

COLD DEAD FINGERS

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"As I walk through this wicked world
Searchin' for light in the darkness of insanity
I ask myself, is all hope lost?
Is there only pain and hatred, and misery?"

(What's So Funny 'Bout) Peace, Love And Understanding

Elvis Costello & The Attractions

EXT. MARTINROCK - EDGE OF TOWN - DUSK

1868

TOM HOGAN (24) rides his horse slowly into the small frontier town of Martinrock, Washington. The streets look deserted and almost forgotten.

The only SOUND that can be HEARD is the MUSIC and LAUGHTER coming from the town's only saloon - "THE FADED ROSE."

Tom starts to slide sideways off of the horse. He quickly rights himself by gripping the horn of his saddle with his bloody hand.

Light from the windows of nearby buildings reveal large amounts of blood splattered across his chaps, shirt and vest.

Tom makes a CLICKING SOUND with his tongue and eases his horse towards the direction of "The Rose."

INT. THE FADED ROSE - DUSK

The Saloon is a well-spring of life and its owner, ROSE COVENTRY (45), likes it that way. She likes to keep a steady eye on the level of liquid in the glasses on her bar and on the energy in the room.

The tables farthest from her are filled with gamblers playing blackjack and poker.

The tables closest to the bar are frequented by her "regulars," of both sexes, who enjoy the company of ELIZABETH CONWAY'S (28) paid companions, also of both sexes, who rent the upstairs rooms.

There is a honky-tonk piano located near the entrance to the saloon. REGINALD "Rags" ROBINSON (34) is at the keys and playing a familiar tune.

Tom enters the saloon through it's double-doors and the room seems to have all the life sucked out of it.

The patrons watch in wide-eyed silence as Tom walks quietly to the bar and sits down on a stool directly across from Rose.

Bits of gore glisten on Tom's face and his clothes as he leans closer to her and says:

TOM
Whiskey.

The color has drained from Rose's face.

ROSE
Tom? Tommy --

TOM
Please, Rose.

Tom takes his gun out of holster, rests his arm on top of the bar and points the barrel at her.

ROSE
Listen, Hon --

TOM
Don't make me ask "please" twice.

Rose looks quickly to her right and spots "Rags" closing the gap between the front door and Tom. She raises her hand for calm.

ROSE
Put your gun away, "Rags." I've got this.

"Rags" puts his gun on top of the piano within easy reach.

Rose brings two glasses and a bottle of whiskey up from behind the bar.

ROSE (CONT'D)
Mind if I have a drink with you,
Hon?

Tom cranes his head slightly to his right. The light SOUND of POPPING as his neck cracks from the strain. The rest of the room remains shocked and silent against the sound.

TOM
Don't care how I get my drink.
Long as I have it. My head's right
near gonna split in two unless I
have something.

Rose pours Tom's drink first and then one of her own.

ROSE
That's a lot of blood you've got on
you. You okay? You hurt?

TOM
Told you my head hurts something
fierce. The blood'll wash.

Tom takes his shot of whiskey and downs it quickly. He slams the glass down on the bar next to the gun pointed at Rose.

TOM (CONT'D)
'Nother.

Rose pours him another drink.

ROSE
Anyone else hurt?

TOM
Yeah... My brother. He's hurt.
(beat)
At least I think he is... Or dead.
One of the two. Maybe both.

He turns around and faces crowd. Any one of the armed men sitting there could have taken a crack at him, but the shock of what they see lodged in the back of Tom's head seems to have stopped them.

TOM (CONT'D)
Get the hell outta my sight!

They don't have to be told twice. Everyone gets up and makes a quick exit from the bar.

Tom starts to spin back around to Rose, but stops when he sees that "Rags" hasn't left.

TOM (CONT'D)
Hey, "Rags." Could you do me a favor?

RAGS
No.

ROSE
Reggie --

TOM
It's all right, Rose. I get it.
I'm not lookin' my Sunday best.
(beat)
Sorry, "Rags." Where's my manners?

Tom levels his pistol at Rose's head.

TOM (CONT'D)
Could you "please" get me the sheriff? Before I blow Rose's brains onto that little pretty mirror behind the bar?

RAGS

Fuck you --

Tom extends his arm and the end of his pistol is now inches from Rose's head.

TOM

Pretty please?

Rags looks to Rose for approval.

TOM (CONT'D)

With sugar on it..?

He cocks the trigger. The SOUND of the GUN CLICK echoes through the now empty room.

ROSE

You can go, "Rags." I think Tommy and me have some catching up to do anyhow.

"Rags" nods at Rose, takes his gun off of the piano and leaves.

INT. JAIL - OFFICE - NIGHT

Sheriff HAROLD "Harry" CARLSON (36) and REVEREND ROBERT CARTER (35) are playing a game of chess on top of Harry's desk.

REV. CARTER

Check.

HARRY

The hell you fuckin' say --

REV. CARTER

Harry... Language?

HARRY

Pardon me, Fath --

Reverend Carter shoots Harry a look of disapproval.

REV. CARTER

Harry, you know I perfer --

HARRY

"Bob," with me. I know. I mean. 'Meant to say, "What the fuck, Bob," but it came out wrong.

REV. CARTER
 Either way... Language.
 (beat)
 Check and mate... And don't say it.

The SOUND of the CROWD moving past the outside of the building can be HEARD.

Harry stands up and opens the front door. He can see large groups of people moving towards their homes in a panic. Some of them make quick eye contact with Harry and move on ashamed.

HARRY
 Jesus...

Rev. Carter appears behind him.

REV. CARTER
 Really, Harry? I just asked you to mind your --

Harry turns a looks at him quickly.

HARRY
 Can we hold off "Sunday School" for a sec, "Bob?"

REV. CARTER
 You're the one who asked me to --
 (beat)
 "Rags" you look like death has come to town.

The Sheriff turns back around to see "Rags" is in front of him; nearly filling the doorway.

RAGS
 Maybe he has.

INT. THE FADED ROSE - BAR

Tom still has his gun trained on Rose with his arm propped up by the bar.

Rose has her hand resting on a pistol under the bar.

ROSE
 Tom..
 (beat)
 Thomas. How long have we known each other?

TOM
Since my mama died. You was new to
town 'round then. Just arrived.
So... Since I was ten, I guess.

ROSE
Since you was ten.

TOM
Yes'm.

ROSE
I ever point a gun at you?

TOM
No'm.

ROSE
Every hit you? Yell at you? Get
mad at you Ever give you a reason
to point a gun at me?

TOM
No'm.

ROSE
Then why would you --

TOM
'Cuz it feels right. Like it's the
right thing to do.

ROSE
Don't you trust me?

TOM
No'm. Can't trust no one no more.

ROSE
Why?

TOM
'Cuz that wouldn't be safe. Ain't
nothin' ever gonna make me feel
safe no more.

Rose tightens her grip on her pistol under the bar.

ROSE
Why's that?

TOM
'Cuz I'm not sure what's real and
what ain't no more.

(MORE)

TOM (CONT'D)
Includin' you... And includin' me.
 (beat)
 And as long as I keep this gun on
 you... Ain't no one gonna try and
 tell me otherwise.

ROSE
 I'm not sure that's "the right
 thing to do," Thomas.

TOM
 Right or wrong. It keeps me safe.
 Safe. Right here... 'Til I can get
 the sheriff to help me do what's
 right.

HARRY (O.S.)
 And just what that might be, Tom?

Tom takes his eye off Rose for a moment and sees the
 Sheriff in the doorway with Reverend Carter is standing
 behind.

TOM
 Hello, sir. Mr. Sheriff, sir.

Tom takes off his hat and sets it on the bar.

HARRY
 "Harry," Tom. You can still call
 me "Harry."

This is the first time that Rose can fully see what has
 happened to the back of Tom's head. A look of sadness, and
 horror, crosses her face.

TOM
 No, Sir. You're the Sheriff and
 you are due respect.

HARRY
 "Sir" is fine then. Now... What
 say we stop pointin' that pistol at
 Miss Rose and --

TOM
 "We?" Who the fuck's "We?" Looks
 like its my finger on the fuckin'
 trigger.

HARRY
 Let's say you put down your gun.

TOM
Why? Is pointing it at someone
illegal?

HARRY
And threatening to kill them with it?
Yes. Yes, it is.

TOM
Enough to take me in?

HARRY
Not if we can talk about it...
Maybe see some reasonin'.

Tom changes the angle of the pistol for a moment, shoots out one of the lamps behind Rose then quickly points it at her again.

TOM
How about now? That enough to take
me in?

He spots some movement in the mirror out of one side of his eye.

TOM (CONT'D)
"Rags?" You take one more dainty
step toward me back there and we're
all gonna find out how bad blood's
gonna stain that pretty little
jacket of yours.

"Rags" stops in his tracks. He had made it just as far as the end of the bar. His eyes are now focused on backside of Tom's head and his expression has shifted to one of pity.

TOM (CONT'D)
And that goes even more for you,
Rose, and that gun of yours under
the counter. Let's see it up here
on the bar...
(beat)
"Please."

REV. CARTER
Thomas Gerald Hogan. Tommy. Please,
listen to me and put your pistol
down on the bar next to Rose's.

TOM
That depends on one thing, Padre.
(beat)
You gonna take me in, Sheriff...

(MORE)

TOM (CONT'D)

Or not?

(beat)

I really don't wanna kill no one,
Harry, but if that's what it's
gonna take...

HARRY

I'll take you in.

TOM

Lock me up, too? Gonna need that
to happen.

HARRY

Maybe. But we're gonna have us a
talk if I do.

TOM

Sounds great to me.

Tom takes a step off the stool and his legs give out from underneath him. He falls forward and collapses on the floor revealing a glowing, broken ball of diamond-colored glass lodged in the base of his skull.

As Harry, Rev. Carter and the others begin to approach the boy, they can see that the light inside the glass is pulsating in rhythm with Tom's breath.

INT. JAIL - CELL

Tom is laying face down on the cot. Doctor JAMES WYNN (58) is sitting on a chair next to him. The Sheriff and Reverend Carter are sitting on bunk opposite them both.

HARRY

You ever -- ?

JAMES

Seen something like this before?
What do you think, Sheriff?

REV. CARTER

No need to be officious, James.

JAMES

I don't need a Goddamn civics
lesson from you, Father. Just
because God decided to put a white
collar around your --

REV. CARTER

He didn't choose me, James... I chose him.

JAMES

Really? Jesus fucking Christ. Apologies, Sheriff, but.. No. This is not like anything I have seen before. This man is still breathing... Despite the fact that he has no pulse.

HARRY

The Hell you say --

REV. CARTER

Harry --

HARRY

Padre. You've gotta let me talk my kind of talk or --

JAMES

Please... Both of you. This man is dead... But not dead. And... My guess is.. It's because of that.

James points to the broken ball of glass lodged in the back of Tom's head. It continues to pulse a with bright yellow light.

REV. CARTER

Poor boy. He was dead set on talking to Harry, James.

JAMES

Any idea what about?

HARRY

Couldn't tell you.

James looks at Tom for a moment.

JAMES

Well... Let's see if we can find out.

He waves smelling salts under the boy's nose. Tom snorts as he begin to reacts to it. Suddenly, he sits bolt upright and stares at the men in the room.

TOM

Holy fuck! Did I pass out?

JAMES

You did.

TOM

How long? Fuck me sideways.. He's gonna be here any minute.

Harry stands up and moves toward Tom.

HARRY

Who?

REV. CARTER

What's got you so scared, Son?

Tom looks at the Reverend.

TOM

The Devil.

REV. CARTER

The Devil?

TOM

Maybe worse...

REV. CARTER

Worse? Son, nothing is worse than the Devil.

TOM

You say that now... But I tell you, I've seen a few things that might get you belivin' somethin' diff'rent.

JAMES

You care to elaborate on that, Tom?

Tom catches James' eyes. There is wildfire in the boy's expression.

TOM

I'll tell you. But you best be getting ready. One way or another he's coming for me.

(To Harry)

That's why I came to you Sheriff. Tried to. Got as far as the bar, but couldn't stay on that horse no more. God, I love that horse...

Tom looks towards the front door and he seems to drift away.

HARRY

Tom?

(beat)

Tommy?

(beat)

TOM!

Tom jerks in his seat.

TOM

Holy fuck! Did I pass out?

The Reverend looks to James and Harry.

HARRY

Fuck.. Me.

JAMES

I think the trauma to the boy's head must have --

REV. CARTER

Gentlemen, patience. Now, Thomas... You were going to tell us about the Devil coming here.. For you.

TOM

He is, Father. He's coming and his name is, "Mongoose" Musgrave --

HARRY

"Mongoose" Musgrave?

TOM

Yes, Sir, and he's --

HARRY

"Mongoose" ain't no devil, Son. He's just an outlaw. Petty thief --

TOM

Not to me he ain't!

JAMES

Sheriff --

REV. CARTER

Harry... Let the boy speak.

HARRY

Whatever...

Harry stands and leans against bars of the cell.

HARRY (CONT'D)
Floor's yours, Kid.

TOM
Many thanks, Sir.

Tom swallows hard before he speaks.

TOM (CONT'D)
(chuckling)
Heh.. Whadda yuh know.. Ain't got
to spit.

JAMES
It's okay, Tommy... You're safe.

Tom looks at James and for a brief moment the boy looks hopeful.

TOM
Gonna trust you that that's the
God's truth, Doc...

Tom looks towards Reverend Carter and gives him a flicker of a smile.

TOM (CONT'D)
Gonna have to.. Ain't I?

He looks directly at Harry.

TOM (CONT'D)
We made a mistake, Sheriff. My
brother, Brian, and me. Big one.
(beat)
We took up with "Mongoose" and two
other guys he was ridin' with --
Gavin and Bucky Adams.
(beat)
"Mongoose" liked runnin' with
brothers. Figured they wouldn't
snitch on each other... Or him.

HARRY
Makes a stupid kind of sense, I
guess.

TOM
Does.. Doesn't it? It was a good
gang. Good bunch of guys. Little
fucked in the head, but ain't we
all -- ?

Tom touches the glowing orb embedded in his skull.

TOM (CONT'D)

Some more than others.

(beat)

Long story short. Mongoose had gotten hold of a story that there was a huge diamond... A really fuckin' special one... In the heart of the "Ashcroft" Mine. And he aimed to take it.

JAMES

That place got shut down years ago. Cave in...

REV. CARTER

So many dead. I was there to read them their last --

HARRY

Almost fifty if you count the kids that were runnin' water down to the miners cuz they could squeeze through the --

TOM

Tiny places. I know.

(beat)

Place is a Goddamn crypt now, but we went in anyways --

EXT. FLASHBACK - ASHCROFT MINE - DAY

Tom is walking up a rocky hillside. The relentless heat pounds down on him and the others.

TOM (V.O.)

Nothin' was gonna stop "Mongoose" from gettin' what he wanted.

He stares ahead and begins to slow down. He finally stops. He is visably afraid and unwilling to move forward.

COLIN "MONGOOSE" MUSGRAVE (51), GAVIN ADAMS (28), BUCKY ADAMS (25) and BRIAN HOGAN (27) are just ahead of him. They've almost made it to the entrance of the Ashcroft Mine. It is carved out of the boulders which make up the base of Mount Mohrbacher and looks long deserted.

"Mongoose" stops and indicates that the rest do likewise. He turns and looks at Tom. "Mongoose" is a mountain of man with a grizzled beard that matches his demeanor.

MONGOOSE

What is it, Boy? Why you stoppin'?

BRIAN

C'mon, Tommy, we gotta --

MONGOOSE

Shut your fucking pie hole, Brian!
I'm talkin' to your idiot brother.
What's goin' on?

TOM

Not sure. Got a funny feelin'
that's all.

MONGOOSE

A "funny" feelin'?

BUCKY

Fuck me.

GAVIN

Jesus Christ...

MONGOOSE

Shut the fuck up... The both of
you.

BRIAN

Seriously, Tommy --

MONGOOSE

You too, asshole. Shut.. The
fuck.. Up. Cuz, Tom's got a
"funny" feelin'.

(beat)

What is it, Kid?

Tom looks a bit dumbstruck by the question.

MONGOOSE (CONT'D)

Come on... Spill it.

Tom's eyes shift quickly to Brian. His brother returns it
with a look of "Get On with It!"

TOM

Dunno... Just... "Funny." Just
feels like if we go in there...
Gonna be like walkin' on someone's
grave. I mean... There's still
people buried in there --

"Mongoose" walks down the hill towards Tom. He looks like he
wants to kill something. He gets closer to Tom and begins to
laugh heartily. He claps his hand hard on the boy's
shoulder.

MONGOOSE

Jesus! That's it!?! Fuck me!
C'mon, Boy. You're safe. No one's
gonna mess with you when I'm round.

"Mongoose" stops smiling and quickly becomes deadly serious.

MONGOOSE (CONT'D)

You're part of my family now, Kid.
And no one... Goddamn no one...
Fucks... With my family.

"Mongoose" claps him on the shoulder again and starts walking
back up the hill towards the mine.

MONGOOSE (CONT'D)

Now, come on, Shithead... We got a
big ass diamond to find!

Tom doesn't move for a moment. Then, finally, he start to
walk up the hill again.

HARRY (V.O.)

Family? Colin "Mongoose" Musgrave
called you "Family?"

INT. JAIL - CELL - PRESENT - NIGHT

The cell is filled with the smoke from the Sheriff's
cigarette.

HARRY

What the fuck's that supposed to
mean?

TOM

He treated us that way. Like
family. Just then... I was scared
and it felt like --

REV. CARTER

He was looking out for you.

JAMES

He actually took care of you?

Tom nods in agreement.

JAMES (CONT'D)

And the other boys, too? So, you
felt safe?

HARRY

Look. That asshole "Mongoose" has
"taken care" of plenty of guys by
shootin' them down right where they
fucking stood.

(beat)

Includin' three Lawmen --

REV. CARTER

Harry --

HARRY

He's orphaned plenty of kids.
Includin' one of a friend of
mine's.

He looks in disbelief at everyone in the cell.

HARRY (CONT'D)

What? What, Doc? You can't tell me
you're eating this kid's slop? I'm
telling you he's full of...

James looks squarely at Harry. It is obvious that he cares
about whatever Tom wants to say.

HARRY (CONT'D)

Whatever... Go on with you story,
Tom.

TOM

Thank you --

HARRY

Just sayin' Colin "Mongoose"
Musgrave ain't no fucking saint,
that's all...

JAMES

Duly noted, Harry.

REV. CARTER

Go on, Thomas.

TOM

I should really stop. He's gonna
be here any minute and --

REV. CARTER

And maybe he won't.

JAMES

We also need to find out more about that thing in the back of your head.

Tom reaches back and touches the glowing ball again.

TOM

Oh, yeah. My head hurts somethin' fierce, don't it?

HARRY

Christ on a cracker --

The Reverend Carter sighs and closes his eyes.

JAMES

Yes. Yes, it does. And I can't help you if I don't know where it came from and how it --

TOM

It came from the mine --

JAMES

Yes. The mine. Let's get back to that.

HARRY

Might as fuckin' well...

REV. CARTER

Harold --

REV. CARTER (CONT'D)

Oh, shut the fuck up, "Bob."

Tom stares at them all for a moment.

JAMES

Go on, Tom.

TOM

Ookay... Well, we got in there pretty deep. Must'a been miles..

INT. FLASHBACK - ASHCROFT MINE - TUNNEL - DAY

The five men are slowly make there way down a roughly carved tunnel. They are led by the light from "Mongoose's" lantern. Tom is bringing up the rear.

TOM (V.O.)
Finally we saw the heart of the
mine itself...

The glass stones embedded in the walls come alive from the lantern light. The diamonds sparkle so brightly that they create patterns on the men's faces that look like stars.

TOM (V.O.)
And the heart of the mine saw us.

"Mongoose" is grinning from ear to ear.

MONGOOSE
Jesus fucking Christ! Do you see
all of that or am I just dreamin'?

GAVIN
(whispers)
It's real alright.

Gavin starts to take a step forward and is immediately stopped in his tracks by "Mongoose's" arm against his chest.

MONGOOSE
Me first, Gavin.. Don't even
fucking try it.

BUCKY
Dear Lord, its so damn -- So damn
everything!

MONGOOSE
Sure as fuck is, Bucky!

"Mongoose" starts to walk into the next room.

Tom drops to his knees and begins to pray. Brian reaches back and clops him upside the head then leans in towards his brother.

BRIAN
(whispering)
Knock it off, dammit, and come on..

Brian slowly helps Tom to his feet.

TOM (V.O.)
It felt wrong to be here. Can't
explain it proper. Just wrong.

HEART OF THE MINE

Brian, Gavin and Bucky are standing between the entrance to the carved room and "Mongoose" who standing next to a huge, uncut diamond embedded into the wall. It is the size of a wagon wheel.

Tom is standing just outside the entrance.

A lantern sits on the roughly hewn floor in the center of the room. It's light catches every diamond sticking out of the walls. It gives the appearance of constellation from far beyond the stars.

The huge diamond next to "Mongoose" starts to glow with a red light deep within the "heart" of it.

MONGOOSE

Ain't never seen anything like it,
Gentlemen. Just look at her.

GAVIN

She's beautiful...

BUCKY

Fucking gorgeous.

Brian looks back at Tom with absolute joy.

BRIAN

We're gonna be rich, Tommy!

Tom takes a few steps back.

TOM

I'm not so sure, Brian...

BRIAN

We will.

Brian holds his hand out to his brother. Tom doesn't take it.

BRIAN (CONT'D)

It's gonna be okay, Tom...
Promise.

"Mongoose" examines the edges of the large jewel.

MONGOOSE

Rather pry it out than blast it..
(beat)
Gavin! Hand me that diggin' bar!

Gavin looks around and seems puzzled.

MONGOOSE (CONT'D)
One of those fuckin' chisels behind
you! The one stickin' outta that
fuckin' crate.

Bucky looks behind them and pulls out a long rod with a
chisel on one end.

BUCKY
This one?

MONGOOSE
Yes! That one! Give it here.

He snatches it out of Bucky's hand and turns to look at the
huge diamond. He jams it into a thin crack in the wall
between the jewel and the rough rock around it.

MONGOOSE (CONT'D)
Let's see if this works.

"Mongoose" tries shoving the tool deeper into the crack and
it stops almost immediately. He put his full weight against
it, but it won't budge.

TOM (V.O.)
"Mongoose" was trying so hard. I
thought his head was gonna explode.

The strain and sweat are evident on "Mongoose's" reddened
face. His eyes are bulging from the effort.

TOM (V.O.)
It was when he tried get some
leverage... By putting his hand on
the diamond... That's when all hell
broke loose.

"Mongoose's" gloved hand begins to sizzle against the side of
the diamond. He tries to lift it off of its smooth surface
but it seperate from it.

MONGOOSE
Aaaaaagh - The fuck?!

His hand is lost in a boiling mixture of smoke and searing
flesh. The smell of burning meat and leather begins to fill
the room.

Bucky, Gavin and Brian are rooted in place. They can't
understand what is happening.

Tom begins to back further down the tunnel.

MONGOOSE (CONT'D)
 Don't just fucking stand there!!
 Do some -- !

Just as the boys start to run forward, the diamond explodes sending spiraling pieces into all of them. They churn hungrily through their flesh..

"Mongoose" is nowhere to be seen and Tom turns to run.

He is quickly struck down by a huge piece the exploding diamond as it slams into the back of his head.

Tom lands on his side and sees the open, dead eyes of his brother staring at him. Brian is much further away from Tom and is halfway in and outside of the room.

TOM (V.O.)
 That's when the mine caved in on
 us.

The ceiling above Tom begins to groan from the strain of the explosion. Huge sections of it begin to fall, blocking the entrance to the heart of the mine.

One lands very close to Tom's face and then everything goes black.

HARRY (V.O.)
 Bullshit...

INT. JAIL - CELL - PRESENT - NIGHT

Tom looks up at Harry. There are tears on the young man's face. The glow emanating from the large diamond in the back of his head continues to cast an eerie yellow, light which pulses against the wall of the cell.

HARRY
 I call bullshit. On all of this.

TOM
 W-What?

REV. CARTER
 Harry --

HARRY
 Fuckin' idiot bullshit nonsense.

REV. CARTER
That is quite enough.

JAMES
 We're getting to the truth of it,
 Harry. We need to --

HARRY
 Really? Are you really listening
 to --

TOM
 Really, Sheriff. Really. I'm
 telling you the real truth. My
 brother died.

HARRY
 So.. Did.. You.

Harry leans into Tom and examines his eyes very carefully.

HARRY (CONT'D)
 According to the Doc here, that is.
 But I think he's been drinking too
 much.

JAMES
 That's uncalled for --

Harry points at Tom.

HARRY
 No pulse? Survived a cave in?
 Rides into town all bloody like and
 tells this kicked-up Goddamn story?

REV. CARTER
 I've asked you so many --

HARRY
 Shut the fuck up, Preacher! I'm
 done apologizing to you, "Bob" --

TOM
 You're afraid.

HARRY
 Excuse me?

TOM
 You're afraid that what I said is
 true. That what Doc James says is
 true.

HARRY

Fuck off!

TOM

And you're too damn afraid to hear me out.

Tom stands and walks over to Harry. He grips one of the bars closest to the Sheriff's head.

TOM (CONT'D)

I'm not done tellin' the truth of it...

Harry slides sideways and backs slowly away from Tom. The back of his legs hit the side of a cot and he sits down hard.

TOM (CONT'D)

Because... And I am not lying... This is where it really gets crazy.

INT. FLASHBACK - THE HEART OF THE MINE - DAY

Tom's eyes slowly begin to open.

There is a large pile of rocks and rubble just inches from his face. The mound fills the tunnel almost to the ceiling, but there is a gap near the top. Not enough for a man to get out of, but enough to look through.

Tom clamors to the top and looks inside.

His brother Brian is still on the ground near the entrance to the room. The rubble has missed him as well.

Bucky and Gavin are pinned against the wall by foot long shards of the shattered diamond. A large piece has lodged into Bucky's right shoulder and another is embedded in Gavin's left eye.

Tom's shifts his attention to the other side of the room, to where the diamond was, only to see "Mongoose" staring back at him with a sick grin stretching across what's left of the side of his face.

MONGOOSE

Well, hello, Boy... Welcome back to the land of the living.

"Mongoose's" barrel-sized chest is peppered with chunks of the diamond. They are pulsing red. So are the pupils of his eyes. He tips his burnt hat to Tom. His hand is a mixture of flesh, diamonds and burnt, fused leather.

MONGOOSE (CONT'D)

Now... why don't you be a good little boy and start pullin' down some of those rocks for your "old man?"

Tom shakes his head "No" and starts to back away from the opening.

MONGOOSE (CONT'D)

Don't you go nowhere, yet. 'Cuz if you don't wanna help...

(beat)

Maybe your big brother will...

Brian begins to stir. He places his shredded hands to either side of him and starts to push himself up off the ground. His face is an absolute horror.

Tom can see that Brian has a chunk diamond inside of his chest near where his heart should be. The gem has a glowing red ember in its center.

Brian tries to talk to his brother, but finds he cannot speak because of his jaw is dislocated. He reaches up, shoves it into place and smiles at Tom in satisfaction.

When he speaks, Brian's voice is a mixture of both his and "Mongoose's."

BRIAN/MONGOOSE

C'mon, Baby Brother... Don't leave me stranded in here.

MONGOOSE

Help Us, "Son."

BRIAN/MONGOOSE

Please, help Us.

Tom shakes his head "No" again.

TOM

No... N-Never. You're not my brother.

MONGOOSE

Sure he is!

BRIAN/MONGOOSE

Sure I am. And always will be...

Gavin and Bucky begin to inch themselves along the shards of diamond they find themselves impaled on. They begin to talk. Their voices are mixed with "Mongoose's" as well.

GAVIN/MONGOOSE

You don't wanna leave us, either,
do yuh, Tommy?

BUCKY/MONGOOSE

We're family...

MONGOOSE

We all are, Tommy, my boy! One
great big, fuckin' family! Ain't
we boys? Now.. Do your Goddamn
duty... And help get us out of
here.

Tom scrambles down the pile of rubble and slides to the bottom. He starts to run down the tunnel. The diamond buried in the base of his skull begins to swim with the colors of yellow and red.

TOM (V.O.)

I ran. Fast as I could. Part of
me wanted to stop.. Go back and
help.

(beat)

But I didn't.

EXT. FLASHBACK - ASHCROFT MINE - DAY

Tommy charges out of the entrance of the mine. His clothes are covered with gore. Some of it is his own while other parts are from the others.

TOM (V.O.)

I never looked back.

He struggles to get up onto his horse. He slides into the saddle and turns the mare in the direction of Martinrock.

DISSOLVE TO:

INT. JAIL - CELL - PRESENT - NIGHT

Tom's cheeks are shining with tears.

TOM

Not once.

REV. CARTER

Dear God.

JAMES

Oh, Son... I'm sorry.

Tom looks over to Harry.

TOM

(quietly)

Now do you believe me?

Harry doesn't answer quickly, but when he does it is very plainly.

HARRY

Tommy... Tom... I --

BRIAN/MONGOOSE (O.S.)

Tomm-eeeeee!

Tom stands up quickly and runs to the jail's front door.

OFFICE

When Tom gets there he is hesitant to open it.

BRIAN/MONGOOSE (CONT'D)

Where are you, Baby Brother?

Brian's voice is far away, but it is polarizing to Tom. He looks back to Harry.

TOM

(whispering)

What about now? Do you believe me now?

Harry doesn't answer as the SOUND of BRIAN'S VOICE draws closer to the jail.

EXT. MARTINROCK - MAIN STREET - NIGHT

Brian is slowly guiding his horse down main street. His clothes are in tatters and the pulsing diamond in his chest looks like a heartbeat.

BRIAN/MONGOOSE

Where you hidin', Tommy?

(cooing)

Come on out and give your big brother a hug.

(MORE)

BRIAN/MONGOOSE (CONT'D)

(beat)

I miss you.

Townspeople can be seen peering out of windows, but no one is opening their doors.

The SOUND of the HORSE'S HOOVES, PULLING themselves in and out of the MUD and MUCK of the street, are the only thing that can be HEARD. The breath from Brian's horse's pours out of its mouth and nose in tiny wisps of steam.

BRIAN/MONGOOSE (CONT'D)

All I wanna do is just see you.
Bring yuh back home where you
belong.

INT. JAIL - OFFICE

Harry's hand is on the door. He is preventing Tom from opening it.

BRIAN/MONGOOSE (O.S.)

Get the family back together. Is
that so much too ask?

James looks at the glowing diamond in the base of Tom's skull. It is still yellow, but clouds of red can be seen forming in it.

JAMES

Tom?

TOM

Yeah, Doc?

REV. CARTER

That... Object.. In the back of
your head is --

JAMES

Two colors.

Tom turns to look at Reverend Carter and James.

TOM

Yellow.. And red?

REV. CARTER

Yes, Son.

Tom begins to reach for the doorknob. Harry stops him.

HARRY
Not gonna happen, Tom.

TOM
I have to --

HARRY
Not tonight. Prob'ly not ever.

BRIAN/MONGOOSE (O.S.)
Don't make me come lookin' for you,
Tommy...

The red glow inside of Tom's diamond has almost overtaken the yellow.

EXT. MARTINROCK - MAIN ROAD

Brian has almost reached the Jail.

BRIAN/MONGOOSE
We need to talk family stuff.. And
that ain't no one's business but
our own.

The SOUNDS of THREE SHOTGUNS COCKED and LOADED can be heard from somewhere behind Brian.

ROSE (O.S.)
You best be putting that gun back
in your holster, Brian.

Brian turns and sees Rose standing just outside the front of her Saloon. She is pointing a double-barrel shotgun at him. "Rags" is doing the same thing from the middle of the street. Elizabeth is standing on the balcony and holding a shotgun, too. Some of her "girls" can be seen peeking through the windows behind her.

ELIZABETH
Best be doin' what she's askin',
Bry...

BRIAN/MONGOOSE
Aw, 'Lizabeth. Is that any way to
talk to one of your best customers?

ELIZABETH
We ain't never see you up here,
Little Fella...

When Brian speaks, "Mongoose's" voice becomes the dominant one:

MONGOOSE/BRIAN

Yeah... But I think I've made my way through all of girls... Twice, at least. Including you, Miss Elizabeth.

ROSE

That you in there, "Mongoose?"

MONGOOSE/BRIAN

Sure as shit is.

ROSE

Elizabeth tells me you were a lousy lay.

RAGS

All two and a half inches of you.

ELIZABETH

Barely felt it. Wasn't sure it was there half the time. And, yes, I was sober at the time.

MONGOOSE/BRIAN

You fucking --

TOM (O.S.)

Brian?

Brian turns to see Tom standing in the middle of the street. He is not far from the Jail. Harry is standing next to him. James and Reverend Carter are in the doorway of the Jail.

TOM (CONT'D)

Brian... If you're still in there. I want to talk to you... Just you.

(beat)

Please.

"Mongoose's" familiar leer fades from Brian's face. All that is left is the soft, caring nature of Tom's brother through the battered flesh.

BRIAN

Hey, Bry...

TOM

Hey...

BRIAN

You okay?

TOM
Holdin' up.

BRIAN
We needs you back, Tommy. Whole family does --

TOM
That ain't my family. Ain't yours either.

BRIAN
C'mon --

TOM
Just you... And me. That's family. Anyone else, including "Mongoose," can go to hell.

BRIAN
Don't say that, Tommy... It's hard to control him --

TOM
Yeah... I feel him, too. Crawlin' 'round inside my head. But you know what?

Tom starts to walk towards Brian..

TOM (CONT'D)
He can go fuck himself... In whatever's left of his ass.

Brian's caring eyes are gone instantly and are replaced by "Mongoose's" fury.

MONGOOSE
Famous last words, Mother-Fucker!

Brian quickly pulls out his pistol. SOUND of SHOTGUN BLAST can be heard.

Half of Brian's shoulder explodes outward and his left arm falls to the ground.

He quickly turns and shoots whoever fired at him.

"Rag's" eyes go wide with surprise and he clutches his heart. Blood is seeping through his fingers. He drops to his knees and then falls forward.

ROSE
Rags!

Rose aims her shotgun at Brian.

ROSE (CONT'D)
Don't move, Asshole, or I'm putting
one through your head --

ELIZABETH
If I don't blow your balls off
first.

BRIAN/MONGOOSE
Now, Ladies... He shot first.
I was well within my rights.

Brian guides his horse towards them.

BRIAN/MONGOOSE (CONT'D)
And.. Believe me when I say.. I
will shoot at least one of you
before the either gets to --

ROSE
We'll take that chance.

TOM/MONGOOSE (O.S.)
Please put your guns down ladies...

They all look in Tom's direction... Even Brian.

He has stepped away from Harry and has a pistol pointed at
the Sheriff's head. The diamond in his skull is wildly
pulsating red.

TOM/MONGOOSE (CONT'D)
I'd hate to see what the inside of
the Sheriff's head looks like...
(beat)
Bet you'd hate it, too.

BRIAN/MONGOOSE
Better not mess with my baby
brother, folks.

REV. CARTER
Thomas!

Tom looks past Harry and to the Reverend Carter. He is
still standing in the doorway of the jail, but now James has
moved behind him.

REV. CARTER (CONT'D)
Tommy... This is not what you truly
want.

TOM/MONGOOSE

Sure feels like what *I* want,
Preacher.

REV. CARTER

"Mongoose," perhaps. But not you
Thomas. Not you Tommy.

JAMES

The Reverend's right, Tom. This
isn't you --

BRIAN/MONGOOSE

You stay out of this, Doc --

A flicker of yellow appears inside Tommy's glowing red rock.

REV. CARTER

You're the young man helped me
patch the roof on the church..

ROSE

You're your late mama's best boy..

BRIAN/MONGOOSE

All of you... Shut the fuck up!
Tom.. Listen to me, baby brother.
You got a job to do.. And you best
be getting on with it. Blow that
fucker's head off like a piñata.
C'mon... You know you wanna. Don't
you wanna to see what's inside?

Tom's eyes shift back to Brian. It's becoming clear that he
is losing the battle.

ELIZABETH

Don't listen to him, Tommy. Listen
to us. Remember who you really
are. You're a good person. Never
touched one of my girls 'less it
was with kindness and care.
You are not a --

HARRY

Monster.

Tom looks directly into Harry's eyes. The boy's features
start to slowly return to normal and the red glow begins to
leave his eyes. The yellow in the diamond in his skull
begins to engulf the red within.

HARRY (CONT'D)

Trust your heart, Tom.

Harry looks at Tom's gun and then into the boy's eyes. He can tell that Tom is struggling.

TOM
I'm --

His voice quickly changes:

MONGOOSE/TOM
(Mongoose Dominant)
You're MY Boy..

Tom hesitates then drops the gun to his side.

TOM
No, "Mongoose..." I never was.
I'm Brian's little brother...
(whispers)
And that's all I ever wanna be.

He turns to face his brother on horseback.

TOM (CONT'D)
Bry... Please, Brian...

Tom throws away his gun and a SPLASH can be HEARD.

TOM (CONT'D)
Fight it. You can, I know --

BRIAN/MONGOOSE
Fuck this...

Brian shoots his Tom.

He spins around from the impact and drops face forward into the mud. Brian turns his aim to Harry's head.

BRIAN/MONGOOSE (CONT'D)
Shouldn't have opened you're
Goddamn --

A SHOTGUN BLAST fills the air and Brian is ripped from his saddle and into the muck below.

The glowing red diamond from Brian's chest has dislodged and is sitting in the middle of a mud puddle. The light from inside of it is gone.

Harry, Rose and Elizabeth all turn to look in the direction of the jail. Reverend Carter is holding a still smoking shotgun.

REV. CARTER
Fucking asshole.

Rose and Elizabeth let out a cheer as Harry's look of shock begins to quickly fade. He smiles at Reverend Carter with a look of pride.

James is dumbfounded and has backed away slightly from Reverend Carter.

JAMES
Where? The shotgun. Where did you get --

REV. CARTER
There's a whole rack of them just inside the door there, James. Been there the whole time.

JAMES
You.. You shot a man.

Harry drops to the ground next to Tom and turns him over.

REV. CARTER
God's will is a funny fucking thing sometimes.

There is horrible wound in Tom's shoulder, but he is not bleeding.

HARRY
Tom?

Harry shakes him.

HARRY (CONT'D)
Tom? You still in there?

Tom's eyes slowly blink open. He looks up and sees a seas of stars behind Harry's head.

TOM
Still.. Sorta. Some of me feels like it is.

Brian who is trying to crawl over to Tom. Rose runs up behind him.

ROSE
The hell you think you're doin', "Mongoose?"

Brian looks up at Rose. Any sign of "Mongoose" is gone. All that remains are the eyes of a scared child.

BRIAN
Please, Miss Rose.. I just need to
see Tommy, see if he's --

TOM
It's okay, Miss Rose.

Harry helps up Tom and they walk over to Brian.

BRIAN
I'm sorry, Tommy.. I didn't --

Tom looks down at where the diamond was lodged in his brother's chest. The wound is bleeding heavily.

TOM
Shhhh, Bry, it's gonna be okay.

Reverend Carter and James have joined them. The doctor kneels next to Brian and tries to tend to his wound.

BRIAN
Is it bad?

JAMES
I'm sorry, Son... It's worse than
bad.

HARRY
Shit...

Rose makes her way to "Rags."

HARRY (O.S.) (CONT'D)
What's "worse than bad," Doc?

She kneels beside "Rag's" lifeless body and holds his hand.

JAMES (O.S.)
It's fatal.

Elizabeth places her hand on Rose's shoulder. She takes it with her spare hand.

BRIAN
Tommy can you come closer, please?
I can't move no more.

Tom leans close to his brother and Brian kisses his cheek.

BRIAN (CONT'D)

Love you...

TOM

Love you more...

BRIAN

You gotta run, Tommy. Take these people and run. "Mongoose" wants Martinrock.

TOM

The town?

HARRY

What's he want with --

Brian looks lovingly at Harry. His eyes are beginning to fill with a mixture of tears and blood.

BRIAN

The people, Sheriff. He wants the people. 'Cluding you.

Brian focuses his attention on Tom again.

BRIAN (CONT'D)

Get 'em out of here, Baby Brother. Promise me.

TOM

Promise.

HARRY

Good... 'Cuz he'll start here...
And he'll never stop.

(beat)

Love you. Say a prayer for --

Brian's words fade and he is gone.

JAMES

I'm sorry, Tom.

HARRY

We all are.

TOM

No time for that..

Tom takes the remains of his jacket and places it over his brother's face and body. He stands and starts walking towards the "Faded Rose."

TOM (CONT'D)
 Best start plannin' 'bout how we
 get these people out of here...
 You heard my brother --

EXT. A PLACE OUTSIDE OF TOWN - NIGHT

"Mongoose" stands on a hill where he can see the lights of
 Martinrock far off in the distance.

TOM (O.S.)
 He's comin' here. And we're just
 the start...

He turns and looks at Gavin and Bucky. They are digging man-
 shaped holes in the grounds. It looks like they are making
 their own graves.

MONGOOSE
 Good job, boys. Good work.

Bucky and Gavin stop digging and look up at "Mongoose." They
 are covered in dirt, grime and gore.

GAVIN/MONGOOSE
 This gonna be enough?

MONGOOSE
 Should be plenty. Gonna need you
 boys to do somethin' for me. I'll
 finish up here.

Bucky crawls out of his grave and stands in front of
 "Mongoose." Gavin joins him.

BUCKY/MONGOOSE
 Name it, "Mongoose."

MONGOOSE
 I want you boys to go into town
 while I finish up here... Gonna
 need you to do what that fuck-up
 Brian couldn't.

GAVIN/MONGOOSE
 Tommy? Consider it done. Dead or
 alive?

MONGOOSE
 He's already dead you stupid fuck.
 Turn him back to our side and bring
 him back here. Gonna need him if I
 wanna finish this right

BUCKY/MONGOOSE

If own his brother couldn't --

"Mongoose" backhands Bucky hard across his face; obliterating the boy's nose in the process.

MONGOOSE

Shut your fuckin' mouth,
 "Professor!" I was able to control
 Tommy through the diamond in his
 brother's chest. With you boys...
 I can double my odds.

Bucky raises his fingers to where his nose was and nods.

GAVIN/MONGOOSE

We understand, "Mongoose."

MONGOOSE

And if you can't bring him in?
 Just bring his diamond instead.
 Got it?

BUCKY/MONGOOSE

Got it.

MONGOOSE

Good... And his brother's.

He claps his hand on Bucky's shoulder and a slight CRACKING SOUND can be heard.

MONGOOSE (CONT'D)

Now haul what's left of your ass
 outta here and get goin'... Brian
 took our only horse and it's about
 a ten mile walk.

Gavin and Bucky start their long walk to Martinrock. They pass under a metal sign which hangs over an open iron gate. The sign reads: MARTINROCK CEMETERY.

"Mongoose" watches them go. He is standing among what looks like fifty graves or more.

MONGOOSE (CONT'D)

Have a nice walk, gentlemen. Don't
 worry about me though... I've got a
 little job of my own to get to.

He pulls a diamond out of a bag next to one of the graves, drops down into one of the graves and plunges his hand downward. A sickening SQUELCHING SOUND can be heard.

INT. THE FADED ROSE SALOON - NIGHT

Tom, Harry, James, Rose, Elizabeth and Reverend Carter are gathered around the longest table in the saloon.

ELIZABETH

Then it's agreed. Doc James and I gather everyone up and get 'em out of town. Horse, cart, buggy... Whatever it takes. Get 'em up --

JAMES

And out. Try and get them out to Barnwald by tomorrow morning if we can.

HARRY

You sure you don't wanna go with them, Rose?

ROSE

Hell with that. I helped build this place almost twenty years ago. I sure as shit ain't gonna let "Mongoose" and his dipshits take it from me.

HARRY

I'd make sure it's still here if you took off with them, Rose.

ROSE

Sorry... Ain't leaving that up to you, the Padre... And 'Specially not Tom. He's barely hangin' in there. I mean.. Just look at him.
(beat)
No offense, Tom.

TOM

None taken, Rose.

Reverend Carter throws a leather satchel onto the table. The diamond chunk from Brian's chest rolls out. The mud still hasn't dried yet.

REV. CARTER

That's the stone that I shot out of his -- Sorry, Thomas... I had to do something.

TOM

You saved my brother, Father.

REV. CARTER
Doesn't quite feel that way.

TOM
It's the truth, Sir.

REV. CARTER
That's all well and good, but what
do we do with that?
(To Tom)
What do we do with you?

HARRY
Put 'em both in the bank vault.

ROSE
Sheriff --

HARRY
Safest place. For Tom.. And for
us.

JAMES
Harry --

HARRY
You all saw what happened out
there. Tom flipped when he was
'round one of those things --

Harry points at the diamond.

HARRY (CONT'D)
That is like the rock in your head,
Tommy. That one there must've been
talkin' to the one you said was in
"Mongoose" and he was runnin' the
show.

TOM
I got control of it...

HARRY
For a bit.

ROSE
Then Brian shot Tom --

HARRY
Not Brian. "Mongoose."
(to Tom)
He didn't need you no more, so he
put a hole in your shoulder. Was
probably aimin' for your head.

TOM

The vault's the best option --

ELIZABETH

You won't have no air.

TOM

Don't need it. Ain't really
breathin'.. Or livin'. Right, Doc?

JAMES

Sad to say it's true.

Tom taps the diamond in his head.

TOM

This is keepin' me up and around.

He points at the rock on the table.

TOM (CONT'D)

Just like that one kept, Brian
goin' and the rest of 'em, 'cludin'
"Mongoose."

ROSE

That's don't mean nothin', Tom. We
can see if we can fix --

TOM

It's the vault. No more argument.
We got people to get out of town
and we best be movin'. "Mongoose"
and the Adams brothers are gonna be
here any minute --

EXT. MAIN ROAD - NIGHT

Gavin and Bucky are the edge of town.

TOM (V.O.)

And we still gotta figure out a way
to stop them.

Most of the lights are out in the buildings except for the
Saloon and the Jail. Both of which are on the right side of
main street.

The Bank farther up the street and on the left.

The Church stands on the end of the street with a lit lantern
in its single upper story window.

Gavin and Bucky draw their guns, separate and begin to walk on opposite sides of the street. Gavin on the left and Bucky on the right.

Bucky carefully looks inside the windows of the Saloon and finds it empty. He turns to his brother and shakes his head "No."

He continues to make his way to the Jail. Gavin shadows him on the other side of the road; stealing glances upward to the balconies above his brother. He also looks the windows behind him as he moves along, h.

The town appears to have gone to sleep for the night.

Bucky reaches the Jail. He carefully glances inside. It's empty.

MONGOOSE (V.O.)

Tom's close-by.

Bucky is startled by the SOUND of "Mongoose's" VOICE in his HEAD and so is Gavin. Their eyes dart around to find the source.

MONGOOSE (V.O.)

Get yourselves to-fuckin-gether.
I'm in your Goddamn heads.

CUT TO:

EXT. MARTINROCK CEMETARY

"Mongoose" can see the town from where he is standing among the open graves.

MONGOOSE

If I can keep you two runnin'
around 'cuz of those chunks of
glass is in you... I can sure as
shit sense when another rock might
be around.

CUT TO:

EXT. MARTINROCK - MAIN ROAD

Bucky's eyes are locked with Gavin's. They both look puzzled.

MONGOOSE (V.O.)
Gavin.. He's closest to you. But I
keep losing him. He keeps fadin'
in and out.

Gavin's eyes turn to the Bank. The door open and light is
spilling out.

BUCKY/MONGOOSE
(mouthing the words)
Was that open before?

GAVIN/MONGOOSE
(mouthing them back)
I dunno.

Gavin begins to walk slowly up to the open door. He is
careful not to let his boots make a sound on the wooden
planks of the walkway beneath him.

Bucky crosses the main road to meet his brother. He tries to
avoid the large puddles that fill the muddy street.

Gavin reaches the door and peeks inside. A lamp is lit and
sitting inside one of the teller windows. Other than that,
the room is empty.

MONGOOSE (V.O.)
He's real close...

Gavin gives Bucky a quick smile and goes inside.

INT. WELLS FARGO BANK - FRONT ROOM

There is a row of teller windows in front of Gavin. The one
with the lantern is on the far right. Next to that window is
a pass-through to behind the counter.

The vault just beyond that opening. The door is open and a
light flickers from inside the metal room.

At the far end of the front room is a wall of windows that
presumably belong to the office of the bank manager.

MONGOOSE (V.O.)
Closer...

Gavin walks towards the pass-through at the end the bank of
teller windows.

Bucky enters the bank just as Gavin peers into the windows to
the manager's office. It is dark and empty.

TOM (V.O)
 You boys looking to make a
 withdrawal?

Gavin and Bucky wince at the SOUND of TOM'S VOICE in their heads.

TOM (V.O.)
 Bank's closed.

GAVIN/MONGOOSE
 Get out of my head, Tommy... You
 wanna talk to me..? Then, get your
 coward ass out here and show
 yourself --

BUCKY/MONGOOSE
 Fucker...

TOM (V.O)
 That's not gonna happen.

There is the SOUND of a FLOORBOARD CREAKING behind them. Bucky and Gavin whip around and point their guns at the door leading to the outside.

No one is there.

Bucky moves quickly to the doorway outside while Gavin stays put. He darts his head outside and back in again. He turns back and shakes his head "Nothing."

GAVIN/MONGOOSE
 Come on out, Tom.

INT. SOMEWHERE NEARBY

Tom is sitting on the floor with Reverend Carter next to him. Both of them sit with their backs against a table which has been put up on end. A light source is just beyond the table, but seems like it is far away.

Gavin's voice sounds, however, like it is very near to them.

GAVIN/MONGOOSE (O.S.)
 We don't wanna kill you. We need
 you.

EXT. MARTINROCK CEMETERY

"Mongoose" looks as if he is having a conversation with Tom who might as well be right in front of him.

MONGOOSE

I need you.

TOM (V.O)

Like hell you do.

INT. MARTINROCK BANK - BEHIND THE TELLER WINDOWS

Gavin has made his way past the pass-through next to the teller windows and is headed for the vault beyond. Bucky is right behind him.

GAVIN/MONGOOSE

I do, Tommy... I need you. I promise with all my heart.

TOM (V.O)

Your heart was dead black thing long before we --

GAVIN/MONGOOSE

Now, that's ain't fair...

Gavin looks inside open vault door.

The room is lit by a single lamp which sits a long counting table which takes up the middle of the room. Another, smaller table has been flipped up on its side and is resting against the end of the counting table farthest from Gavin. It would be the perfect place for someone to hide behind.

GAVIN/MONGOOSE (CONT'D)

I took you in when you needed me to.

Gavin motions to Bucky and his brother quickly moves to the other side of the door.

GAVIN/MONGOOSE (CONT'D)

Treated you like the father you never got.

INT. SOMEWHERE NEARBY

The light inside of Tom's diamond begins to flicker. Reverend Carter can see the red trying to pierce the yellow.

REV. CARTER

(whispering)

Fight it, Thomas. You are stronger than that monster's will.

TOM
(whispering)
I'm trying, Father.

INT. MARTINROCK BANK

Gavin is grinning from ear to ear and Bucky is feeding off his joy.

GAVIN/MONGOOSE
Don't fight it, Tommy... Come on
outta that vault.

CLOSE UP: MONGOOSE'S FACE

"Mongoose's" eyes are smiling.

MONGOOSE
Let me help you, Tom. I love you.

CLOSE UP: GAVIN'S FACE

Gavin is pleading.

GAVIN/MONGOOSE
You don't have to be in pain
anymore. Come back to the family
and you'll know peace. Your
purpose in life.

INT. SOMEWHERE NEARBY

Tom looks resolute. The light in his diamond has turned back to bright yellow.

TOM
I'm dead. Just like all of you.

He turns to look at Reverend Carter and he can see his eyes brimming with tears.

TOM (CONT'D)
We're all dead, "Mongoose." You
just ain't figured that out, yet.

INT. BEHIND THE TELLER WINDOWS

Gavin stays in his crouched position and starts to make his way into the vault. Bucky follows quickly behind him, but stays near the door, just in case, to give his brother cover.

TOM (V.O.)

Joining you is servicing you.. And that was something I never should'a let happen.

INT. VAULT

The room's walls are lined with rows and rows of metal safety deposit boxes. The light from the lamp plays across their metal fronts and etched numbers.

Loose bills, from the stacks of money on the table, have been strewn across the floor.

TOM (V.O.)

I should have stayed home. Took care of my mom when dad died. But Brian wanted more.

Gavin makes his way down the side of the counting table. He is slowly edging his way down to the upturned table.

He doesn't notice the light reflecting off drops of moisture beading up on the money on the floor.

TOM (V.O.)

He wanted to see the world. Wanted a Goddamn adventure. Instead... We ended up with you, "Mongoose."

Gavin reaches the upturned table and quickly leans around the side to shoot.

TOM (V.O.)

And these two assholes.

There is a pile of dynamite on the other side of the table. Gavin holds off taking a shot, but he sees movement on the opposite wall.

Tom is peering through a very small pass through window into the vault. He smiles at Gavin and drops a burning hundred dollar bill through the slot and then slides a metal door shut.

Gavin shoots at the opening and misses.

MANAGER'S OFFICE

Tom closes the small metal door and spins the lock. He and Reverend Carter run for the back door of the manager's office.

BANK VAULT

The burning hundred dollar bill hits the floor. The scattered money, covered in lamp oil, catches fire with a furious WHOOMPING SOUND.

The flames rush towards the stack of dynamite.

GAVIN
(without MONGOOSE's voice)
Bucky! Close the fucking --

Bucky begins to close the vault door as fast as he can, but heavy structure is slowed because of its weight.

GAVIN (CONT'D)
Door!

He starts to run for vault entrance just as the fire hits the stack of dynamite.

Gavin is engulfed in the explosion.

The shockwave from the blast hits the half-closed vault door.

BEHIND THE TELLER WINDOWS

The door flies outward and sends Bucky rocketing backward through the wall of teller windows.

FRONT ROOM

He tumbles across the bank floor and slams into a wall.

EXT. WELLS FARGO BANK - BACK DOOR

The shockwave throws Tom and Reverend Carter out the open back door and into the mud.

MARTINROCK CEMETERY

"Mongoose" drops to his knees clutching his head. He can "see" the result of the explosion in town etched in his thoughts.

ROAD TO BARNWALD - NIGHT

James and Elizabeth HEAR the SOUND of the EXPLOSION and turn towards Martinrock to see its origin. SOUNDS of CONFUSION from the wagon train of refugees can also be HEARD

Elizabeth can see the sadness in James' eyes and she try to hold him close.

INT. WELLS FARGO BANK - FRONT ROOM

The SOUND of GROANING TIMBERS can be heard as Bucky groggily scrambles to get up on his feet.

He runs for the front door; terrified that the whole building might collapse on top of him.

EXT. WELLS FARGO BANK - NIGHT

In his panic, Bucky doesn't see the bear trap that has been placed on the wooden walkway in front of him.

He steps down and it snaps shut on his leg with over 375 pounds of force!

MAIN ROAD

Bucky howls in pain and falls face forward into the mud. His left leg is severed from his body and is still in the bear trap.

He writhes in agony, clutching at the stump of his leg and screaming at the stars. The Sheriff and Rose walk into view above him.

HARRY

That.. Has just got to hurt.

BUCKY/MONGOOSE

You fucking bastard!!

HARRY

Now is that any way to talk with a lady present?

BUCKY/MONGOOSE

I'll fucking kill you!

ROSE

Not likely from where I'm standing.

Tom and Reverend Carter join the group. Tom has his gun pointed at Bucky's head.

HARRY

Not sure you're gonna need that,
Tom.

ROSE

He's not going anywhere.

TOM

I'm just gonna make sure of it.

BUCKY/MONGOOSE

You gonna fuckin' kill me?

TOM

Might.

Tom kneels down next to Bucky.

TOM (CONT'D)

But, before I do... I just wanna
tell, "Mongoose" something.

BUCKY/MONGOOSE

He ain't gonna listen to you!
(in full Mongoose voice)
I've got nothin' to say to you,
Boy! Not this way! But I'll sure
as hell be payin' you a visit soon
enough.

TOM

You do that. You and your
lonesome. You've run out of piss
boys to hide behind.

MARTINROCK CEMETERY

"Mongoose" turns and looks at the open graves.

MONGOOSE

Oh... I won't be alone. I'll be
bringing some company. Not as much
as I hoped for, but enough to get
the job done.

TOM (O.S.)

You comin' for me still?

MONGOOSE

You... And the town you love so
much.

MARTINROCK - MAIN ROAD

Bucky has stopped writhing in the mud and has become very still. His eyes are locked with Tom's.

MONGOOSE/BUCKY
(in full Mongoose voice)
I'm coming for every single last
one of you fuckers.

REV. CARTER
There's nothing here for you.

MONGOOSE/BUCKY
Oh... That's where you're wrong,
Padre --

MARTINROCK CEMETERY

"Mongoose" begins to walk across the graveyard. As he passes by the open graves a red light begins to pulse from inside the dank holes.

MONGOOSE
I've brought the stars down from
the heavens... And my children are
going to help make the world a
better place.

MARTINROCK - MAIN ROAD

Bucky's eyes are filled with hate.

MONGOOSE/BUCKY
For all of us.

Tom reaches over to the large hunk of diamond resting in Bucky's shoulder. He rips it out of its socket and throws it over his shoulder. It lands in the mud behind him.

TOM
God, I'm sorry, Bucky.

Bucky's eyes are his own again and he tries to smile through the pain.

BUCKY
I know, Tommy... I'm sorry, too.
Never wanted to hurt nobody.

TOM
I know.

BUCKY
Just wanted to have some fun.

Tom takes Bucky's hand.

BUCKY (CONT'D)
Make some m-money.

Rose kneels down and starts to lightly brush the wet hair out of Bucky's eyes.

BUCKY (CONT'D)
Be an o-outlaw. Like Jesse...

TOM
James.

BUCKY
Yeah... Like him... That would have been so --

Bucky sighs and the life fades from his eyes.

Reverend Carter crouches and begins to give last rights. Tom stands up and looks towards Harry.

HARRY
Looks like "Mongoose" wants to bring hell on earth...

TOM
Let's show him what it looks like, then.

MARTINROCK CEMETERY

"Mongoose" is standing at the far end of the small cemetery. He looks upward and listens, eyes closed, to the rain falling on his hat and shoulders.

The red light from the open graves begin to shine even brighter. The SOUND of MOVEMENT in the MUCK inside grows louder.

"Mongoose" smiles, opens his eyes and starts to walk towards the gates of the cemetery.

MONGOOSE
Come on, Boys and Girls... Let's go get what we came for.

As he passes each of graves, it's occupants begin to slowly crawl out of their former resting place.

By the time "Mongoose" has reached the gates of the cemetery, he has been joined by ten other men and women. Each of them are in various states of decay and have a large shard of a diamond shoved into various parts on their bodies. The light in each of stones glows bright red.

MONGOOSE (CONT'D)

Let's go fuck some shit up... Get the diamonds from my boys back from that little fucker.

The undead begin to fall into place behind "Mongoose" as he walks through the gates of the cemetery with mixture of both pride.

MARTINROCK - MAIN STREET MERCANTILE - STORM DOORS

Tom and the Sheriff are carrying crates up from the basement of the Main Street Mercantile. The words DYNAMITE and EXTREMELY VOLATILE can be seen stenciled on them.

Rose is waiting just outside the storm doors with a crate of her own.

They all start walking towards the Church at the end of town.

HARRY

You're not worried, Tom.

ROSE

Why should he be worried?

HARRY

I'm just asking --

ROSE

Stupid question to ask, Harry.

HARRY

More like a simple one. Needin' a simple answer.

TOM

Harry --

ROSE

Sounds like you're the worried one, Sheriff.

TOM

This is the last trip. Should be enough.

HARRY

Sure?

TOM

Gonna be plenty, Sheriff. We used less at the bank.

ROSE

You saw how that ended up.

CHURCH

The three of them pass a sign on the outside of the Church which reads: ALL ARE WELCOME / NO ONE IS DENIED

They make their way to the back of the church.

TOM

It will do the job it needs to.

ROSE

So, stop worrying, Harry. You're makin' me tense.

Rose looks at Harry.

ROSE (CONT'D)

Please?

They have reached the back of the Church. Tom heads down the open doorway to the cellar. Leaving Rose and Harry alone.

ROSE (CONT'D)

This will be enough, Harold. I promise.

HARRY

Okay, Rose... Okay. I trust you. I been lucky enough to be your friend, your "ex" and --

ROSE

Yeah, you can stop there. That part wasn't the best. But I still love you, Dumbass.

HARRY

And if you trust him. I trust him.

ROSE

You saw what happened at the bank. Tom held off the Adams brothers and "Mongoose." And that's good enough for me.

Rose gives Harry a smile of reassurance and heads down into the cellar.

HARRY
(muttering)
Yeah.. But that wasn't "Mongoose,"
was it?

He starts to head downstairs.

ROAD TO MARTINROCK

"Mongoose" and his followers are slowly making their way to town. The rain has stopped and he can see that there are very few lights on in Martinrock.

MONGOOSE
No change since before. Was a trap
then... Gonna be a trap now.

He turns to check on the small mob behind him.

MONGOOSE (CONT'D)
This time it's gonna be a might bit
different. Ain't it kids?

The crowd of controlled corpses begin to nod, smile and some even try to speak. One of them opens their mouth and a small, black ball of wood falls out. They stop, look down and watch it roll away.

Some of them are unable to speak because their mouths have been sewn shut. Others can be heard whispering: "Yes", "Hell yeah" and "Damn right."

MONGOOSE (CONT'D)
Now, ain't I an inspirin'
son'bitch?

INT. MARTINROCK - CHURCH - BASEMENT

Tom, Rose, the Reverend Carter and the Sheriff are almost done tying all of the fuses to a main line which snakes up through the floor. Dynamite has been bound, and hung, neatly around each of the support posts and across the archways like bunches of bananas.

REV. CARTER
That should do it.

TOM
Nice work, Reverend.

Tom heads in the direction of the stairs leading to the chapel. Reverend Carter and the others follow.

REV. CARTER
I was a boatswain in the Union Navy
before I came out here.

HARRY
You never told me that.

REV. CARTER
Didn't tell you a lot of things,
Harold.

SPIRAL STAIRCASE

The group is making their way upstairs.

ROSE
I knew.

HARRY
He told you?

ROSE
Told me a --

ROSE (CONT'D)
Lot of things.

REV. CARTER
Lot of things.

REV. CARTER (CONT'D)
That I couldn't tell you, Harold.

CHAPEL

Tom enters first and heads for the pulpit. Harry and the others right behind.

HARRY
Couldn't or wouldn't?

REV. CARTER
Bit of both, actually.

Tom kneels down behind the pulpit. He is checking the coiled fuse from the basement that has been connected to a detonator and it's plunger.

HARRY
Like what? What couldn't you tell
me?

TOM
This ain't the time --

HARRY

Fuck it ain't. I might be dead in about fifteen minutes. "Bob" here has was the first friend I made when I got here.

Harry looks at the Reverend and Rose.

HARRY (CONT'D)

Five years ago. Rose I've known even longer. Least they could do is tell me what they been keepin' from me.

TOM

Sheriff --

REV. CARTER

I've been keeping things from not just you, Harold, but from the whole town. If everything looks good there, Tom, I --

Tom double checks the fuse against the detonator's connectors.

TOM

It does.

REV. CARTER

Than, I've got a confession that needs sharing.

ROSE

You sure, Robert?

Reverend Carter takes Rose's hand for a brief moment.

REV. CARTER

It's time Rose. Past time.

HARRY

Fuck and "A!" Now would be a good time? They're almost here and now you wanna preach?

REV. CARTER

Confess. You were the one asked to hear it.

HARRY

Whatever the fuck!

TOM
Sheriff?

HARRY
What?

TOM
Harry... Please, sit the hell down
and listen for a few minutes.

ROSE
Please. I'll watch the door. It's
going to be alright, Robert.

Rose walks towards the church's huge double doors. The SOUND of her wide WOODEN HEELS clocking against the wood echoes throughout the chapel.

Tom sits next to Harry and Reverend Carter sits opposite them on the stairs next to the pulpit.

REV. CARTER
Tommy... Earlier this evening, you
said that "Mongoose" had been
tipped off about the diamonds up
there in the Ashcroft Mine --

TOM
Yes, sir. Are you going to tell us
it was you?

REV. CARTER
Yes, Son.

Harry stands up quickly.

HARRY
Why the fuck would you do that,
"Bob?"

TOM
Sheriff... Please.. I'm not gonna
ask, again... Sit down.

Harry looks at Tom briefly and sits down just as quickly as he stood.

HARRY
This day... I tell you.

REV. CARTER
Thank you, Thomas.
(to Harry)
I had to, Harold.
(MORE)

REV. CARTER (CONT'D)
 He knew that I had... Made...
 Choices that were not of the
 church.

Rose turns in the direction of the boys and throws her voice
 across the room.

ROSE
 Stop dancing, Father, and get the
 fuck on with it!

TOM
 You see 'em out there?

ROSE
 Not yet! But they may not be
 takin' the main road, either!

Reverend Carter takes in a heavy breath and then speaks:

REV. CARTER
 I am the father of four children.
 Each of them born from one of the
 young ladies that worked for Miss
 Elizabeth.

Tom looks puzzled and Harry hesitates for moment before he
 speaks.

HARRY
 That's your deep dark secret?

REV. CARTER
 Yes... And I am ashamed of it.

HARRY
 That you fucked women?

REV. CARTER
 Yes.

HARRY
 Not boys?

TOM
 Harry!! Hey!

REV. CARTER
That is definitely not of the
 church.

HARRY
 Not what I heard.

TOM
 (to Harry)
 Stop.
 (To Reverend Carter)
 And "Mongoose" knew this?

REV. CARTER
 One of Elizabeth's girls told him.

TOM
 So, you tipped him off about the mine? To protect you. How did you hear about it?

REV. CARTER
 It was a secret I was supposed to keep. I needed to protect my Church... And my children.
 (beat)
 It all happened after the tragedy up at the Ashcroft mine.

EXT. FLASHBACK - MOHRBACHER MOUNTAIN - EVENING

1859

The evening is clear and Mohrbacher Mountain can be seen in silhouette against millions of stars in night sky.

Lanterns are lit at the entrance to the Ashcroft Mine.

REV. CARTER
 When the meteor hit Mohrbacher Mountain about nine years ago, it also slammed into one of the mineshafts of the Ashcroft Mine.

The evening silence is broken by a SOUND of something TEARING THROUGH THE ATMOSPHERE. A burning object hurtles from the sky and rockets into the side of the mountain.

ASHCROFT MINE - EVENING

Screams can be heard from inside the Ashcroft Mine. A huge wall of smoke, filled with dirt and debris, billows out of its entrance; knocking the lanterns onto the ground.

Men stumble out of the cave. They drop to their knees gasping for air. Some of them are horribly wounded. They fall to the ground the moment they exit while others are carried out.

REV. CARTER (CONT'D)
It injured so many and I was sent
for to give last rites.

HILLSIDE - EVENING

A horribly burned YOUNG MAN (19) lies on the ground in front of Reverend Carter. He kneels down beside the teenager and begins to give the boy his last rites.

The Young Man's hand shoots up and grabs the frock of the Reverend. He pulls Reverend Carter down to him and begins to whisper in the his ear.

REV. CARTER (CONT'D)
He told me that he was in mine
where the meteor hit. It was at
the first junction.

INT. EARLIER - HEART OF THE MINE - EVENING

The Young Man is in the same place that Tommy, "Mongoose" and the others had been at before. He stands up to see that a massive glowing diamond has slammed into one corner of the junction.

Even with the mine starting to collapse around the Young Man, the temptation of the stone is too much for him. He walks over to it and places his hand on the glittering surface.

It sends him flying across the room and he hits the wall hard and he blacks out.

EXT. ASHCROFT MINE - HILLSIDE - EVENING

The Young Man's eyes are wide and eager as he whispers to Reverend Carter. He holds up his free hand to show him that it is blasted black, but glittering in the moonlight.

REV. CARTER (CONT'D)
He told me that when he woke up he
heard voices. Horrible voices.
Telling him to take the lives of
others. To place pieces of the
stone within them, too. So that
they might also do unspeakable
things to even more innocent
people.

INT. PRESENT - CHURCH - CHAPEL - EVENING

Harry is leaning forward and listening more intently. Tom looks shattered.

REV. CARTER

He told me not to tell anyone about it. That his story should stay sealed in my heart like a tomb.

HARRY

Why would he tell you? Ask you to keep it a secret?

REV. CARTER

Because he also asked me to kill him.

EXT. FLASHBACK - ASHCROFT MINE - HILLSIDE - EVENING

The Young Man has finished his story. Tears are running down his face.

REV. CARTER

All he could hear was the Stone. And all he wanted to do was do whatever it told him to do... Just as soon as he could feel his legs again.

The boy lets go of Carter's frock and falls back onto the ground.

REV. CARTER (CONT'D)

I asked him if he was sure.

Reverend Carter mouths the words: "Are you sure, Son?"

REV. CARTER (CONT'D)

The boy nodded and told me that if he didn't die... Right here and now... When he started taking lives he would start with me and keep going. And never stop.

INT. PRESENT - CHURCH - CHAPEL - EVENING

Tom looks at the Reverend in disbelief. Suddenly, he turns his head slightly as if listening to something. He stands up and begins to walk in Rose's direction.

HARRY

And you -- ?

REV. CARTER
 Did what he asked. Yes.
 (beat)
 Please, don't ask me how.

Reverend Carter can see the shock in Harry's eyes.

HARRY
 Jesus...

REV. CARTER
 I'm sorry, Harry. I'm not the man
 you hoped I was.

HARRY
 No... No, you ain't.

REV. CARTER
 I.. I'm --

HARRY
 Human. You're human, Robert. You
 did what you felt was right.

REV. CARTER
 For the boy?

HARRY
 Yeah.. For everyone.. It sounds
 like.

ROSE
 (shouting)
 "Mongoose" is here!

REV. CARTER
 And my children? How do you feel
 about --

HARRY
 That is something only you can
 figure out.

Harry stands and walks toward Reverend Carter.

HARRY (CONT'D)
 You're a good man, Robert. You'll
 fix it for your kids. You'll do
 what's right by them, too.

Reverend Carter embraces Harry and begins to cry softly
 against his shoulder.

Rose has met Tom halfway across the Chapel.

ROSE
 He's here, but he's not alone... He
 brought company.

EXT. MARTINROCK - MAIN ROAD - EVENING

"Mongoose" and his followers have reached the edge of town.

MONGOOSE
 Where you hidin', Boy..? Why can't
 I pick up where you're at..?

He turns to the throng behind him.

MONGOOSE (CONT'D)
 Check every house. Get 'em all out
 here.

The men and women slowly fan out and enter the buildings
 closest to them. Some of them have to kick the doors open or
 smash the windows in to gain entrance.

"Mongoose" heads for the Rose Saloon and before he goes
 inside, he turns in the direction of the chaos his people are
 creating.

MONGOOSE (CONT'D)
 There's no one there. I can see
 that, now. Fucking burn it. Burn
 it all to the ground.

He walks into the Saloon.

MONTAGE

"Mongoose's" men and women find lanterns inside the different
 homes and thrown them onto beds, against couches and walls.
 Their fluid catches things on fire instantly.

Flames spread quickly throughout the small buildings.

INT. THE FADED ROSE SALOON - EVENING

"Mongoose" is standing among the tables. The SOUND of the
 CHAOS can be heard from outside..

MONGOOSE
 (bellowing)
 Rose?!!
 (beat)
 'Lizabeth?!

He makes his way over to the bar.

MONGOOSE (CONT'D)
Come out, come out wherever you
are!

"Mongoose" grabs a bottle off of the counter.

MONGOOSE (CONT'D)
Fuck it.

He takes a long swig from it and then throws it at the mirror
behind the bar.

MONGOOSE (CONT'D)
Tastes like goddamn water!
ROSE!??!

"Mongoose" looks back towards the bar and sees a satchel
resting among the bottles underneath what is left of the
mirror. There is something shiny inside.

He walks behind the counter, grabs the satchel and throws it
on the bar. He opens it completely to reveal one of the
bloody chunks of diamond inside.

"Mongoose" picks it up and stares into it.

MONGOOSE (CONT'D)
Where's your brothers? Why ain't
you talkin' to me like before?

INT. CHURCH - CHAPEL

Harry is standing next to Reverend Carter. They are both on
stage and behind the pulpit. Tom and Rose are standing below
them among the pews.

TOM
All right. Looks like they're
gonna burn what they don't want.
They'll come for the Church once
they're done..

ROSE
Any of those assholes touch my
Saloon --

TOM
Everyone know where they're
supposed to be?

HARRY
Course we do.

TOM
Then we better move.

Tom turns to head for the front door, while Harry and Rose start for the stairs leading to the Church's second floor.

REV. CARTER
Thomas?

TOM
Yes, Father?

Tom turns to see that Reverend Carter is standing behind the pulpit. His hands are tightly gripping the edges of the lectern. The Padre looks at home once more.

REV. CARTER
Be strong. You know who you truly are. Be vigilant in your faith.

TOM
You, too, Father.

EXT. THE FADED ROSE SALOON - EVENING

"Mongoose" walks onto the wooden platform outside the Saloon and begins to make his way towards the Jail. The satchel is now slung across his chest.

WALKWAY

The carnage continues all around him. Undead men and women darting from building to building causing devastation and lighting fires wherever they go.

As he gets closer to the jail, "Mongoose" can see that the door has been left wide open and that the interior is filled with light. He pats the satchel with his blasted right hand. A CLINKING SOUND can be heard.

MONGOOSE
You bunch of assholes wanna play fuckin' hide and seek? Then so fuckin' be it...

"Mongoose" enters the Jail. He is unafraid and prepared.

INT. JAIL - FRONT OFFICE - EVENING

He enters the front office and finds it empty. His eyes search the room quickly, but there is no Stone.

"Mongoose" does, however, see a blanket that has been folded over and left sitting on the bunk of the jail's only cell.

MONGOOSE

You in here, Sheriff? Best fuckin' not be.

He pulls out his gun for the first time and peers around the corner to check the jail's only blind spot.

No one is hiding there.

MONGOOSE (CONT'D)

Goddamn, mother-fuckin' hide and seek bullshit...

CELL

"Mongoose" walks into the cell, pulls on one end of the bundle and yanks it upward.

The blanket spins outward and dumps another one of the bloody chunks of diamond onto the cot.

MONGOOSE (CONT'D)

And Tommy's probably got the last one...

EXT. CHURCH - FRONT PORCH - EVENING

A Stone, very similar to the one from the cell, sits on the flat top of one the porch rail plinths. Although bloodier than the others, its many facets still catch the moonlight.

INT. CELL - FRONT OFFICE - EVENING

"Mongoose" approaches the gun rack next to the front door and pulls a double-barreled shot-gun off of the wall.

EXT. JAIL - WALKWAY - EVENING

"Mongoose" walks out of the jail with a shotgun in the crook of one arm and his pistol ready in his other hand.

He looks in the direction of the Church and immediately sees the third stone resting on its plinth.

MAIN ROAD

"Mongoose" begins to walk towards his prize.

MONGOOSE

Tom!!!? I'm tired of this shit!
If you're here? Come on out!

INT. CHURCH - CHAPEL - EVENING

Tom is standing on the other side of the door. He takes one last look at Reverend Carter and smiles.

MONGOOSE (O.S.)

Let's get this fuckin' game of yours finished.

TOM

You're a better man than you think you are, Sir.

REV. CARTER

So are you, Thomas...

TOM

Gonna try to be.

He opens the door and steps out.

EXT. CHURCH - FRONT PORCH - EVENING

Tom steps onto the front porch of the Church and closes the door behind him.

MONGOOSE

There's my little pig-fucker!

"Mongoose" holsters his gun, smiles and opens his arms wide.

MONGOOSE (CONT'D)

Come and give your ever-lovin' Daddy a hug!

TOM

I sure as hell ain't your son.. And you sure the fuck ain't my Dad.

MONGOOSE

Then what am I supposed to tell all your brand new brother and sisters?

The dead enter the street from the homes that they have set on fire. As they enter the Main Road some of the windows explode from the heat inside the building behind them. Glass and flames spill out onto the walkways.

They gather behind "Mongoose" with grins fixed. Their bodies are tense and at the ready.

MONGOOSE (CONT'D)
They've been just dyin' to see yuh!

HARRY (O.S.)
I'd hate to bust up a perfectly
good family reunion --

The SOUND of a SHOTGUN being COCKED can be HEARD.

HARRY (CONT'D)
Don't care much for my own family..
So... You know... Fuck it.

"Mongoose" turns to see that Harry has taken his place on top of the roof of the Jail.

He turns his head slightly and offers the Sheriff a knowing smile.

Almost in unison, the dead crowd behind him and do the same thing.

MONGOOSE
Maybe we just will.

"Mongoose" turns back around to face Tom.

MONGOOSE (CONT'D)
Come on, Kiddo... None of us want
this to go bad. 'Specially me.
Why don't you just give me that
little rock over there and we can
call it good.

TOM
Why?

MONGOOSE
Why? Really?

HARRY
Yeah... You heard him. Why?

MONGOOSE

This is where I'm supposed to tell you why these stones are so Goddamn important, right? Well...

(beat)

Fuck you. Figure it out yourself.

TOM

I think I have...

Tom walks down the stairs of the porch and into the muddy street.

TOM (CONT'D)

Just wanted to hear you say it.

HARRY

You just want them so you can make and control --

TOM

More "kin..." Somethin' simple as that?

MONGOOSE

Simple as that.

TOM

What's to stop me from shootin' you and taking the stones for myself.

MONGOOSE

Nothin'... Go ahead, in fact...
Take your best shot.

Without hesitation, Tom un-holsters his gun and shoots "Mongoose" in the chest.

"Mongoose" looks down to examine the wound and looks back up at Tom satisfied.

The bullet has stopped, mid-air and is spinning about an inch away from his chest.

The chunks of diamond, scattered across "Mongoose's" torso, are glowing bright red.

MONGOOSE (CONT'D)

And for my next trick...

The light in his diamonds go dark and the spinning bullet drops into the oily water beneath him with PLOPPING SOUND.

HARRY

Here's one of mine.

The Sheriff unloads both barrels of his shotgun in the direction of "Mongoose's" head.

The diamonds glow bright red again and the swarm of buckshot stops just short of the nape of "Mongoose's" neck. They spin with the SOUND of ANGRY BEES and are just short of his scalp.

"Mongoose" turns in the direction of Harry and sends the "swarm" of buckshot away from him. It cuts down two of "Mongoose's" posse first and then ends up carving a hole in a rain barrel.

MONGOOSE

We gonna do this all night,
Sheriff?

He turns to Tom.

MONGOOSE (CONT'D)

Or you gonna give me what I want?

"Mongoose" takes a step out of a puddle that he is standing in and walks onto more solid, muddy ground. He is about ten paces in front of Tom.

MONGOOSE (CONT'D)

Or.. Even better.. Do I just rip
that Stone out of you, Son?

(beat)

You can't like these odds. Nine of
us and two of you. And... You've
gotta admit it... I'm a Goddamn God
now.

He pats his satchel.

MONGOOSE (CONT'D)

'Cuz of these, I've grown my flock.
Yeah... While you've been tryin' to
bullshit me with this hide and go
seek crap and "last showdown"
bullshit... I've been sending about
twenty more of my people in the
direction of Barnwald.

(beat)

That is where you sent the Doc and
the Mother of Whores to.. Wasn't
it? My "family" is gonna take care
of all those people. Them and the
rest of the fuckin' yahoos who live
in the crappy little town?

EXT. DESERT - OUTSIDE OF MARTINROCK

Almost twenty men, women and children.. All newly risen from the grave.. Are making their way across the desert towards the lights of faraway BARNWALD.

MONGOOSE (V.O.)

And when they get there, they're gonna take care of business, if you get my meanin', and triple our numbers.

MARTINROCK - MAIN ROAD

"Mongoose" stands, triumphant in the middle of the street.

MONGOOSE

After that...? Well, We'll just keep goin'... Continue to build our numbers.

(beat)

But it all starts right here. Right now. Let me keep doin' my job, Tommy... What I was born for. Give me my fuckin' stones so I can do the job right.

Tom can see past "Mongoose." There is movement in the alley between the Bank and the burning house next to it. It is Rose and she is holding a flaming torch made with a table leg and a wadded up tablecloth.

MONGOOSE (CONT'D)

Let me do what the fuckin' "Rebs" could never do...

TOM

What's that, "Mongoose?"

MONGOOSE

Burn it the WHOLE Union down and dance on it's Goddamned ashes.

TOM

Funny you should say that. Now, Rose!

Rose throws the torch into the middle of the Dead behind "Mongoose." It bounces off the face of one the rotting men and falls into oily water underneath his feet.

The water bursts into flames and quickly rushes through the across the puddles under the rest of "Mongoose's" flock.

Within seconds the Dead have turned into a wall of flame which collapses into a mass of writhing, burning bodies.

"Mongoose" watches in horror as he small army screams out in agony in front of him.

MONGOOSE
How the Hell did --

TOM
Lamp oil. Tons of it.

"Mongoose" stops staring at his loses and turns back to Tom.

TOM (CONT'D)
We emptied out the store's whole supply. Circled the church with it... Turned water into fire.
(beat)
Just like the good book says.

MONGOOSE
That's wine, Dumbass.

"Mongoose" unloads his shotgun at Tom.

The blast hits Tom in his left shoulder and spins him around. It launches him onto the steps and sends the Stone spinning onto the porch. He doesn't stop moving and scrambles up the stairs to the front door of the Church.

MONGOOSE (CONT'D)
I'm gonna count to three, Boy...

Harry fires his shotgun again and this time it peppers "Mongoose's" back.

He doesn't miss a step and quickly reaches the bottom of the church stairs.

MONGOOSE (CONT'D)
And you are gonna give me that fuckin' rock, Boy --

Tom grabs the Stone off the porch and runs inside the church. He slams the door behind him.

MONGOOSE (CONT'D)
Then I'm gonna rip the one you got outta your chest...

Rose fires her pistol and the bullet rips off "Mongoose's" left ear.

"Mongoose" doesn't stop climbing the stairs..

MONGOOSE (CONT'D)
And stomp on your fuckin' head!

He flings open the Church doors and walks in.

INT. CHURCH - CHAPEL -EVENING

"Mongoose" stands in the doorway with the fires of Martinrock burning brightly behind him.

His eyes search the chapel. It is empty. Smoke begins to drift into the room from behind him.

MONGOOSE
One...

"Mongoose" steps into the room and begins to walk. His footsteps echo through the empty pews.

MONGOOSE (CONT'D)
Two...

He is almost halfway into the room when the doors slam shut behind him.

EXT. CHURCH - FRONT PORCH - EVENING

Harry and Rose are outside of the front doors. They are chaining the handles of the door shut and joining them together with a large padlock.

INT. CHURCH - CHAPEL - EVENING

"Mongoose" turns to listen to the SOUND of CHAINS bouncing against the wood of the church door.

TOM (O.S.)
You want it so bad..?

He spins around and fires his pistol. A hole appears in the chest of Christ on Cross secured to the pulpit.

Tom stands up from his hiding place in the balcony above the Chapel's stage.

He throws the bloody stone towards "Mongoose." It bounces across the wooden floor and lands a few feet in front of him.

TOM (CONT'D)
It's yours.

"Mongoose" looks up at Tom and doesn't move.

MONGOOSE
You think that door's gonna hold
me?

TOM
Probably not, but hold on --

Tom turns and exits through the door behind him.

It closes and locks itself just as Reverend Carter enters through the door under the balcony. He walks across the stage and confidently approaches the pulpit.

REV. CARTER
I don't think that is God's plan
for you.

MONGOOSE
God left me for dead a long time
ago, Preacher.

STAIRWELL

Tom makes his way down the stairs to the door that Reverend Carter just stepped out of.

MONGOOSE (O.S.) (CONT'D)
He left me so damn quick, I
couldn't die fast enough to catch
up with him.

When Tom reaches the door to the stage, he finds it locked. He begins to rattle the door knob and pound on the door.

CHAPEL

Reverend Carter hears the rattling and the pounding and smiles as he grips the lectern before him.

REV. CARTER
I think its time for a little
prayer.

TOM (O.S.)
Father?!?

MONGOOSE

You start prayin', Preacher, I'm gonna put a hole in you... Surer than shit.

STAIRWELL

Tom runs back up the stairs only to find the door has locked behind him. He turns begins to wrestle with the window in the stairwell.

CHAPEL

Reverend Carter opens the bible in front of him, puts on his reading spectacles and begins to read.

REV. CARTER

Let us read from the book of Scriptures... Let us read from Luke: Eleven...

(beat)

"And when you pray, do not babble on like pagans, for they think that by their many words they will be heard."

MONGOOSE

Shut the fuck up, Padre... I swear to your fucking God --

"Mongoose" leans over and scoops up the bloody chunk of diamond that he came for. He places it his satchel with the other two.

REV. CARTER

"Do not be like them, for your Father knows --"

STAIRWELL

Tom has forced the window open.

REV. CARTER (O.S.)

"Then, this is how you should pray..."

EXT. CHURCH - WINDOW

Tom sticks his head out and sees the drop down to the basement's covered entrance isn't that far.

INT. CHURCH - CHAPEL

Reverend Carter hasn't left his spot and continues to preach. Sweat has begun to appear upon his brow, but he speaks with conviction.

REV. CARTER
 "Our Father in heaven, hallowed be
 Your name --"

"Mongoose" shoots the large Bible in front of Reverend Carter and it explodes off of the pulpit.

Reverend Carter leans forward, almost taunting "Mongoose," and begins to speak even louder.

REV. CARTER (CONT'D)
 "Your kingdom come, your will be
 done on earth as it is in heaven."
 (beat)
 What's wrong, "Mongoose?" Are you
 afraid to shoot one of God's chosen
 flock?

"Mongoose" cocks the hammer of his pistol and points his gun at Reverend Carter.

MONGOOSE
 Last chance.. I mean it, Padre.
 (beat)
 Shut.. The fuck... Up.

Reverend Carter walks around the side of the pulpit.

EXT. CHURCH - WINDOW

Tom jumps from the window and onto the small covered roof below. He clambers off of it and runs towards the front of the Church.

INT. CHURCH - CHAPEL

A sense of calm has taken over Reverend Carter. He stands before "Mongoose" with his arms wide open and ready to receive him.

REV. CARTER
 "Give us this day or daily bread.
 And forgive us our debts, as we
 have also forgiven --"

A SHOT RINGS OUT in the empty room. Reverend Carter bends over slightly and takes a few steps backward. He looks as if he has been punched in the stomach. He speaks as if the air has been knocked out of him:

REV. CARTER (CONT'D)
"Our debtors."

He looks down and sees blood spreading across his white frock. His gaze returns to "Mongoose" who is still holding his smoking pistol.

MONGOOSE
I didn't want to, Padre... But you wouldn't shut up.

Reverend Carter stands up straight, straightens out his frock and completely regains his composure. He places his hand on the side of the lectern for support and continues to speak.

REV. CARTER
"And lead us not into temptation,
but deliver us from --"

MONGOOSE
Goddamn it!

"Mongoose" shoots Reverend Carter a second time. The preacher's eyes show that he has accepted his fate.

REV. CARTER
(gasping)
"The Evil One."

EXT. CHURCH - FRONT PORCH - EVENING

Tom sprints around to the front of the Church and yells to Rose and the Sheriff:

TOM
Open the door! Open the fucking door!

Harry and Rose start to wrestle with the chains. The both realize that this is a "Gordian Knot" that they might not have enough time to "cut."

INT. CHURCH - CHAPEL - EVENING

Reverend Carter drops to his knees, almost in prayer, and then falls sideways behind the pulpit.

He sees the detonator and begins to pull himself to it.

REV. CARTER
(whispering)
"For if you forgive a man his
trespasses --"

As "Mongoose" starts to walk towards Carter and, as he does so, he begins to reload his pistol.

REV. CARTER (CONT'D)
"Your heavenly father will also
forgive you."

"Mongoose" is at the bottom stairs.

EXT. CHURCH - FRONT PORCH - EVENING

They have got the lock off the chains are un-snaking it from the handles of the door.

REV. CARTER (O.S.)
"But if you do not forgive men
their trespasses --"

INT. CHURCH - CHAPEL - EVENING

"Mongoose" reaches Reverend Carter and stands over him with the pistol pointed at the preacher's head.

Carter is grinning up at him with blood on his teeth and his hand gripped firmly around the plunger.

REV. CARTER
"Neither will your Father forgive
yours."

"Mongoose" shoots Reverend Carter just as he is shoves the plunger down on the detonator.

Explosions rocket through the Church as the clusters of bombs under the floorboards begin to send wood and debris skyrocketing upwards.

The diamonds littering "Mongoose's" body begin to glow bright red. He starts to run for the front door on top of sections of floor that is still left. He is dodging pews and shrapnel as fast as he can.

The doors to the chapel open wide and "Mongoose" can just see Tom before the entire floor beneath him gives way in a massive firestorm; taking "Mongoose" with it.

EXT. CHURCH - FRONT PORCH - EVENING

Tom, Rose and Harry are launched backwards off the front porch from the impact of the explosion.

MAIN ROAD

They land on the muddy ground and slide to a stop near the burning bodies.

Both Harry and Rose are unconscious, but Tom is not. He slowly makes his way to his feet. He sees that the Church has caved in on itself.

Tom walks up to the wreckage, looks down into the what remains of the basement and sees "Mongoose" lying among the debris. His body is blackened and smoldering. All of the diamonds that had been embedded in him are now gone.

EXT. DESERT - OUTSIDE OF MARTINROCK

The dozens of bodies that made up "Mongoose's" army lay lifeless on the ground. Some of them are staring upward at the heavens that may never receive them.

INT. CHURCH - BASEMENT

Tom uses the exposed timbers and busted floorboards of what is left of the Church and makes his way down to "Mongoose" to get down to the basement level safely.

As Tom gets closer, he can see that "Mongoose's" limbs are twisted in ways that they were never meant to be.

"Mongoose's" eyes open slowly and he smiles weakly at Tom.

MONGOOSE
Hell'uva ride, Kid.

TOM
Jesus.. You're --

MONGOOSE
Still here?
(beat)
I'm a G-Goddamn God, remember?

TOM
Nah... God's don't bleed like a
fucking stuck pig.

MONGOOSE

Lamp oil and Dynamite... Jesus. I can't believe you used the same trick twice.

TOM

I can't believe you're such a dumb motherfucker that you fell for it twice.

MONGOOSE

You gonna help me, Asshole? Or you just gonna stand there and watch me die?

TOM

That depends.

MONGOOSE

Depends?

TOM

Yeah.. Whether or not you gonna keep flappin' your hateful lips.

Tom kneels down next to "Mongoose."

TOM (CONT'D)

And there's something I've been meaning to tell you.

MONGOOSE

What...?

TOM

You remember when I stopped on the hill on the way to the Ashcroft Mine? That bad feeling I had? Before we went inside?

MONGOOSE

Yeah...?

TOM

I'm pretty sure it was just fucking gas.

MONGOOSE

You Goddamn --

Tom slides the barrel of his pistol into "Mongoose's" mouth.

TOM
Go ahead... Call me your "Son" one
more time.

"Mongoose" tries to talk with Tom's gun in his mouth.

MONGOOSE
(garbled around the gun)
I'm sorry --

TOM
I don't give a shit.

Tom pulls the trigger and the top of "Mongoose's" head
explodes outward.

He stands up and looks down at the lifeless body with a sense
of relief. Tom lets his eyes travel upward. He sees that
Rose and Harry have woken up and have been watching him from
above.

ROSE
You okay, Tommy?

Tom doesn't answer. He walks over to large pile of debris
and begins to search through it.

Harry and Rose realize what he is trying to do and start to
make their way down to join him. And, as they do, it starts
to rain again.

EXT. ASHCROFT MINE - DAY

Tom exits the mine and walks down the hill to meet the
Sherriff. He is standing beside a worktable with an open
crate on top of it. Rose, James and Elizabeth are there with
him.

ROSE
You sure you want to do this, Tom?

TOM
It the best thing. I'm sure of it.

He takes the lid of the crate and places it on top. But
before he does, he takes one last look at its contents. It
contains the three large chunks of the diamond. They are
sitting on top of large pile of smaller diamonds mixed in
with strands of hay they have used for packing.

Tom puts the lid back on the crate and the Sherriff nails it
shut for him.

ELIZABETH

Your choice... To do this --

JAMES

That ain't no way to live your
life.

ROSE

Doc is right, Tommy.. You can bury
those things in there and no one
will --

HARRY

Rose. Everyone. Please... Let the
boy do what he thinks he right.

TOM

Thank you, Sheriff --
(beat)
Harry.

Tom picks up the crate and begins to walk towards the mine.
He turns to face the group one last time.

TOM (CONT'D)

Please, don't come checking on me.
Anyone that comes near me, or near
the heart of the mine, ain't gonna
like what they find.

HARRY

We hear you, Tom.

ROSE

Doesn't mean I have to like it.

JAMES

I already fucking hate it.

ELIZABETH

Language, James...

Harry smiles at Elizabeth and James and looks upward for a
moment. He then looks back at Tom.

HARRY

You know you're gonna be the story
that all the kids in town use to
scare each other with. That's gonna
happen.. One way or another.

TOM

Let 'em tell it...

Tom turns and starts to walk into the mine.

TOM (CONT'D)
My old man loved a good story.

He continues walking until he is lost in the shadows of the mine and the group outside can no longer see him.

ROSE (V.O.)
And that was the last we ever saw
of him...

INT. CARLSON HOME - CHILDREN'S BEDROOM - EVENING

1873

Rose is sitting in a rocking chair inside a children's bedroom. There are four kids there and they have all been tucked into bed. Three of them are girls and one of them is a boy. They range in age from five to nine. They are GINI (9), SARAH (8), JENNY (7) and ROBERT JR (5)

ROSE
No one ever went into that mine
again... And no one ever came out.

GINI
That sounds really weird...

SARAH
Sound's fake.

JENNY
No it doesn't! Mom... keep going!

ROSE
There's not much more to tell. He
is still there as far as we know.

SARAH
But its been how many years..?

GINI
Five, Sarah... Don't you remember
anything?

SARAH
I remember you still wet the bed
sometimes.

GINI
Hey!

SARAH

You do!

ROSE

That's enough... Both of you!

SARAH

Well, it's true, Mom... You should check --

ROSE

Enough!

ROBERT JR

Can you finish, Mom?

ROSE

Like I said.. There's not much more to say. Your father, and the rest of us, sealed him inside and he hasn't been seen since.

SARAH

How did you have any explosives left?

ROSE

Well, we didn't seal the entrance right away --

JENNY

How long did you wait?

ROSE

About two months and --

SARAH

I call bullshit.

ROSE

Sarah Ruth!!

SARAH

No way he's alive in there --

ROSE

Language!

(beat)

You're as bad as your Dad sometimes...

SARAH

He's not my real Dad, anyway --

ROBERT

What?!

GINI

Shut up, Sarah!

SARAH

He's not! I love him, but he's not my real Dad --

JENNY

Shhhhhhh! Not in front of --

SARAH

'Bout time he knows our real Daddy was a preacher.

ROBERT JR

No.. No.. My Daddy is a Sheriff.

SARAH

That's our step-dad --

GINI

Come on, Sarah --

SARAH (CONT'D)

Our real Dad... Our dead Dad.. Was a preacher.

ROSE

It's all right, Gini... Jenny...
It's all right. It's about time that Robert knew.

JENNY

He's name's Bobby --

SARAH

Bobby's another name for Robert, Dumbass.

ROSE

That is enough!!!

Rose stares down Sarah who finally caves.

SARAH

I'm sorry, Mom.

ROSE

It's okay. Just... that's enough.

ROBERT JR

Is it true, Mommy?

ROSE

Yes, honey... It's true.

(beat)

After Mommy and Daddy got married, we came to the orphanage here in Barnwald and found you four.

(beat)

Miss Elizabeth said you was here and we found you. Adopted you as our own. We even made sure to give you your Daddy's name. You're a Junior, Honey.

ROBERT

And my real Daddy was a Preacher?

ROSE

Yes, Son... And a very good man.

GINI

Best that ever was!

JENNY

And so is our step-daddy.

GINI

Oh, yeah!! They're both the best that ever was.

ROBERT

Oookay...

ROSE

Do you understand, Robert?

ROBERT

Uh-huh.

(beat)

I just have one question.

ROSE

What is it, Honey?

ROBERT

How long ago was we adopted?

ROSE

About five years ago...

ROBERT

Five years?

SARAH

Uh-huh...

ROBERT

Huh...

ROSE

So, what is your question, Hon?

Robert thinks about it for a moment, considering his words, and then speaks:

ROBERT

Is the man in the mine still there?

LILY

What?

SARAH

Holy shit! Jesus Christ!

ROSE

Sarah Ruth!

(beat)

Seriously, Child... That's enough!

(beat)

Yes, Robert... As far as I know, he is still there. Sealed in that cave...

INT. ASHCROFT MINE - TUNNEL

Large rocks seal off the mineshaft, but a flickering light can be seen just beyond them.

ROSE (V.O.)

Tommy is still there. Still guarding. Protecting those Stones from anyone who might be foolish enough to try and take them from him.

HEART OF THE MINE

Tom is sitting on the same crate that he brought in with him. His head is down and the jagged stone, buried in the base of his skull, is still pulsing with a yellow light. He looks like is asleep.

The yellow light bounces off what is left of the diamonds buried in the cave walls which causes them to sparkle. The room alternates between flickering yellow starlight and the inky darkness.

ROSE (V.O.)

And I don't think he will ever stop.

Tom raises his head and looks directly at us.

ROSE

Ever.

THE END