACOBS slaps her one more time, pushes himself up. SARA crawls backwards crying and coughing.

JACOBS (CONT'D)  
Dress yourself. You never know who could come along.

JACOBS disappears into the forest.

Rain POURS. SARA lies in bed, tears silently running down her face. DANIEL walks inside, shakes off his cloak, hangs it by the door.

154 CONTINUED:

154

DANIEL  
Hello? Sara?

No answer. DANIEL goes into the bedroom.

DANIEL (CONT'D)  
Sara?

He sees her on the bed. He rushes over, lights a candle. SARA turns toward him. Her face is bruised and red with tears.

DANIEL (CONT'D)  
What happened?

SARA begins to cry.

155 EXT. MAYOR'S HOUSE - NIGHT

155

DANIEL stalks through the rain to the MAYOR'S door. He knocks on the door. There is no answer. DANIEL knocks again. He hears MOVEMENT inside. He knocks again. The MAYOR opens the door.

DANIEL  
We must talk.

156 INT. MAYOR'S HOUSE - NIGHT

156

DANIEL pulls off his hood, walks inside.

MAYOR  
What is it?

DANIEL  
Jacobs.

The MAYOR looks at DANIEL.

MAYOR  
Come on. The council is here.

DANIEL nods. The MAYOR leads him through the house to the study.

157 INT. MAYOR'S STUDY - NIGHT

157

The MAYOR opens the door to the study, walks in. DANIEL follows him. MEN and WOMEN in hooded black robes fill the room, talking quietly. OTARAWARMIN and MADAHANDO, surrounded by robed WEREWOLF NATIVES stand to the side, watching.

(CONTINUED)

The young NATIVE GIRL stands to the side holding the BABY BOY. She is now noticeably pregnant.

MAYOR

You are just in time. We have gathered to discuss Jacobs.

DANIEL

The man must die.

ROBED MAN

When he is almost ours?

DANIEL

You wish to bring him into the fold.

MAYOR

Despite his weakness, the man is still a priest. He can fill Miller's role.

DANIEL

Miller is dead for his arrogance. Sara will not die for your vanity!

MAYOR

Listen to yourself. Kill Jacobs? Have you lost your mind? He is already ours. I think even he knows it.

MADAHANDO

If he dies, they will send another. Perhaps more. One is as good as another to us.

MAYOR

We cannot afford to wait any longer. Walpurgisnacht and a full moon do not often coincide. It is a sign.

DANIEL

Listen to me! Jacobs assaulted Sara in the forest today. He nearly raped her!

MADAHANDO looks at the MAYOR.

MADAHANDO

If the girl has been ruined, we are all going to die.

(CONTINUED)

DANIEL  
She is pure still. I have guarded  
her so long.

MAYOR  
Sara is the key to Jacobs.

DANIEL  
Damn you! I will not allow it!

MAYOR  
He desires her.

ROBED WOMAN laughs.

ROBED WOMAN  
You have forgotten your place  
Daniel. Sara has always been ours  
to give or take.

DANIEL  
I love her.

OTARAWARMIN  
(in Maliset)  
Where is your mind, boy?

DANIEL  
Ask me for anything else and it is  
yours. I will give you Jacobs'  
heart. I will give you mine. Now.

DANIEL pulls out a dagger, puts it to his chest.

MAYOR  
It is not his heart we need, nor  
yours. No, Sara will fulfill her  
purpose. You know what we must do.

DANIEL  
No.

MAYOR  
Daniel, remember your oath, the  
oath we all took. We will have  
her, whether or not you agree.  
This is her destiny.

DANIEL looks down, sheathes his dagger. The MAYOR smiles.

MAYOR (CONT'D)  
There are always women.

(CONTINUED)

157 CONTINUED: (3)

157

ROBED WOMAN laughs.

DANIEL

When...?

MAYOR

Tonight. We must prepare the cave  
before Jacobs returns. Go.

DANIEL nods, exits.

158 EXT. FOREST - NIGHT

158

JACOBS sits in the forest, his bag open before him. He  
stares at the black stones. He drinks heavily from his  
flask. The darkness coalesces into the MANWOLF form, boiling  
in the air.

JACOBS

My god...please...

The MANWOLF bursts forward, funneling into JACOBS. JACOBS  
falls back, spread eagled, convulsing.

CUT TO:

159 EXT. CAVE - NIGHT

159

A storm gathers. The wind whips. The MAYOR lights a torch,  
walks inside.

160 INT. DANIEL'S HOUSE - NIGHT

160

DANIEL works a mortar and pestle. Wind howls through the  
chinks in the boards of the roof. He pours oil from the  
mixture in the mortar into a small vial, throws the mortar  
aside.

SARA

We can leave. We can go where they  
will never find us.

DANIEL

No matter where we go, they will  
find us. This is the only way.

SARA

But...

DANIEL

Drink this.

(CONTINUED)

SARA  
What is it?

DANIEL  
You shall feel no pain. This shall  
end all of this pain and death.

SARA  
I'll wait for you on the other  
side.

DANIEL  
You won't have to wait long.

SARA  
I love you.

Tears stream down SARA'S face. DANIEL hands SARA the vial.  
She drinks. He kisses her. Rain begins to fall.

161 EXT. MAYOR'S HOUSE - NIGHT 161

The MEN and WOMEN in black leave the MAYOR'S house followed  
by OTARAWARMIN, MADAHANDO and the WEREWOLF NATIVES. They  
walk up toward the MEETING HOUSE in a procession, torches  
guttering in the rain. In the back of the procession, small  
bound figures in white robes are pushed forward.

162 EXT. FOREST - NIGHT 162

JACOBS stalks through the forest, towards the cave.

163 INT. CAVE - NIGHT 163

The MAYOR finishes setting out the ceremonial items for the  
ritual.

164 INT. CAVE - NIGHT 164

DANIEL leads SARA into the gallery. The MAYOR walks to them.

DANIEL  
I have told her everything.

MAYOR  
I suspected as much.

DANIEL  
You would have her go to her death  
unaware?

(CONTINUED)

SARA  
Daniel, please. I am ready to be  
the vessel you need me to be.

SARA turns to DANIEL, reaches up, kisses him long and hard,  
then walks inside. The MAYOR watches her go.

MAYOR  
(to DANIEL)  
Ready yourself for the ceremony.

DANIEL nods. The MAYOR closes the door.

165 EXT. FOREST - NIGHT

165

JACOBS stalks through the forest, charges at DANIEL.

JACOBS  
Daniel!

DANIEL turns around as JACOBS slams into him. They fall to  
the ground, sliding in the slushy mud, trading blows.

DANIEL  
You do not know what surrounds you.

JACOBS is silent.

JACOBS  
Evil walks this land in truth.

DANIEL  
It does.

JACOBS  
Sara is now mine.

DANIEL  
She will never belong to you.

JACOBS  
You underestimate me.

DANIEL  
No father. They overestimate you.

DANIEL lunges at JACOBS, knocks him to the ground. DANIEL  
pulls out his dagger, lifts it above him. JACOBS struggles  
with him. DANIEL brings the knife slowly towards JACOBS'  
throat.

(CONTINUED)

165 CONTINUED:

165

DANIEL (CONT'D)

I shall taste your blood tonight,  
prie-

DANIEL'S eyes open wide. He drops his dagger, falls off of JACOBS. JACOBS' knife sticks out of DANIEL'S chest. Blood leaks from the wound. DANIEL'S breath is labored.

DANIEL (CONT'D)

Please...I-

JACOBS pulls his knife out of DANIEL'S chest, slits his throat. Blood sprays JACOBS face. He throws aside the knife, stumbles towards the CAVE.

166 EXT. CAVE - NIGHT

166

JACOBS stands in the rain, watching the entrance to the cave.

167 INT. CAVE - NIGHT

167

NATIVE AMERICANS, WEREWOLF NATIVES, WHITE MEN and WOMEN stand nude in a circle around a crude stone altar. OTARAWARMIN and MADAHANDO stand at the front of the room, masked as owl and wolf. Between them stands the young NATIVE GIRL, nude, her pregnant belly inked with arcane symbols, her arms spread wide. The MAYOR stands on a small raised stone DAIS in a black robe. JACOBS walks into the gallery.

MAYOR

Father, welcome.

JACOBS walks forward. The circle of MEN and WOMEN part and let him in.

JACOBS

What is this?

MAYOR

Have you not guessed?

JACOBS opens his bag, pours out the stones.

MAYOR (CONT'D)

A focus of our power. You have  
come to us.

JACOBS

I killed Daniel.

A GASP goes through the room.

(CONTINUED)

MAYOR  
It was foreseen.

WOMAN  
Now is the time...

MAYOR  
Bring forth the vessel.

SARA walks in on the arms of two NATIVES, winding their way to the altar. In the corner, two WEREWOLF NATIVES guard the small, white hooded FIGURES.

JACOBS  
Sara.

MAYOR  
She is yours.

The MAYOR hands SARA a small bowl filled with wine. SARA looks at the bowl.

MAYOR (CONT'D)  
Drink this.

SARA  
I...I cannot.

MAYOR  
You will.

SARA  
Please...

The MAYOR takes the bowl. Two WEREWOLF NATIVES come up, hold her arms by her side. The MAYOR grabs SARA'S mouth, holds it open, pours the wine down her throat. SARA chokes and struggles.

SARA'S struggles begin to lessen.

MAYOR  
Remove your robe.

SARA opens her robe, drops it to the floor.

MAYOR (CONT'D)  
Lay down.

SARA lays down on the altar. The MAYOR begins to chant. OTARAWARMIN and MADAHANDO join with him. A NATIVE stands with a cauldron boiling over a hovering green flame.

(CONTINUED)

Each time he throws a powder in the cauldron, a spirit roils out, swirling around the room.

The WEREWOLF NATIVES guarding the small FIGURES rip off the hoods revealing MISSING CHILDREN from the town, frightened and crying, and slice off their bonds. The spirits roil towards the CHILDREN, swirling around them, holding them.

MAYOR (CONT'D)

Take her!

JACOBS disrobes, mounts SARA. The MAYOR takes a sacrificial knife carved in the likeness of an owl and a wolf intertwined from the altar and lifts it above SARA. The chanting reaches a fever pitch.

SARA

(whispering to JACOBS)

You will die this night.

All of the MEN and WOMEN have joined in. The MAYOR brings the knife down into SARA'S chest. SARA SCREAMS. OTARAWARMIN SCREAMS. MADAHANDO SCREAMS. All of the NATIVE AMERICANS SCREAM. All of the WHITE MEN and WOMEN SCREAM. There is the sound of wolves HOWLING outside. WEREWOLF NATIVES HOWL.

JACOBS SCREAMS, falls backward, his body beginning to writhe and distort.

The MAYOR pulls out the knife, takes a ceremonial bowl, fills it with blood leaking from SARA'S chest. Tears run down her cheeks. The MAYOR mixes them in the blood.

MAYOR

Drink this.

JACOBS looks at the bowl, pulls it to his lips, drinks deeply. He SCREAMS, pushes himself to his feet. He is somehow STRONGER, his whole body more muscled, heavier. The pregnant NATIVE GIRL makes her way over to JACOBS, kneeling in front of him, chanting, looking up at him. JACOBS looks down at her. She takes him in her mouth. JACOBS head rolls back in ecstasy.

The room spins in time with the drumming, building to an almost painful intensity. SPIRITS flow around JACOBS and back towards the children as the NATIVE GIRL fellates JACOBS. Everything comes to a climax, the MAYOR throws back his arms.

MAYOR (CONT'D)

Now is the time!

(CONTINUED)

The MAYOR runs forward drawing a huge, obsidian sword, and plunges it through JACOBS back, piercing his heart. At the same time, the NATIVE GIRL slides an obsidian blade from under her loincloth and slices away JACOBS' genitals, holding them up for all to see. JACOBS SCREAMS, crashes to the floor, blood gushing. The MAYOR fills more bowls with JACOBS' blood.

MAYOR (CONT'D)

Let the celebration begin!

Two NATIVE AMERICANS begin to play drums. All drink from bowls of blood. The SPIRITS surrounding the CHILDREN begin to funnel into them.

MAYOR (CONT'D)

YES! Come, Gods, Goddesses of the Woods! Fill them with your essences! We celebrate your birth in the requested fashion!

MEN and WOMAN, White and Native American, WEREWOLF and human dance, drink, kiss, fuck, participate in the orgy. The pace of the orgy begins to pick up with the drums. The drums beat faster and faster. The orgy is at a fever pitch. The CHILDREN begin to writhe and distort. Suddenly, the spirits going into the CHILDREN falter, evaporate. The CHILDREN scatter, running for their lives.

JACOBS retches on the floor, WEREWOLVES feeding on him and SARA. He leans over and vomits. Blood spews out. JACOBS writhes and convulses on the floor. His face quickly turns black, eyes bulging.

The pregnant NATIVE GIRL turns to the side, vomiting. A WEREWOLF falls to the floor convulsing. Soon the room has turned from an orgy of sex to an orgy of pain, MEN and WOMEN vomiting and convulsing as DANIEL'S poison runs it's course. A candle falls. The room catches ablaze.

MEN and WOMEN stumble for gallery exit, but the hole is too small. CELEBRANTS scrape and claw at one another in a desperate attempt to escape, falling to their knees, convulsing, dying.

All the CELEBRANTS lay dead, some burned. Dawn breaks over entrance to the cave, rocks blackened and steaming in the cool air.

Slowly, CHILDREN walk out of the forest toward QUEEN ANNE.

169 EXT. QUEEN ANNE - DAWN 169  
 CHILDREN stop outside their houses, calling to their parents.  
 Doors open, families reunite.

170 INT. ARCHBISHOP'S OFFICE - PORTLAND POINT 170  
 The ARCHBISHOP sits in front of the fire. In his lap are  
 JACOBS' diary, his cross and a few other odd effects. The  
 ARCHBISHOP thumbs through the diary, idly reading passages.  
 There is a KNOCK at the door. FATHER MICHAEL escorts a  
 bearded, dark haired PRIEST into the room.

FATHER MICHAEL  
 Archbishop, may I present Father  
 David Pierce.

ARCHBISHOP  
 Thank you Michael.

FATHER MICHAEL nods, leaves the room. PIERCE settles back  
 into his chair opposite the ARCHBISHOP.

FATHER PIERCE  
 So, your Grace, why have I been  
 asked here.

ARCHBISHOP  
 Have you ever heard of a small town  
 called Queen Anne?

FATHER PIERCE  
 Why no, I don't believe I have.

CUT TO BLACK.

ON SCREEN:

The blood of innocence has left no stain.  
 There, on blood-saturated ground, have stood  
 Soldier, assassin, executioner,  
 Whether for daily pittance or in blind fear  
 Or out of abstract hatred, and shed blood,  
 But could not cast a single jet thereon.  
 Odour of blood on the ancestral stair!  
 And we that have shed none must gather there  
 And clamour in drunken frenzy...

-"Blood and the Moon"  
 William Butler Yeats