

Winter Shaker

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FADE IN:

EXT. A LONELY COUNTRY ROAD -- NIGHT

MASSIVE THUNDERSTORM

Rain and sleet POUR down. Thunder ROARS overhead.

A LONE FIGURE struggles against the wind and rain, sloshing through ankle deep mud.

INTERCUT WITH

INT. CHURCH -- NIGHT

CU on people clapping, singing. Men and women in simple garb from 1865.

ROAD

The Lone Figure falls to his knees in the mud, coughing violently - it's an effort, but he rises, his thin coat stiff with ice.

CHURCH

Hands shaking, SINGING, an old time revival.

CHORUS

*Oh, brethren ain't you happy? Oh
brethren ain't you happy? Ye
followers of the lamb! Oh sisters
ain't you happy? Oh sisters ain't
you happy? Ye followers of the lamb!*

They dance in a circle, women on the inside, men on the out. They clap to the beat, dancing in opposite directions.

The church doors suddenly fly open - THUNDER CLAP

They stop and turn -

The lone figure stands there, a RIFLE gripped tightly in one hand, face hidden in the shadows, then -

COLLAPSES in a heap on the floor.

The church goes gather and stare down at this stranger. He's a rough looking young man, (20's) with several days of stubble. This is JACOB.

CUT TO:

INT. SHAKER HOUSE -- NIGHT

Several MEN carry Jacob into a bedroom. A scraggly DOG, a Lab mix pads after them.

Jacob CLUTCHES at an older MAN, BENJAMIN HOLLY (60's). He has a slight stoop, and demeanor of a kindly grandfather.

JACOB
(coughing violently)
Is he h-h-here? Is he here?

Benjamin looks at SAM TYRE (40's), a thin man with cold eyes. He is carrying Jacob's gun.

BENJAMIN
Who are you talking about son?

But Jacob has passed out.

BENJAMIN (CONT'D)
Go draw some warm water. And fetch
some dry clothes.

SAM
What about-?
(indicating the gun)

Benjamin purses his lips, face tight.

BENJAMIN
Lock it in the pantry.

Looks at the sleeping Jacob, a worried look.

BENJAMIN (CONT'D)
(to himself)
What have you brought into our midst?

OFF Benjamin's worried face.

INT. SHAKER HOUSE -- MORNING

Jacob slowly wakes. Peering down at him are CALEB and ELIZABETH YOUNG, 10 and 12 respectively.

JACOB
What the hell are 'ya looking at?

Startled, the children run from the room, slamming the door behind them.

The dog that had followed them last night is sitting up, head cocked to one side, staring.

JACOB (CONT'D)
Git!

The dog whimpers and trots out of the room.

Jacob takes note of his surroundings. Sits up, coughs, grimaces.

HALLWAY

HANNAH SMITH (20's) walks down the hallway carrying a tray of food. A confident, pretty girl except for a nasty scar running down her cheek. She wears a simple black dress and bonnet, similar to the Amish. She stops in front his door, knocks.

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

Yeah.

She opens the door, sees him sitting on the bed.

HANNAH

How are you feeling?

Jacob fingers his clothes.

JACOB

Like shit. Whose clothes am I wearing?

She pauses briefly at his rough language before pouring a cup of tea.

HANNAH

Brother Frederick. You are about the same size. Your old clothes are drying.

He reaches for the tea, a crucifix falls out of his shirt, she takes note.

He looks around, puzzled, scratches his beard.

JACOB

Where am I?

HANNAH

You're in Pleasant Hill. You're lucky you found us. Up the road a piece is PineRidge, but you were in pretty bad shape; I don't think you would have made it.

He takes note of her clothes.

JACOB

Why are you dressed like that?

She hands him a hot cup of tea, almost trips over his bag.

HANNAH

We're a community of the United Society of Christs second coming.

JACOB

Uh huh.

(beat)

I've heard of you, Shakers.

Hannah shoots him a smile.

HANNAH

(indicates crucifix)

Are you a religious man Mr.-

JACOB

Jacob.

(beat)

I ain't had much use for religion.

He coughs violently, a deep nasty cough.

HANNAH

We'll need to take care of that cough.

She bends down and picks up his bag, but the contents come spilling out. A rabbits foot, several crosses, alligator tooth spill out on the floor.

Jacob frowns, starts picking up the items.

HANNAH (CONT'D)

For a person that isn't religious,
you sure are superstitious.

A small bag of marbles has also spilled out onto the floor, she picks them up.

HANNAH (CONT'D)

What do these ward off?

He snatches the marbles away.

JACOB

None of your damn business!

Hannah's face hardens. She stands, takes the tray.

HANNAH

The elders will be wanting to talk
to you.

She exits, closing the door behind her.

Jacob puts his marbles back in his bag, drawing it tightly closed.

He slowly gets up from the bed, winces. He shuffles over to the mirror on a dressing bureau. The face staring back at him is gaunt, sunken cheeks. Rubs his beard, notices -

Gingerly he opens his shirt, a hideous bruise circles his neck. He touches it, winces. Buttons up, hiding it.

EXT. SHAKER VILLAGE -- MORNING

The sunrise casts a warm glow on the rolling Kentucky hills surrounding the quaint village. A WOMAN throws feed to hungry chickens. Cows are milked.

A church bell RINGS.

Sam kneels at the church's simple alter, praying.

INT. SHAKER HOUSE -- MORNING

Jacob steps out of his room, sees TWO staircases leading downstairs. He puzzles over this for a moment, then chooses one.

EXT. SHAKER HOUSE -- CONTINUOUS

Jacob steps outside, squinting against the sunlight. Sheep graze in a nearby pasture. A group of WOMEN sit nearby, the animated chatter stops and they avert their eyes.

The dog from his room gets up from the porch, trots over to Jacob, tail wagging.

JACOB

I don't got no food.

The dog licks his hand. Benjamin approaches, he's carrying horse shoes.

BENJAMIN

Looks like you got a new friend.

JACOB

Whatta call him?

BENJAMIN

We just call him mutt.

JACOB

He don't bite does he?

BENJAMIN

Naw, he'll let you know if he doesn't like you.

Jacob scratches Mutt's head, Mutt wags his tail happily.

BENJAMIN (CONT'D)

You're lookin' a bit better than last night.

He offers his hand, Jacob shakes.

BENJAMIN (CONT'D)

Benjamin.

JACOB

Jacob.

BENJAMIN

You were pretty well frozen when you found us.

(beat)

Haven't had a storm like that in some time. What in the world were you doing out in weather like that?

Jacob frowns, puzzled.

FLASHBACK

Thunderstorm, Jacob on the ground - A dark figure LOOMING over him -

BACK TO PRESENT

Jacob struggles to piece the memories together.

JACOB

I was...trying to get somewhere.

Benjamin brow furrows, about to ask when-

MARY (O.S.)

Good, you're awake.

Mary is being helped up the porch steps by Sam and her cane. A wisp of a woman, yet carries an air of authority.

Mutt lowers his body and GROWLS at Sam. Sam takes a step back.

MARY (CONT'D)

(To Mutt)

Oh stop it pretending you're a tough dog.

She scratches Mutt's head and he rolls on his back for her to scratch his belly. She obliges and he kicks his hind legs happily.

MARY (CONT'D)

Morning Brother Benjamin. Will our visitor survive?

BENJAMIN

(chuckles)

Morning sister. I believe he'll make it through. God be with you.

Benjamin exits towards the stables. Mutt gets up and scrambles after Benjamin, a furtive look back at them.

She sizes Jacob up. Her eyes twinkle with some joke or mischief.

MARY

So, you're the young man who didn't have sense enough to get out of the rain.

JACOB

I reckon I had sense enough to find your church.

Mary lets out a burst of laughter.

MARY

I guess you did boy, I guess you did. What's your name?

JACOB

Jacob.

Jacob's crucifix is hanging out of his shirt, both Mary and Sam take note.

SAM

That's a good Biblical name. Are you a Christian son?

JACOB

It's just a name they hung on me. I never had much use for any church.

SAM

(frowns)

You don't want your soul to burn in the almighty pits of hell do you son?

Jacob shoots Sam a look, something about his eyes...

MARY

(interrupting)

This here's Sam, he's our preacher. Sam, let us visit for a while please.

Sam starts to protest but Mary cuts him off.

MARY (CONT'D)

Thank you.

Sam doesn't like being dismissed but he exits inside the house. Mary reaches out for his arm.

MARY (CONT'D)

Give me a hand boy.

Jacob helps her down the porch and they walk over to where the sheep are grazing.

MARY (CONT'D)

We're his first flock and he's a little eager to save some souls. I'm Mary.

Jacob looks around at the acreage and village.

JACOB

You own all this?

MARY

(laughing)

We don't own anything. We are just caretakers of the lord's land.

(beat)

Tell me about yourself.

JACOB

(shrugs)

Just traveling, got caught up in the storm.

MARY

Where are you traveling?

He stops, reaches for an answer, frowns.

JACOB

I...don't rightly remember.

Mary searches his face, trying to get a read on this newcomer.

JACOB (CONT'D)

I remember everything else. I just can't...

(trails off)

MARY

Well, one thing I do know. You're a soldier.

Jacob tries to hide his surprise.

JACOB

How did you know that?

MARY

Your rifle is army issue.

(beat)

You a reb, son?

He meets her gaze dead on.

JACOB

Would it matter if I was?

MARY

Not to me or anyone here in this community. But there are people around here that don't take kindly to them.

Jacob coughs, a deep rattling cough.

MARY (CONT'D)

You're welcome to stay here. But there are a few rules you are going to have to follow. One, we keep the interactions between the men and women to a minimum. There should no distractions as we do the work of the lord. Two, there is no alcohol here. Alcohol dims the senses and invites the devil into your soul. Three, you must attend church services as long as you are here. Four, there is no violence here. We are a peaceful community, we don't believe in fighting. Any violations and you'll be asked to leave. Understand?

A hint of an amused smile on Jacob's face, he likes this old lady.

JACOB

I reckon I can handle that.

Mary turns to him, sizing him up again. Motions him to come closer.

MARY

Let me get a closer look at you.

He pauses, hesitantly bends forward. Mary gently puts a hand on his forehead.

MARY (CONT'D)

(prays)

Dear Lord, thank you for sending us this winter shaker. Protect him and deliver him from evil, amen.

She gives him a gentle slap on the forehead. He coughs again.

MARY (CONT'D)

Merciful heaven you sound like your going to cough up a lung!

(MORE)

MARY (CONT'D)

Get back in bed before that turns
into pneumonia.

Jacob nods, heads to the house. Sam exits, shoots Jacob a curious glance as they pass each other. He takes Mary's arm.

SAM

Did you see his bruises?

MARY

He's been through a rough patch for sure. But God has sent him to us for a reason. Maybe he'll decide to become part of our flock.

SAM

He wears the cross and yet he doesn't believe? Doesn't that strike you as strange?

They continue to walk.

MARY

How are you sleeping brother?

Sam, taken aback by the question.

SAM

Much better Sister, much better.

MARY

God has sent us a lost sheep. He may be like the other winter folk, or he may stay. Lord knows we could use the help.

She walks slowly towards the sisters who are weaving, bidding them a good day.

Sam eyes the grazing sheep.

SAM

(to himself)

Let's hope it's not a wolf.

INT. SHAKER HOUSE -- CONTINUOUS

Jacob is walking past the dining hall when he's stopped by SISTER ANNE, (20's), nervous. She thrusts a cup of steaming liquid at him. She down at the floor.

ANNE

Drink this.

He looks at the mixture with suspicion.

JACOB

What is it?

ANNE

It'll help with your cough.

Jacob takes a drink, grimaces, coughs, dribbles out the side of his mouth.

JACOB

That's awful.

Anne smiles.

ANNE

It was my mama's recipe. She said the worse it tasted, the faster it would heal your hurt.

Jacob burps.

JACOB

Then I should be healed up in no time then.

INT. JACOB'S ROOM -- EVENING

Jacob is lying in bed, blankets pulled up close, he's shivering, a deep rattling cough.

Suddenly, a SCREAM pierces the air. He jumps out of bed and races down the stairs and outside.

CUT TO:

EXT. SHAKER HOUSE -- EVENING

The Shakers have gathered outside, looking for the source of the noise.

HILLSIDE

TWO YOUNG SHAKERS, DANIEL (18) and REBECCA (17) are looking at something on the ground. Rebecca is crying hysterically. The Shakers rush up the hillside to see -

A YOUNG GIRL'S BODY (12), lying face up, eyes open. Her neck horribly bruised, strangled. CU on her eyes as they stare up at heaven.

LATER

A blanket is pulled over the dead girl. SHERIFF JERRETT HAYS, (50's) a man aged beyond his years, dark bags under his eyes, examines the body. His Deputy, WARREN HOCKNEY (30'S) kneels beside him.

He gently lifts her hands, her fingernails are caked with a dark red clay.

Sam leads a small group of Shakers in prayer.

WARREN

Bet it was them niggers down the road.

Sheriff Hays looks at him, exasperated.

SHERIFF HAYS

Now what gives you the idea that some colored folks did this?

WARREN

C'mon Sheriff, them folks just been waiting to get back at us.

Warren shoots a hostile glance at Emmett. Hayes gives Warren a hard look.

SHERIFF HAYS

You know who you want it to be. That don't necessarily mean it is that person, you got me?

Warren shakes his head in disbelief, stands and walks off to talk with the other Shaker men.

Jacob stands off to himself. He stares at the body, a thousand miles away.

Benjamin kneels down beside Hays, they shake hands, exchange words. The sheriff looks up at Jacob, a few more words. They stand and approach Jacob.

BENJAMIN

Jacob, this here is Sheriff Hays.

Jacob nods. Hayes sizes him up.

SHERIFF HAYS

Benjamin tells me you just got here the other night.

JACOB

That's right.

On the other side of the hill, Daniel and Rebecca stand close together, she hugs her arms around her, Daniel has his hands shoved deep in his pockets. Benjamin shoots them a disapproving look.

A horse pulls a wagon up the hill. Benjamin goes to help. Hays sucks on this teeth. Pushes his well worn hat further up his forehead.

SHERRIFF HAYS

He tells me you were in the war.

Jacob pauses, chooses his words carefully.

JACOB

Didn't see much of it. Spent most
of the time in Andersonville.

Hays watches him closely, trying to get a read on this
stranger.

Hayes raises an eyebrow, spits.

SHERRIFF HAYS

Nasty bit of business there. The
way those rebs treated them poor
union boys...

Sheriff trails off, shaking his head. Jacob avoids his gaze,
stares at his shoes.

SHERRIFF HAYS (CONT'D)

I need to see your hands.

Puzzled, Jacob holds out his hands. Hayes takes them, turns
them over.

SHERRIFF HAYS (CONT'D)

That girl was strangled, but she put
up a helluva fight. Not many people
realize how much effort it takes to
strangle someone.

(beat, sees Jacob's
bruise on his neck)
Where'd you get that?

Jacob's eyes grow cold, locks eyes with the sheriff.

JACOB

I didn't kill that girl if that's
what your asking.

Hays grunts, seems satisfied, looks back at the body. Mary
has made her way up the hill now, Benjamin helps her. She
kneels by the body, praying.

SHERRIFF HAYS

How long you plannin' on stayin'?

JACOB

I'll be moving on soon enough.

Hayes takes a long moment, trying to decide, then -

SHERRIFF HAYS

Don't go nowhere without tellin' me.

Jacob walks back over to the group. Hays nods to Benjamin and he crosses back to the Sheriff.

SHERRIFF HAYS (CONT'D)
(to Benjamin)
Keep an eye on that one.

BENJAMIN
(surprised)
You think he had something to do
with this?

Beat.

SHERRIFF HAYS
No. But he ain't tellin' me the
whole story neither.

Mary finishes a silent prayer over the body.

A FLY lands on the body and Mary waves it away. Several more flies land, - Suddenly there are FLIES everywhere.

Large, black flies swarming around in thick clouds. Everyone is suddenly swatting the flies, trying to get away. Several women SCREAM in panic.

Just as suddenly, the flies are gone. Jacob opens his eyes and sees that the flies have died and they're covering his clothes. He shakes them off in disgust.

The Shakers look at each other in fear and amazement. Several of them are praying. Sheriff Hays spits, looks at the sky. It's clear. Sam raises his hands to the sky, holding his Bible.

SAM
Brothers and Sisters, the Lord has
sent us a sign. Let us pray.

As Sam and the other Shakers pray, Benjamin kneels by Sister Mary, they exchange worried looks.

Mary brushes off the dead flies off of the dead girl and A group of Shaker men lift her up and place her gently on the wagon.

The shakers watch in somber silence as the Sheriff and his men drive slowly drive away with the dead girl's body.

INT. SISTER ANNE'S ROOM -- DAY

Sister Anne sits in a rocking chair in her room, staring out her window, she's a thousand miles away. Through her window, we can see the wagon driving away.

She sings a hymn to herself as she rocks, a tear falling down her face.

INT. JACOB'S ROOM -- MORNING

The RINGING of the community bell jolts Jacob awake. It's still dark outside. He sits up and pulls on his shirt.

Around the house, the stirrings of other people getting ready for the day.

CUT TO:

INT. DINING HALL -- MORNING

Jacob sits on a bench at a simple table with Brother Benjamin, Caleb and some other MEN. A group of WOMEN file into the room and sit together on the opposite side of the room.

A palatable sense of foreboding hangs over the room, everyone is quiet. Suspicious glances are aimed at Jacob.

A big platter of eggs and bacon on the table. Benjamin pours him some coffee.

JACOB

Thanks.

Caleb quietly sneaks a biscuit from the plate into his pocket. Benjamin sees this but says nothing, only a curious frown on his face.

Jacob notices the suspicious stares.

JACOB (CONT'D)

Things ain't as friendly this morning.

Benjamin meets the hostile stares, the other shakers turn back to their breakfasts.

BENJAMIN

Never had something like that happen here. Some folks are a little suspicious.

Jacob takes a sip of coffee, coughs that deep hacking cough. Benjamin looks at him concerned.

BENJAMIN (CONT'D)

You don't sound so good.

JACOB

It'll pass. That girl they found, who was she?

Benjamin chews slowly, a sad look on his face.

BENJAMIN

Lilly Wilson. She lived not far from here. Sheriff told her parents last night.

Daniel, our young Shaker from earlier, passes by Rebecca's table. He pauses, but sees the disapproving looks from the other women at the table. He sits at a nearby table with the men. They exchange a quick furtive look.

Jacob looks around the dining hall, the tables are segregated by sex. He leans over to Benjamin.

JACOB

Why is everybody separated?

Benjamin swallows some coffee.

BENJAMIN

We consider ourselves brothers and sisters. We separate at meals, church, and of course sleeping,
(chuckles)
To avoid... well, to avoid temptation.
(A blank look from Jacob)
You see, to us God is all around us, he is pure spirit and is neither male nor female, just pure love. The physical part is a distraction. That is why we choose to focus our energies on putting God first in our lives.

Jacob stares at him unbelieving.

JACOB

You mean there's no...
(leans close)
Relations?

BENJAMIN

No.

JACOB

I definitely won't be staying long.

Benjamin chuckles.

A YOUNG BLACK MAN, (20's) EMMETT WILLIAMS, sits down opposite them. Jacob pushes his plate over to him.

JACOB (CONT'D)

Boy, can you get me some more eggs?

Everyone stops. Emmett stares daggers into Jacob. Benjamin leans over.

BENJAMIN

Emmett here is a free man. He's one of us.

Beat. Surprised, looks at the rest of the table.

JACOB

Huh.

Emmett picks up his plate -

EMMETT

Get your own damn eggs.

He moves to another table.

The men eat in awkward silence. Jacob shrugs, hunches over his eggs, indifferent.

EXT. SHAKER HOUSE -- DAY

Jacob sits on the porch of the house, watching the Shakers going about their chores. He rubs his neck in irritation, winces. Mutt lies beside him, snoring.

Hannah enters carrying a bucket of old dishwater, the screen door slamming shut behind her. She ignores him, dumps the dishwater out. She opens the door to go back in when-

JACOB

What's a "winter shaker"?

She pauses at the door. He's still staring at the working Shakers. She's not sure he even spoke to her.

HANNAH

What?

He rubs his neck.

JACOB

Everyone keeps calling me a winter shaker, what's that mean?

She puts down the bucket, wiping her hands on her apron. She walks over, standing over him.

HANNAH

A winter shaker is someone who comes to stay with us just for the winter. They know we've got food here, so they stay for a few months and leave in the spring.

She looks down at him and sees his neck, its red and raw.

HANNAH (CONT'D)

Oh my God, what happened to your neck?

She sits beside him and pulls his collar back. He pulls away from her, coughs. She gives him a look.

HANNAH (CONT'D)

It hurts doesn't it?

Jacob's silence speaks volumes.

HANNAH (CONT'D)

Well then, let me take a look at it.

Jacob reluctantly lets her pull back his collar- She draws air through her teeth at the sight of the wound.

HANNAH (CONT'D)

That's going to fester if we don't put something on it.

She exits inside the house and returns with a bottle of cream and bandages. She dips her fingers into the cream and reaches for him, he pulls back.

JACOB

(suspicious)

What is that stuff?

HANNAH

It's salve to fight off infection, it doesn't smell great but it will make it feel better.

Hannah rubs the concoction on his neck and wraps his neck with some clean bandages. She finishes, wiping her hands again on her apron.

He stretches his neck, it does feel better.

JACOB

It stinks.

She frowns, hands him the bottle.

HANNAH

Put the salve on it every day and it should start healing up. Where'd you get that anyway?

He fingers the bandage. He stares out into the hills surrounding the village, he's somewhere far away, trying to remember.

JACOB
 (softly)
 I...I don't rightly remember.

She looks at him in disbelief, about to say something when Mary walks up.

MARY
 How are you feeling son?

JACOB
 Pretty good.

He coughs, a nasty, lung rattling cough.

MARY
 Good Lord, go lay down before that
 turns into pneumonia. If you feel
 better in the morning, see brother
 Benjamin.
 (she points her cane
 at him, winks)
 You can start earning your keep.

Mary heads off towards the cannery. Hannah shrugs.

HANNAH
 You heard the Eldress.

She exits back into the house. Jacob slowly gets up, still sore from his ordeal.

CUT TO:

INT. JACOB'S ROOM -- CONTINUOUS

A large window is in the corner of his room. Jacob can see the Shakers filtering out of the buildings and heading towards Church. He shakes his head and lays down. He immediately falls asleep.

INT. SHAKER HOUSE -- MORNING

Jacob shuts the door to his room. Across the hall, Anne's door is slightly open. He can see Anne just rocking back and forth. He starts down the stairs when-

ANNE
 Who's there?

Surprised, Jacob moves to her door, pushing the door open. Hannah sits there staring out the window, doesn't turn.

JACOB
 Just me.
 (beat)
 You coming down for breakfast?

Beat.

ANNE
I saw that girl.

Jacob frowns, then realizes- her window. He walks over. She has a perfect view of the hill where they found the dead girl.

JACOB
Did you see anything?

Anne's gaze hasn't wavered, she seems a thousand miles away.

ANNE
(softly)
I saw a darkness. A dark pit ready
to swallow me up.

She starts to cry. Jacob shifts uncomfortably.

JACOB
So you didn't see anything, anyone?
Someone that dumped the girl there?

Suddenly she grabs his hand- a drowning person reaching for a life preserver.

ANNE
It chases me... the pit wants to
drag me into it...help me, I don't
want to go into the pit!

Jacob pulls his hand away, not sure what to do, backs away towards the door. Anne cries quietly.

Jacob exits, shakes his head.

JACOB
Crazy.

Jacob pauses at the top of the stairs, listening to Anne's pitiful crying, his face hardens, continues downstairs.

INT. SHAKER WORKSHOP -- MORNING

A group of SHAKER MEN work on building furniture, chairs, sanding tables, etc. Benjamin is showing Jacob how to make a table leg. Jacob struggles to make a clean cut.

BENJAMIN
You're gettin' it.

Jacob shakes his head in frustration. Benjamin pats his back.

BENJAMIN (CONT'D)

Put your hands to work and your heart
to God.

He moves back to sanding a table, Jacob glances back. His eyes say it all "bunch of nut jobs". One SHAKER MAN (40's) starts to sing in a rich baritone voice.

SHAKER MAN

*Come to Zion, Come to Zion, sin sick
souls in sorrow bound.*

The other Shaker men join in.

SHAKER MAN (CONT'D)

*Lay your cares before the altar where
true healing maybe found. Shout
Hallelujah, Hallelujah, praise resound
o'er land and sea. All who will may
come and share the glory of this
jubilee!*

Jacob rolls his eyes.

INT. JACOB'S ROOM -- DAY

Jacob enters his room and finds Caleb sitting on the floor, playing with the marbles, other charms scattered nearby.

JACOB

What the hell are you doing?

Caleb looks up guiltily.

Jacob grabs his arm, hauls him up.

JACOB (CONT'D)

Who said you could play with my stuff?
Huh?

Caleb is scared, on the verge of crying.

JACOB (CONT'D)

These are my things, you leave 'em
along! Hear? Get outta my room!

Caleb runs from the room, Jacob slams the door. He gathers the marbles one by one. He counts them, comes up short, desperately searches for the other ones, under the bed, table, finds it!

He puts the last ones in the bag and ties it shut. He leans back against the bed, breathing hard, his marbles clutched to his chest.

INT. SHAKER HOUSE -- DAY

Rebecca sits in the hallway, nervous. A door opens and out steps Daniel. He looks downcast. Stops in front of Rebecca, she looks at him hopeful, he starts to say something, but Mary appears in the doorway.

MARY

Rebecca.

Rebecca stands and enters the room, the door shuts behind her. Daniel stands there for a moment, torn.

BENJAMIN (O.S.)

Daniel.

Benjamin stands in the hallway, an understanding smile on his face.

BENJAMIN (CONT'D)

C'mon son.

Reluctantly Daniel exits with Benjamin outside.

EXT. SHAKER VILLAGE -- DAY

Its a bright sunny day, and the Shakers go about their daily business.

WORKSHOP

The men are stacking wood for use later.

Some distance off, Emmett can be seen setting up a DAGUERREOTYPE CAMERA on a tripod.

In the distance, Jacob can see Caleb sitting on the front porch of the Shaker house. A bag beside him. Sam sees him watching.

SAM

That boy sits on the porch every day
waiting for his pa to pick him up.

JACOB

Where's his father?

We see Elizabeth step out and sit beside him.

SAM

He got remarried after their mother
died. She already had two children
and didn't want any more. He dropped
'em off here.

(MORE)

SAM (CONT'D)

(beat)

Strangest thing, He won't let me baptize him.

(beat)

You been baptized?

Jacob shakes his head.

SAM (CONT'D)

Think about it. Can't have too much protection from the Devil.

Sam walks back to the workshop humming a Shaker tune. Jacob watches him, gives a disgusted snort, turns back to watch Caleb.

His eyes grow distant as he thinks back to his own childhood.

Distant SCREAMS of a woman, the sound of HITTING.

FATHER (V.O.)

Worthless bitch! You and that stupid boy! When I tell you to do something, you goddamn do it!

Jacob shakes his head, and the screaming stops.

Elizabeth puts an arm around Caleb, talking to him and takes him back into the house.

Emmett finishes taking the picture, takes his camera back into his building. Jacob takes off his hat and wipes the sweat from his brow, sees Emmett, watches him, curious.

INT. SHAKER CHURCH -- EVENING

All the Shakers have gathered, there is animated discussion. Sam, Mary and Benjamin sit at the front of the Church.

Jacob sits in the back, alone.

Benjamin raises his hands for silence.

BENJAMIN

All right everyone, simmer down.

(beat)

First I think we should all bow our heads and say a prayer for that young girl.

Sam stands and bows his head, the rest of the congregation follows. Jacob shifts uncomfortably.

SAM

Dear Lord, please welcome that girl's soul into your heavenly kingdom. Protect us from evil and show us the way to righteousness. Amen.

CONGREGATION

Amen.

Benjamin takes a moment to compose his thoughts.

BENJAMIN

We've had a horrible thing happen to us here-

SHAKER WOMAN

It's the Devil's work!

SHAKER WOMAN#2

We're the last good place in this country and he's trying to corrupt us.

The Shakers murmur in general agreement. Suspicious glares at Jacob. Benjamin raises his hands for quiet.

BENJAMIN

Quiet now, quiet! All we know is someone killed a little girl here on our property. We've got to be careful, protect ourselves.

SHAKER MAN

What do we do?

MARY

Well, don't let the children wander out in the fields. Don't go into town alone, that sort of thing.

BENJAMIN

We need ideas on how to protect ourselves.

(sees Jacob)

Jacob, you have military experience. What do you suggest?

Jacob shrugs.

JACOB

Not a lot you can do if someone has set their mind to it.

The congregation turns, stares.

BENJAMIN

But there has to be something you
can suggest, some way you can help-

JACOB

(interrupting)

Look, you want to protect yourselves,
get some guns. That's the only thing
that's gonna protect you.

A small voice from the front.

CALEB (O.S.)

All who take up the sword, die by
the sword.

The congregation parts and Caleb, doodling looks up,
surprised.

MARY

Amen.

(beat)

From the mouths of babes. There
will be no guns. But perhaps you
could help us organize-

JACOB

(interrupting)

Sorry, I ain't a soldier anymore.

Jacob rises and exits. Mary watches him leave, disappointment
on her face.

CUT TO:

EXT. HILLSIDE -- NIGHT

Jacob sits on a hillside looking down on the village. The
Shakers exit the church. In the distance, a wolf howls, on
the hunt.

INT. SHAKER HOUSE -- NIGHT

Jacob tosses in bed, mumbles to himself, a bad dream- GUN
SHOTS, MEN SCREAMING-

Jacob wakes with a start, wipes the sweat from his face. He
calms down, but something catches his ear - listens -
somewhere in the distance - someone is crying.

CUT TO:

EXT. SHAKER GROUNDS -- NIGHT

Jacob walks along the darkened grounds, the moon light giving
off enough light to see. Dark buildings stare back at him.

The crying is growing louder. The Church. A faint light glows within. As Jacob approaches the wailing grows louder, sobbing -

A voice, indecipherable.

He takes a step onto the church step but -

The crying stops. Footsteps. Jacob quickly hides around the corner and watches. Sam steps out and locks the door behind him. He walks back to the Shaker house like he's got the weight of the world on his shoulders.

Jacob starts to follow but then notices a light on in the woodworking building.

WOODWORKING BUILDING

Jacob peers through a crack in the door. Mary is sitting at a spinning weave. Jacob pushes the door open and Sister Mary JUMPS -

MARY

Whew, you startled me.
(puts her glasses on)
Trouble sleeping?

JACOB

Yeah.

MARY

Bad dreams.

It's a statement not a question.

MARY (CONT'D)

We've had soldiers here before.
Their eyes were like yours, dead, no
joy.

Jacob's face flashes with anger.

JACOB

I didn't do nothin' that didn't need
doing.

She eyes his neck, and he pulls his shirt closed. She points to a wood shingle.

MARY

Do me a favor and hold that shingle
steady. When that metal wheel starts
spinning, push the shingle into it.
Keep your hands clear.

Mary is referring to a notched metal wheel that's been attached to the spinning weave. A primitive table saw.

Mary starts spinning and the primitive saw cuts into the wood. Jacob pushes it forward and the saw slices right through.

Mary claps her hands, pleased as punch.

MARY (CONT'D)

Look at that! How long you reckon
it would take you to saw through
that using a regular saw?

Despite himself, Jacob is impressed.

JACOB

Two, three times longer maybe.

Mary stands.

MARY

You know how many years we've been
cutting wood with a plain old saw?

Jacob shakes his head.

MARY (CONT'D)

Me neither, but it's been a long
time. Finally it came to me.

(crosses over to Jacob
and the saw)

Why not attach a blade to the Jenny
and make it more efficient?

(taps his chest with
her cane)

You see sometimes God has the solution
right in front of you, it just takes
us a longer time to see it.

Jacob fingers the newly cut shingle, chuckles under his
breath.

MARY (CONT'D)

What's so funny?

He hesitates, finally.

JACOB

Why is it you want to give so much
credit to something you don't even
know exists?

Mary regards him for a minute, a big smile spreading over
her face.

MARY

(chuckles)

That's a good question, c'mon, help
an old woman.

He takes her arm and exit out the shop.

CUT TO:

EXT. SHAKER GROUNDS -- NIGHT

Mary pulls her shawl tight against the cold night air.

MARY

At the meeting tonight, why didn't
you want to help?

JACOB

It's none of my business.

MARY

The world is your business son.
We're all connected, all a family.

JACOB

That's a nice thought and all, but
you're wrong. Everyone is just
concerned about themselves and themselves
only. People go killin' for that.
I seen it.

Beat.

MARY

Yep, there's plenty of killing, and
hurting.

(stops)

That don't mean it can't be changed.

JACOB

You gonna change the world?

MARY

(laughs)

No! I'm relying on you for that.

Off Jacob's bemused expression, they continue towards the house.

Unbeknownst to them, Sam watches from the shadows, a grim expression.

INT. SCHOOLHOUSE -- DAY

Hannah and Anne are teaching math to the SHAKER CHILDREN. Caleb is sitting in the back, he looks bored. Hannah finishes writing a problem on the board and turns to them.

HANNAH

Okay, what do I get when I add these
fractions? Caleb?

Caleb is doodling in a notebook, not paying attention.

HANNAH (CONT'D)

Caleb.

He looks up, couldn't care less.

CALEB

I dunno.

HANNAH

We've done this before, you know this.

CALEB

I said I don't know!

Caleb runs out of the classroom, Anne, who has been helping another student rises and follows.

CUT TO:

EXT. HILLSIDE -- DAY

The tall grass nearly hides Caleb, but Anne spots him and sits beside him. They sit there for a few moments.

ANNE

Having a bad day?

Caleb's eyes tear up. He looks up at Anne.

CALEB

He's not coming back is he?

Anne hugs him tight to her, comforting.

ANNE

You've got to remember its not your fault, hear me? You are a great little boy.

He wipes his nose with his sleeve.

CALEB

I ain't little.

ANNE

(smiling)
You're right.

They sit there, the breeze waving the tall grass around them.

EXT. SHAKER WORKSHOP -- DAY

Jacob and Benjamin are working on furniture outside when Jacob notices Sam sitting alone on a stump, still, staring into space.

BENJAMIN

Sometimes he'll sit there for hours.

JACOB

What's he doing?

BENJAMIN

(shrugs)

Contemplating the word of God?

JACOB

Something wrong with him?

Benjamin dismisses the idea with a wave of his hand.

BENJAMIN

Nooo, I tell 'ya, I've seen a lot of preachers come and go but Samuel is one of the best I've seen. He's really in touch with the message of the good Lord.

(beat)

'Course he's had his troubles like everyone else.

Off Jacob's questioning look.

BENJAMIN (CONT'D)

Something bad happened to him before he came to us, I don't know what. But I think it's why he was called to us.

Benjamin picks up a load of wood and exits into the shop.

In the distance Jacob can see Hannah struggling with some crates. He starts down the hill towards her, casting a wary eye back at Sam.

EXT. STORAGE CELLAR -- DAY

Hannah and several other SHAKER WOMEN load canned goods onto a wagon. Hannah is struggling, about ready to drop the jars - when Jacob reaches in and helps her.

HANNAH

I've got it, thanks anyway.

JACOB

Here.

He takes one of the cases and places it on the wagon.

JACOB (CONT'D)
What's all this for?

HANNAH
We take this over to Donley's. He
buys from us. We've been busier
since -

She stops herself, bites her lip.

JACOB
Since what?

HANNAH
The Wilson family used to sell to
Owen, we make some pretty good apple
butter, but Mrs. Wilson, she made
the best apple butter in the county.
But since what happened...Anyway,
there's another case of blackberries
on the wall down there.

Jacob eyes the gaping black mouth of the cellar with unease.

HANNAH (CONT'D)
You scared of the dark?

He pauses, hesitantly steps down into the darkness.

CELLAR

The wooden steps CREAK under Jacob's feet. A shaft of light
illuminates the cellar and Jacob. He's sweating, one hand
against the wall to steady himself.

Another step - his breathing quickens -

He's at the bottom - steps into the soft cellar dirt -

FLASHBACK

YOUNG JACOB, (10), holds up his arm to ward off blows by his
drunken FATHER (30's).

YOUNG JACOB
No daddy, please, I'll be good!

A final blow sends young Jacob sprawling, his bag of marbles
spills out, bouncing across the floor in slow motion.

BACK TO PRESENT

Jacob stumbles out of the cellar, trying to catch his breath.

Hannah stops what she's doing, concerned.

HANNAH

You all right?

Jacob wipes the dark mud off his boots.

JACOB

I don't care much for small places.
I'll stay up here and you hand the
cases to me.

Hannah shrugs and exits down the cellar stairs. He leans against the wagon, catching his breath.

As he catches his breath, he notices Sam talking to Anne by the stables, she's upset, she tries to leave but Sam grabs her arm - she SLAPS him hard and walks away.

Sam rubs his cheek, doesn't notice Jacob. He walks away to the church.

Jacob watches Sam disappear from view, puzzled.

INT. SHAKER HOUSE -- MORNING

The kitchen is bustling with Shaker women cooking and prepping for the days meals.

Hannah carries in milk for breakfast, Caleb and Elizabeth are playing nearby.

HANNAH

Caleb, go wake Sister Anne. She
should have been down here already.

Caleb runs up the stairs.

HANNAH (CONT'D)

No running!

HALLWAY

He knocks on her door, no answer.

CALEB

Sister Anne?

He knocks again. Still no answer. He tries the door knob and opens the door to reveal -

Anne's feet SWAYING slightly above the floor.

OFF Caleb's look of Horror.

EXT. CEMETERY -- DAY

A cold dark day. Dark clouds gather in the distance.

The last shovel of dirt lands on Anne's simple coffin. The Shakers stand solemnly around the grave. Sister Mary leans on her cane for support, Benjamin at her side.

Caleb and Elizabeth stand with Hannah, she has a comforting arm around them. Caleb has a dazed look.

SAM

Lord, please forgive this poor
creature and accept her soul into
your heavenly kingdom.

The Shakers silently leave. Jacob stares at them, dumbstruck. Sam helps Mary down the hillside.

Benjamin lays a comforting hand on his shoulder.

JACOB

That's it? No one is going to say
anything?

BENJAMIN

(shakes his head)
Hopefully her soul is resting with
the good Lord.

JACOB

Hopefully?

He pauses, struggles to put the thoughts into words as if the words themselves might be dangerous.

BENJAMIN

She took her own life. The Bible
says that's a sin against God.

Jacob stares at the grave, lost in thought.

JACOB

What if it wasn't suicide?

Benjamin gives him a strange look.

BENJAMIN

What are you talking about son?

A STREAK of lightning in the distance. Jacob looks directly at Benjamin.

JACOB

I mean what if it was someone else's
fault?

Beat.

BENJAMIN
 (confused)
 What do you mean?

A light RAIN starts to fall, storms coming. Raindrops pelt Jacob's face, he makes no move to wipe it off.

JACOB
 Its my fault.
 (beat)
 I saw him. I saw him that night.

FLASHBACK

NIGHT - A FURIOUS STORM rages.

Jacob is on his hands and knees, coughing. A DARK FIGURE looms over him, his face hidden in the darkness. His voice, deep, menacing.

SHADOW MAN
 You gonna do some work for me.

Jacob shakes his head, spits blood, his voice hoarse.

JACOB
 I ain't doin' no work for you.

Another clap of THUNDER and the shadow man is gone. He stumbles to his feet, screaming.

JACOB (CONT'D)
 You hear me?! I ain't doing no work
 for you!

BACK TO PRESENT

Jacob stares at Anne's grave, remorseful.

JACOB (CONT'D)
 You see, he's been *following* me,
 that's why this is happening, the
 dead girl, Anne.

A CLAP of THUNDER. Storm is getting closer.

Benjamin gives him an uneasy look.

BENJAMIN
 Son, I don't think you understand
 what you're saying.

JACOB
 No, no, he's here. I know it. He's
 coming for me.
 (MORE)

JACOB (CONT'D)
(yelling)
You hear here me? I know you're
here!

THUNDER CLAP right above them. Benjamin cringes.

The rain really starts to pour now, they're getting soaked.

BENJAMIN
C'mon, get inside!

Jacob is ranting now, screaming at the storm.

JACOB
What are you waiting for? C'mon,
show your face.

Another THUNDERCLAP, frightened, Benjamin runs for cover.
Jacob, exhausted, stands in front of the grave, drenched,
lost in the nightmare memory.

A FLASH of lightning - SHADOW MAN stands in the woods,
watching.

SHAKER HOUSE

Sister Mary stands silently in front of a window watching
Jacob.

INT. SHAKER HOUSE -- MORNING

The church bell RINGS. Jacob wakes with a start. He takes
the crucifix from around his neck, looks at it with disdain.
Tosses it on the beside table, clattering on the wood.

CUT TO:

EXT. SHAKER HOUSE -- CONTINUOUS

The Shakers are headed to the church. Sees Benjamin, stops
him.

JACOB
What's going on?

BENJAMIN
Some folks are leaving, c'mon.

Benjamin greets some other Shakers and continues towards the
church. Jacob follows.

INT. CHURCH -- MORNING

Jacob is one of the last to enter, stays in the back. Emmett
has set up his camera in the front.

Mary and Sam are at the front of the church. Standing with them are Daniel and Rebecca, they're holding hands.

Mary holds up her hands for quiet. The Shakers immediately quiet down.

MARY

Brothers and Sisters, we have experienced tremendous sadness with recent events and I'm afraid I have to report some more losses.

(Ad libbing amongst the Shakers)

Two of our members have decided on a different path. Brother Daniel and Sister Rebecca will be leaving us this day.

A chorus of nays and chatter amongst the congregation. Mary motions for silence.

MARY (CONT'D)

Now, now, our path is not for everyone.

(beat)

If everyone took our path, who would be left to make little Shakers?

Rebecca blushes. Daniel smiles, shuffles awkwardly.

Mary turns to Sam.

MARY (CONT'D)

Brother Samuel, do you consider Brother Daniel and Sister Rebecca to have good faith, understanding faith, and are endeavoring to be good believers?

SAM

Yea, I consider that both of them have good faith, an understanding faith, and they are endeavoring to live up to it.

Mary takes their hands, a blessing.

MARY

Then go enrich the world with your love as you have enriched ours. May God shine his blessings upon you.

Daniel is smiling and Rebecca tries not to cry as they exit. The Shakers surround them, slapping Daniel on the back, congratulating them.

Mary says something and they momentarily stop and pose for Emmett. FLASH, POP, and the picture is taken.

The Shakers trickle outside. Jacob watches Emmett disassemble his camera. Soon, they're the only two left.

JACOB

You take all the pictures?

Emmett barely glances his way.

EMMETT

Yep. Town folk come to me to get the picture taken, brings in a little money for us.

JACOB

Why do you stay here? You ain't a slave no more.

Emmett gives a little laugh.

EMMETT

I'm not a slave here either.

JACOB

I just figure you'd want to be back with your people.

Emmett doesn't look up as he's putting away the equipment.

EMMETT

Yeah, well, sometimes you don't fit in the world you think you're supposed to.

(beat)

Why do you stay here?

JACOB

I ain't stay'n. I'll be movin' on soon enough.

Emmett glances at Jacob.

EMMETT

You look healthy enough to me. Maybe something else is keeping you here. Maybe same thing that kept me here.

Jacob looks around the church, a growing sense of dread, something about this place isn't right.

FLASHBACK

SHADOW MAN towers above Jacob in the rain.

SHADOW MAN

You gonna do some work for me.

BACK TO PRESENT

Jacob shakes his head, trying to get rid of the image. He's sweating.

JACOB

I don't think so.

EMMETT

You all right?

Jacob rises and hurries outside. A puzzled Emmett watches him.

OUTSIDE

A horse and wagon is waiting for them. Rebecca is crying now, she takes a moment and hugs Hannah.

She climbs in the wagon, Daniel gently snaps the reins and the wagon lurches forward down the road. Rebecca turns back and waves.

The Shakers disperse, Hannah takes a moment, watching them. She notices Jacob.

HANNAH

You're still here?

Beat.

JACOB

You don't like me much.

HANNAH

No.

Hannah turns and walks back to the house, leaving Jacob standing there.

INT. PINERIDGE, BAR -- DAY

A GROUP OF MEN are gathered at the bar in town. Their faces are masked in the shadows.

MAN#1

- Look, those damn niggers are just squatin' on my acres, sayin' it's owed to them. Like I owed them anything.

MAN#2

It's getting out of hand.

MAN#1

Amen.

MAN#3

Now we're supposed to *bargain* with
these animals.

A man steps out of the shadows into the light. It's Warren,
the Sheriff's assistant.

WARREN

I think we're in agreement that
something needs to be done. The
question is what?

Beat.

Silence around the table.

WARREN (CONT'D)

Well, I have a few ideas.

OFF WARREN'S GRIM FACE

EXT. SHAKER HOUSE, PORCH -- DAY

Caleb is sitting on the porch with his bag. Jacob pauses,
sits down beside him. A long moment.

Jacob takes out his bag of marbles and empties it on the
porch. Caleb watches him out of the corner of his eye.

JACOB

You know how to play?

He nods.

Jacob holds up a particularly colorful glass marble.

JACOB (CONT'D)

I won this off of Jimmy Turner.

Jacob places each marble carefully. A memory to each one.

JACOB (CONT'D)

Took me years to get all these.

(beat)

You first.

Caleb shoots a marble and hits its target.

JACOB (CONT'D)

Good shot. Where'd you learn to
play?

CALEB
My pa. He didn't want us anymore,
that's why we're here.

A long pause. For the first time in a long time, Jacob seems to be touched by someone.

JACOB
Yeah, my pa didn't want me neither.

Caleb looks up.

CALEB
What'd you do?

Jacob pretends to be interested in a marble.

JACOB
I got tired of being beat on, so I
ran away.
(Beat)
You know, this place ain't so bad.
Get three squares a day, seem to
treat you decent.

Caleb looks him square in the eye.

CALEB
People die here.

No bullshit with this kid, Jacob shrugs.

JACOB
People die everywhere.

CALEB
There's something bad here, something
real bad. It's just going to get
worse.

He shoots another marble. Jacob watches him with a growing sense of dread.

JACOB
How do you know that?

CALEB
(shrugs)
Once bad people get a taste for
something, they can't stop.

Deep down he knows the kid is right.

JACOB
Well, don't you worry, we won't let
anymore bad stuff happen.

Caleb looks at him.

CALEB
You can't make that promise. You
can't stop it.

Jacob knows he's right. They play in silence.

EXT. SHAKER HOUSE -- MORNING

The sun rises and the early morning mist drapes over the tiny village giving it a dream like appearance.

Hannah and Elizabeth are loading up some more preserves in an open wagon. Jacob approaches Hannah.

JACOB
I need a ride into town.

OFF Hannah's puzzled expression.

CUT TO:

EXT. COUNTRY ROAD -- DAY

Jacob and Hannah ride up front, Elizabeth in the back. Hannah gently slaps the horse with the reins. A tug on his shirt, he looks down.

ELIZABETH
Thank you for playing with Caleb.

Jacob nods. Elizabeth sits back and plays with the doll she brought with her.

Hannah studies him, curious.

HANNAH
Not something I'd expect from you.

JACOB
What?

HANNAH
Helping that boy.

JACOB
(shrugs)
I played marbles with 'em is all.
(beat)
What is it you got against me anyhow?

Hannah stares straight ahead, tight lipped. Finally-

HANNAH
You soldiers are all the same,
fighting and killing, over what?

Jacob ponders this, then slowly-

JACOB

Yeah, well there was fighting and there was killing, and there were things I saw that I wouldn't wish anyone to see, but it was a war, and those things happen in a war. You have a nice place here, good people, but you know what? I feel sorry for you, 'cause if someone had a mind, they could just come in and take what they wanted.

(beat)

You need people like me.

Hannah is quiet for a moment.

HANNAH

My brothers felt the same way. Defend our rights, protect the homestead.

(beat)

They were both killed. In the end, Union soldiers came and took everything anyway. Stripped the farm, ate what little livestock we had left. So what did all that killing accomplish?

Jacob's face hardens, he doesn't have an answer for that. They ride in silence.

They pass a farm, a large group of African Americans are lined up outside a large plantation house.

JACOB

What's going on?

HANNAH

They have to negotiate with the black folks now. Since those folks are free now, the owners have to pay them a fair wage and they have to negotiate with each one of them.

(beat)

A lot of people aren't real happy about that turn of events.

The AFRICAN AMERICANS give them curious looks as they pass by.

CUT TO:

EXT. COUNTRY ROAD -- LATER

The wagon passes by a homestead that's dark and quiet. Looks like its abandoned. Hannah says a prayer under her breath.

JACOB
What's that for?

HANNAH
That's where the Wilson family lived.

JACOB
Stop the wagon.

HANNAH
What?

JACOB
Stop the wagon!

Hannah pulls the reins, the horse snorts and stops. Jacob jumps out and starts down the dirt path.

HANNAH
Leave it alone, You don't disturb
the dead!

CUT TO:

INT. WILSON HOUSE -- CONTINUOUS

Jacob knocks on the door, and it swings open.

JACOB
Hello?

He cautiously enters. The place is a mess. Clothes, papers strewn about. The Wilsons cleared out in a hurry.

He looks through the rooms, more trash.

He heads back to the kitchen, absently kicks at some of the garbage on the floor. Something catches his eye, he bends down and picks it up -

A Bible. Writing on the inside.

"To my niece on her birthday. Love, Uncle Henry."

An upside down cross is drawn on both pages. He flips through it and its the same on every page, but the cross grows darker with every page, tearing through the page at the end of the book.

Jacob, puzzled, puts the book in his back pocket and heads outside.

OUTSIDE

There's a storage cellar underneath the house. The door is open. He hesitates, takes a knee and sticks his head in. Too dark, can't see anything.

He rises and is about to leave when-

Something clangs in the cellar. Jacob JUMPS. Takes a step back.

JACOB (CONT'D)
Who's down there?

Silence. Suddenly, a big RAT, scurries across a step, Jacob reels back. He shakes his head, brushes himself off. Out of the corner of his eye, a shadow passes the stairs, or was it? He pauses, then decides it was his imagination. He heads back to the wagon.

WAGON

Jacob places the Bible on the seat. Hannah looks at the confiscated Bible with unease. She spurs the horse.

HANNAH
You taking a bible from the house?

JACOB
Yeah.

HANNAH
That's bad luck.

JACOB
Thought you weren't superstitious.

Hannah ignores him.

JACOB (CONT'D)
Where'd they go?

HANNAH
I heard they might have gone back east, not really sure.

JACOB
Who is Henry?

Hannah shoots him a look.

JACOB (CONT'D)
The bible was given to her by Henry.

Hannah shifts uncomfortably, doesn't like sharing this information.

HANNAH
Mr. Wilson's brother. He's taken her death pretty hard. Stays drunk most of the time.

Jacob digests this information as they continue towards town.

EXT. PINERIDGE -- DAY

Pineridge is just about like any other post war small town. A small downtown with a feed store, bank, bar. A muddy road leads down the town's center.

DONELY DRY GOODS SHOP

He and Hannah are unloading the preserves when OWEN DONLEY (40'S) exits. A balding, pudgy man, a stained apron is wrapped around his protruding gut. He greets them with a smile.

OWEN

What's the good news today Hannah?

Elizabeth stops helping and runs over to him.

HANNAH

Still breathing with God's good grace.

OWEN

(chuckles)

Hello Elizabeth! What can I do for you young lady?

ELIZABETH

(shy)

Do you have any candy?

HANNAH

Elizabeth.

OWEN

Hmm. Let me see.

He makes a show of checking his pockets. Elizabeth giggles. He finally produces a piece of hard candy.

OWEN (CONT'D)

You're in luck young lady. Careful, don't crack a tooth.

(sees Jacob)

Ya'll got a new recruit?

Owen smiles at Jacob -

FLASHBACK

Pouring rain, SHADOWN MAN standing over Jacob.

BACK TO PRESENT

Jacob blinks, sways unsteadily.

HANNAH

You all right?

JACOB

Yeah, yeah.

OWEN

You signin' up with these fine folks?

JACOB

I'm just stayin' for a while then
moving on.

HANNAH

He isn't a believer.

Awkward silence.

OWEN

Well, to each his own.

Owen unlatches the storage cellar door. Hannah looks at him.

HANNAH

Why don't you hand them down to us.

She takes a case and carefully descends down.

OWEN

You coming down?

Jacob looks at the dark opening, his breathing quickens, a bead of sweat on his forehead, quickly looks away.

JACOB

I don't do too good in cellar spaces.

OWEN

Ah, claustrophobic.

He turns to head down the stairs.

JACOB

Tell me something, did you know the
Wilson girl?

Owen stops, turns back.

OWEN

Oh sure, they used to come in here
all the time. Shame about Lilly.

JACOB

You know where they went?

Owen pauses, puts the case of preserves down. Gives Jacob a closer look.

OWEN

Mind me ask why you're interested?

JACOB

Just curious.

Owen has lost that friendly smile, dead serious.

OWEN

Let me tell you something- people
around here don't like strangers
poking around their business. You
best leave it alone.

He takes the case and walks down the stairs.

Jacob gazes down the street, starts walking just as Hannah
comes back up.

HANNAH

Hey, where are you going?

He doesn't answer.

HANNAH (CONT'D)

You're going to be walking back if
you're not back here when we're
through!

No acknowledgment. She shakes her head and wipes the mud
from her boots.

INT. BAR -- DAY

Jacob enters a dimly lit saloon style bar. It's empty except
for a lone OLDER MAN sitting at a back table, drinking. A
half empty drink in front of him.

A YOUNG BLACK MAN, ROBERT (20's) is stocking liquor behind
the bar.

The BARTENDER eyes Jacob suspiciously.

JACOB

I'm looking for Henry Wilson.

Robert pauses and looks at him fearfully. Bartender looks
back at him and he starts stocking again.

BARTENDER

He don't like to be interrupted.

Jacob casts a glance back at the old man.

JACOB

A little early ain't it?

Bartender shrugs.

Jacob crosses to the old man. HENRY WILSON (40's), looks older, gray stubble on his face, doesn't acknowledge him, staring off into nothing.

JACOB (CONT'D)

Henry Wilson.

Still no acknowledgment. Jacob sits.

JACOB (CONT'D)

Lilly was your niece.

At the mention of the Lilly's name, his eyes tear up.

JACOB (CONT'D)

I was hoping you could tell me about this.

He pulls the bible out of his coat and slides it over to him, open to the crosses.

Henry closes his eyes, murmuring to himself. Barely audible, Jacob strains to hear-

He's praying. Beat.

JACOB (CONT'D)

I was hoping you could tell me something about what this meant.

Henry's eyes are still closed, praying fervently.

JACOB (CONT'D)

Hey, you hear what I said?

Nothing. Jacob reaches for the bible, suddenly, Henry GRABS his arm, grips it tight- eyes wide with fear.

HENRY

There is no heaven of glory bright,
and no hell where sinners roast.
Here and now is our day of torment.
Choose ye this day, this hour for no
redeemer liveth.

Tears stream down his face. Movement behind Jacob. Turns to see Sheriff Hays and his Deputy Warren.

Hays puts a reassuring hand on Henry.

SHERRIFF HAYS

Its okay now Henry. Ease on down.

Henry lets go, red marks on Jacob's arm where he dug in. Jacob puts the bible back in his jacket pocket.

Hays motions to Jacob. They cross to the bar, Henry still mumbling to himself.

Warren sees Robert stacking liquor, a look of distaste.

SHERRIFF HAYS (CONT'D)

What are you doing?

JACOB

Just asking some questions.

SHERRIFF HAYS

Listen, Henry ain't been right since they found Lilly. He ain't going to give anybody any answers. Why are you asking?

JACOB

Made a promise.

Hayes regards him for a moment, trying to get a read on him.

SHERRIFF HAYS

No reason for you to be digging around, if there's anything to found, I'll take care of that. Understand?

Tense standoff between the two. Finally, Jacob moves to leave-

HENRY (O.S.)

He's here.

They turn, Henry still faces the wall.

SHERRIFF HAYS

What's that?

HENRY

He shall return and thou shall rot in a sea of eternal hellfire.

OFF of Henry's tear stained face.

INT. SHAKER CHURCH -- DAY

Sam is sitting on a pew staring into nothing. Having one of his "spells". BLOOD drips onto the floor - he looks down, his palms -

Are DRIPPING BLOOD. Beads of sweat bead his brow, his hands shake.

SAM

He's close, very close.

OFF the dripping blood.

EXT. CHICKEN SHED -- DAY

Benjamin is carrying a feed bucket into the chicken enclosure. The chickens see the buck and flock around his feet, squawking and flapping their wings. Mutt races around the enclosure, barking at the chickens.

BENJAMIN

Quiet down, boy.

Mutt snorts, paws the ground, lays down on the ground closely watching the chickens.

Caleb climbs on the fence, arms hanging off the other side.

BENJAMIN (CONT'D)

Want to help?

Caleb scrambles over and grabs a handful of feed.

BENJAMIN (CONT'D)

Now don't throw it down in one spot,
spread it out. Good.

Caleb carefully spreads the feed. Chickens pecking at his feet, he laughs. Benjamin watches.

BENJAMIN (CONT'D)

I don't think I've heard you laugh
before.

Shuffling around, the chickens follow Caleb.

CALEB

They're funny.

BENJAMIN

(smiling)

They're hungry. They rely on us for
food. Just like we rely on God for
our food.

CALEB

(shakes his head,
still playing with
the chickens)

God doesn't give us food, we grow
our own food.

Benjamin continues tossing grain, curious smile.

BENJAMIN

How do you mean son?

CALEB

(shrugs)

He's not going to just make the food appear on the table. He wants us to work for it.

Benjamin stops, the chickens cluck impatiently. Watches Caleb.

BENJAMIN

Work for it or steal it?

Caleb freezes, a panicked look on his face.

BENJAMIN (CONT'D)

I saw you put a biscuit in your pocket the other morning.

Caleb takes a step away from Benjamin, ready to bolt. Alarmed, Benjamin softens his tone.

BENJAMIN (CONT'D)

It's all right, I'm not mad.

Caleb doesn't look convinced. The boy is scared to death.

CALEB

I'm sorry.

Benjamin worried, gives him a reassuring smile. He beckons him over.

BENJAMIN

I said I wasn't mad.

Caleb cautiously walks over, his eyes filling with tears.

BENJAMIN (CONT'D)

You know if you're ever hungry, you can have more, all right?

CALEB

(suspicious)

Really?

BENJAMIN

In fact I know that there's some left over apple pie. How does that sound?

Caleb nods. Benjamin puts his arm around his shoulder and they walk down to the main house.

EXT. COUNTRY ROAD -- LATER

Jacob, Hannah, and Elizabeth ride in silence. Jacob stares at the upside down crosses drawn in the bible.

JACOB

Why would someone mark up a bible
like that?

Hannah shrugs.

JACOB (CONT'D)

Don't ya'll consider that some sorta
mortal sin.

Hannah shoots him a puzzled look, shakes her head.

HANNAH

It's only a book. It's the message
inside it that's important.

He flips through the book, unimpressed. He closes it and
puts in his jacket pocket. They ride on in silence.

INT. SHAKER DINING ROOM -- DAY

Caleb eats a large slice of apple pie, his fork clanging
against the plate, faintly echoing in the dining room.
Nearby, Benjamin and Sister Mary sit, talking quietly.

MARY

He's putting a pretty good dent in
that pie.

Benjamin lowers his voice, stabs at the crumbs on his plate.

BENJAMIN

The stepmother wouldn't feed 'em
much. Didn't give 'em anything at
all if the chores weren't done to
her liking.

Mary shakes her head, a pause.

MARY

I thought we could protect these
innocents, but the world seems to be
intruding more and more.

Mary clasps her hands, a worried frown on her face.

BENJAMIN

What's troubling you sister?

Mary exhales a deep breath.

MARY

This murder...we've never seen
anything like that around here.

She rubs her arthritic hands.

MARY (CONT'D)

And I fear more trouble is headed
our way.

Benjamin puts his fork down, concerned. Mary casts a worried look at Caleb.

EXT. WORKSHOP -- MORNING

Jacob is chopping wood when he spies a nicely dressed African American family exit one of the other buildings.

Emmett stands in the doorway, they exchange good-byes. The family rides off in their wagon.

Curious, Jacob investigates.

CUT TO:

INT. PHOTOGRAPHY WORKSHOP -- DAY

Jacob peers in, a DAGUERREOTYPE CAMERA sits on a tripod. Emmett is working with the photography plate from the camera.

PICTURES line the walls. Some are of the Shakers, most of them are of African American families.

EMMETT

You looking for something?

Jacob is awe-struck by all the pictures. Emmett is quite the artist.

JACOB

You take all these?

There are some beautiful landscape shots, reminiscent of an early Ansel Adams.

EMMETT

Yep.

JACOB

I only seen pictures of people before.

Emmett watches Jacob, touched by his fascination.

EMMETT

Want your picture taken?

Jacob turns, cautious.

JACOB

How much?

EMMETT

(laughs)

Won't cost you nothing.

Jacob turns back to the pictures.

JACOB

Nuthin' don't cost nuthin'. Everyone wants something for themselves. Looking out for them and them only.

Emmett readies the camera.

EMMETT

You know what I was before I came here? I was a house slave. Did the cooking and cleaning for a family up the road a spell. These people here, they bought my freedom and gave it back to me. They didn't have to do that.

(beat)

Sit down over there.

He points to a stool. Jacob sits while Emmett gets a new photo plate for the camera. He inserts the plate.

EMMETT (CONT'D)

Don't move.

Jacob straightens up, a stern look on his face.

He ducks under the black photography sheet, a FLASH, and he quickly removes the glass plate from the camera. He walks over to a makeshift dark room in the corner and starts to process the plate.

EMMETT (CONT'D)

Hmm.

Jacob walks over to look, Emmett holds the metal plate in his hand - it's black.

The color drains from Jacob's face.

EMMETT (CONT'D)

Must not have put enough chemical on it. Let me try it again.

Jacob backs away, looks like he's seen a ghost.

JACOB

Naw, its all right. I don't need no picture.

EMMETT

It'll just take a sec-

JACOB

I said no!

He quickly exits, a puzzled Emmett looking after him.

EXT. SHAKER HOUSE, PORCH -- EVENING

The setting sun casts a beautiful "magic hour" glow across the Shaker grounds.

Jacob and Caleb are playing marbles on the porch. Hannah is cleaning the evening dishes, watches them from the kitchen. We can see them talking but we can't hear them.

Hannah dries her hand, leans out the door.

HANNAH

Time for bed you.

CALEB

Just another minute.

HANNAH

No, now.

CALEB

Ahhh.

He puts down the marble.

JACOB

We can play tomorrow.

This cheers Caleb, Hannah holds the door open for him, but before he exits, he turns.

CALEB

He doesn't have anything to do with what happens.

Hannah shoots Jacob a curious look, shoos Caleb upstairs. She steps out on the porch, shutting the door behind her.

HANNAH

What was that all about?

Jacob plays with some marbles in his hand.

JACOB

Just had a philosophical conversation with a ten year old.

Hannah smiles, sits down.

HANNAH

Who won?

Jacob chuckles, examines one of the marbles, thinking.

Hannah picks up a marble and tries to shoot it, it veers off, not hitting anything. Jacob quickly grabs it before it rolls off the porch.

JACOB

Whoa there, you're holdin' it all wrong.

He moves behind Hannah and crouches behind her. He reaches around and takes her hand. They're very close. She stiffens slightly.

JACOB (CONT'D)

Sorry.

He starts to pull away.

HANNAH

(quickly)

But I'd like to learn.

He smiles slightly and takes her hand again.

Hannah's eyes close slightly at his touch, his proximity awakening something long forgotten.

JACOB

You just hold it with your thumb, there-

She shoots the marble and it skits across hitting its target.

JACOB (CONT'D)

See?

Jacob's not immune to it either. He moves closer to her, almost cheek to cheek. Her eyes close.

HANNAH

Yes...I see.

She moves away and Jacob releases her hand. Flustered, she tries to hide it and stares at the marbles. Unsure of himself, he moves back to his side of the game.

HANNAH (CONT'D)

Caleb seems to have taken a shine to you.

Jacob shrugs.

HANNAH (CONT'D)

What were you two talking about?

JACOB
About what happened.

Hannah looks concerned.

HANNAH
What did you tell him?

JACOB
I told him I didn't believe in God.

Off Hannah's shocked and angry expression.

HANNAH
Why would you say something like
that?

Jacob is unapologetic.

JACOB
Because I don't.

Jacob shoots a marble, misses. Hannah is really worked up now.

HANNAH
It doesn't surprise me that you don't
believe, but don't go telling that
child that God doesn't exist!

Beat.

JACOB
I ain't gonna lie, I seen more bad
things than good. If there was a
God, I imagine it'd be the opposite.

Hannah can't believe what she's hearing. She turns away and stares in the direction of the setting sun.

HANNAH
Funny, I see the beauty of that sunset
and I think that there has to be a
God.

She stands and exits into the house leaving Jacob alone watching the sunset.

One of the grazing sheep is staring at him.

JACOB
What are you lookin' at? It's just
a damn sunset.

The sheep continues to stare at him, chewing slowly. Jacob shakes his head.

INT. SHAKER HOUSE -- CONTINUOUS

Hannah starts upstairs when she's stopped by Mary calling out to her.

MARY

Hannah.

Hannah peers over the stairs and Mary stands in the doorway to the elders office.

HANNAH

Yes Eldress?

Mary pauses a moment, obviously not happy with what she has to say.

MARY

You've been spending a lot of time with Jacob.

Hannah looks back at the porch, surprised.

MARY (CONT'D)

There has been..."talk".

Hannah's face turns angry.

HANNAH

Idle gossip! I've been doing nothing more than my Christian duty.

Mary nods.

MARY

That is true child, no one doubts your faith. It's your will that I'm worried about. Temptation is strong force of the devil. Don't let yourself fall into it.

Mary's face flashes hot with anger, she's about to say something, thinks better of it.

HANNAH

Good-night Eldress.

Hannah exits up the stairs without waiting for a reply. Mary watches her for a moment and then looks to Jacob out on the front porch, watching the sunset. She looks worried, and re-enters the elder office, shutting the door behind her.

EXT. POND -- DAY

Benjamin is fishing, not having much luck. Caleb sits down beside him. He stares at the water deep in thought.

BENJAMIN
Done with your chores?

Caleb nods. Benjamin sees he's troubled.

BENJAMIN (CONT'D)
You look like something is weighing
on your mind.

Caleb throws a pebble into the water.

BENJAMIN (CONT'D)
You miss Sister Anne.

It's a statement, not a question. Caleb just stares out at
the water.

BENJAMIN (CONT'D)
Me too. Sometimes bad things happen
to good people.

A sharp look from Caleb.

CALEB
Why?

Benjamin shakes his head.

BENJAMIN
People have been asking that for a
long time. I don't know.

CALEB
Have bad things happened to you?

Benjamin pauses, throws a pebble.

BENJAMIN
Yes.

Caleb stares out at the water for a long moment.

CALEB
He's sad when something bad happens.
But he can't interfere.

Benjamin looks at him with surprise.

BENJAMIN
You are 10 years old going on 100.

Caleb laughs, points at Benjamin.

CALEB
I'm not old! But you are!

They both laugh, Benjamin ruffles Caleb's hair.

BENJAMIN

I'm old and fat!

He pokes his gut and they have another good laugh.

EXT. STABLES -- DAY

Jacob is leading a horse into the stables. Emmett sits on a stool, his back to him. A forge is nearby, hot flames licking at the sky.

Emmett doesn't move. Jacob waits, clears his throat. He peers around and sees Emmett is praying. Jacob stands there for a moment, finally- Emmett raises his head.

EMMETT

You been standing there long?

JACOB

Not long.
(beat)
You do that a lot?

EMMETT

Pray? Romans 8:26-27, "We do not know what we ought to pray for, but the spirit intercedes for us that words cannot express." Lets see what you got.

Emmett pats the horse and lifts her leg, examining the shoe.

JACOB

You know a lot about the Bible?

EMMETT

I know enough I suppose. Every Sunday, my mama would read the Bible to me. You want to learn?

Emmett stops prying off the old horse shoe, looks at him inquisitively.

JACOB

You ever hear of a passage in the Bible saying something about there being no heaven and no hell?

Emmett frowns, shakes his head, returns to prying the shoe off.

EMMETT

Don't sound like any Bible I've ever read. Where'd you hear something like that?

JACOB

Henry Wilson.

The horse shoe comes loose and Emmett tosses it to the side.

EMMETT

Well, I hear he's pretty far gone.

Emmett wipes his hands off, feels the horses leg for any injury.

JACOB

He seemed pretty sure of what he was sayin'.

Emmett stops, gently releases the horses leg. He grabs the new shoe from the forge and gives it a few good whacks.
BANG BANG BANG.

EMMETT

Why you so interested in what a crazy man has to say?

Beat. Jacob struggles to form the words.

JACOB

I think I might have brought this thing with me. I think it followed me.

Emmett freezes, puts the hammer down. Gives him a long hard look.

EMMETT

You're gonna need to see Lucinda.

He throws the hot shoe in the water and the steam boils up obscuring our view.

DISSOLVE TO:

EXT. WOODS -- MORNING

A dense fog hangs over the countryside. Jacob and Emmett are on horseback. They follow a crude road, more of a path really, through the woods. The swirling fog gives the woods a eerie feel. Jacob casts a wary eye on the surroundings.

JACOB

This person we're gonna see, she reads tea leaves or somethin'?

EMMETT

Something like that.

They ride in silence for a moment.

JACOB

How come you're helping me?

Emmett chuckles.

EMMETT

You still think everyone's working an angle don't you? You need help is all. And if it's true what you say, you're gonna need Lucinda's help.

Smoke rises above the trees. The woods break and they come into a clearing, a small shanty town.

Several AFRICAN-AMERICAN YOUNG BOYS scamper around, playing. They stop to watch the two strangers enter. AFRICAN-AMERICAN MEN AND WOMEN, stop what they're doing and watch them with wary expressions.

A large MAN (30's) approaches them, a pitchfork carried casually.

CHARLIE

Emmett.

EMMETT

Charlie.

Charlie looks warily at Jacob.

CHARLIE

Been a long time since we've seen you. Them white folks must be treating you just fine.

Emmett ignores the subtle jab.

EMMETT

Need to see Lucinda.

CHARLIE

Well, she don't need to see you. She's busy with her people.

Stare down, neither man willing to back down. Suddenly-

LUCINDA (O.S.)

Oh my Lord.

Lucinda (70's) stands in the doorway of one of shacks. Slightly stooped, she carries a regal air. She's a handsome woman.

LUCINDA (CONT'D)

Emmett, come here, let me get a look at you.

Emmett dismounts and walks over to her. He kisses her on the cheek and she laughs a shrill shriek of a laugh. She's missing her front two teeth and we can see the gaps when she laughs.

LUCINDA (CONT'D)
Give me a hug boy.

She gives Emmett a big bear hug squeeze, he smiles.

LUCINDA (CONT'D)
You look good, you been all right?
No wait, come in, come in, bring
your friend too.

CHARLIE
Lucinda-

LUCINDA
Anybody with Emmett, is okay with
me, c'mon, c'mon-

Jacob follows them up the steps to small house.

CUT TO:

INT. SHANTY HOUSE -- CONTINUOUS

It's bare bones, but comfortable. A table with a few chairs, a small bedroom off to the side. Several other PEOPLE are in the room, they tend to Lucinda.

LUCINDA
Sit, sit.
(slyly)
Now give me your hands.

EMMETT
Lucinda, we ain't here for me.

Lucinda clucks at him, shushes him. He reluctantly gives her his hands. She takes his hands and closes her eyes, a serene look crosses her face.

LUCINDA
You're in a peaceful place. Them
folks are real nice. You got a place
with 'em.
(beat)
But you still ain't got no woman.

She opens her eyes, slaps his hands, lets out a belly laugh. Emmett shakes his head in embarrassment. She turns to Jacob.

LUCINDA (CONT'D)
Well, what is it you want boy?
(MORE)

LUCINDA (CONT'D)
 Know you you're gonna marry? Looking
 for a long lost relative?

EMMETT
 You heard about that little girl?

Lucinda shakes her head, waves her hands at an invisible enemy.

LUCINDA
 Lord, protect us from that evil, let
 us be good stewards of your word.
 Keep the devil away from us.

The rest of people respond with a resounding "Amen". Jacob leans forward.

JACOB
 You think it's the devil that did
 it?

Lucinda fixes her gaze on him, focused, as if she's staring *through* him.

LUCINDA
 You seen some bad times haven't you
 son? I can see it. There's a sadness
 about you, a black place.

She's not cruel about this assessment, just honest. Jacob tries to break eye contact, but can't, something about her is kind and soothing.

LUCINDA (CONT'D)
 Give me your hands.

JACOB
 (wary)
 What is it you do?

LUCINDA
 I'm not going to bite you son.

EMMETT
 Lucinda can see where you been and
 where you're going.

Jacob hesitantly reaches out and she takes his hands, closes her eyes, her body relaxes, slipping into a trancelike state.

LUCINDA
 You've been drifting a long
 time...until you got here. Never
 stay too long in one place.

Lucinda opens her eyes, mischievous smile.

LUCINDA (CONT'D)
 You like that girl. And I think
 that girl likes you.

Emmett raises an eyebrow, Jacob, embarrassed, shifts
 uncomfortably.

Lucinda closes her eyes again, concentrating.

LUCINDA (CONT'D)
 You seen lots of bad things.
 (beat)
 Soldiers. War, death, dying, lots
 of dying-

Lucinda tightens her grip on his hands, voice drops to a
 whisper.

Jacob stiffens as if he just got a mild electric SHOCK, his
 eyes half closed.

LUCINDA (CONT'D)
 A man in the shadows -

JACOB
 (sotto)
 Shadow man.

LUCINDA
 He wants you to -

She halts, stiffens-

Jacob is in the same trancelike state with her.

JACOB
 -do some work for me.

A hoarse cry erupts from Lucinda-

LUCINDA
 Cold death, black death-

She jerks her hands away, shakily stands up from the table.
 A YOUNGER WOMAN, helps her. Emmett tries to help.

LUCINDA (CONT'D)
 No! Don't touch me!
 (beat)
 You got to leave, leave right now.

Jacob rises, desperate for someone to believe him.

JACOB
 You saw him didn't you? You saw him
 too!

The other people are murmuring amongst themselves, they move towards Jacob. Lucinda stares at Jacob with a mixture of horror and awe.

LUCINDA

I saw you.

JACOB

No, no, he's been followin' me.
Don't you see-

Emmett pulls him away and towards the door.

EMMETT

C'mon, c'mon.

CUT TO:

EXT. SHANTY HOUSE -- CONTINUOUS

Emmett pushes Jacob towards the horses, he jerks away. Charlie and his group of men form a protective line between them and Lucinda. Charlie takes a step towards them.

EMMETT

Don't be stupid.

LUCINDA (O.S.)

Wait.

Lucinda comes through the crowd, they instantly part for her, a few try to help her, she shakily waves them off.

She stops in front of Jacob. She beckons him to bend down. Jacob bends down and she whispers something in his ear. He stands, looking at her quizzically.

She has regained her regal air, and stands straight, regards him for a moment- and turns, walking back to her house.

CUT TO:

EXT. DIRT ROAD -- DAY

Emmett and Jacob ride in silence. It's growing dark. Finally-

EMMETT

You gonna tell me what that was all about?

JACOB

I seen some killin' in the war.

EMMETT

I figured that much. What'd she tell you?

Beat. Jacob frowns.

JACOB
Something that didn't make any sense.

He spurs his horse and Emmett is left watching him with a wary expression.

INT. SHAKER HOUSE -- NIGHT

It's late, Jacob enters and closes the door gently.

HANNAH (O.S.)
Thought maybe you'd taken off.

Hannah rises from a chair in the sitting room, nearly invisible in the dusk.

JACOB
You want me gone?

Hannah stands in the doorway, her hair is down, she's beautiful.

HANNAH
Didn't say that.

They stand there a moment, each afraid to say or move. You could cut the sexual tension with a knife.

Suddenly-

A SCREAM from outside-

Jacob and Hannah look at each other and rush outside-

CUT TO:

EXT. SHAKER HOUSE -- NIGHT

Frantically looking around - several other Shakers join them looking for the source in the darkness.

Hannah rushes towards the back of the house, Jacob follows, seeing-

Elizabeth, curled up in a fetal position in the damp grass.

HANNAH
Oh my God.

She crouches down, Elizabeth is sobbing, her face scratched, a torn feed sack lays beside her on the ground. Hannah scoops her up and holds her.

Emmett has joined them, picks up the feed sack, examining it.

By this time, the other Shakers have heard the commotion and have rushed out, kerosene lamps light the scene.

BENJAMIN

What happened?

Elizabeth is shaking and crying hard, Hannah rocks her.

HANNAH

Shhhh, its okay sweety, what happened?

NOTE: Elizabeth is snuffling and crying and she stumbles through the following.

ELIZABETH

I was going to the bathroom and
someone put that hood on my head. I
screamed and kicked him.

Jacob peers out in the darkness.

JACOB

He's got to still be around.

He points to a couple of Shaker men holding lamps.

JACOB (CONT'D)

You, go check the west fields,
(pointing to another)
Take a look at all the buildings, he
might be hiding. I'm going to check
the road.

None of them move, they eye him suspiciously.

JACOB (CONT'D)

What are you waiting for?

SHAKER MAN

Where were you?

Off Jacob's puzzled look.

SHAKER MAN#2

None of this started happening 'till
you got here.

SHAKER WOMAN (O.S.)

Its the devils work.

SHAKER WOMAN#2

He ain't a believer.

Benjamin steps forward, raises his voice.

BENJAMIN

Everyone calm down, now. Everyone
please!

Murmurs and whispers of murder, and devils swirl around the crowd. Finally, Mary walks through the crowd. She pauses beside Jacob. She holds up her hands for quiet, they settle down.

MARY

That' enough! All this talk of devil
nonsense...someone tried to harm
this child, someone real, now go and
search, he can't be far.

Reluctantly the Shakers disperse and search the grounds.

CALEB (O.S.)

I told you.

They all turn- Caleb is looking at Jacob.

CALEB (CONT'D)

I told you it wouldn't stop.

They look to Jacob, his face hardens, determined. He exits to the house, Hannah follows him.

SHAKER HOUSE

Hannah enters and hears Jacob rummaging through the pantry.

HANNAH

What are you doing?

Jacob exits with his RIFLE. A look of disgust on her face.

HANNAH (CONT'D)

Jacob-

Jacob doesn't answer, the screen door SLAMMING behind him as he exits.

CUT TO:

EXT. SHAKER ROAD -- CONTINUOUS

Jacob runs down the road leading away from the village. The moon lighting his way. A WOLF howls in the distance.

SNAP, a branch breaks in the tree line on the hillside. Jacob whirls towards the sound. He's very still, listening.

It's quiet. In the distance, Emmett and Hannah are calling his name.

Jacob slowly makes his way up the hill towards the woods. It's pitch dark, but Jacob pushes forward, briars tearing at his clothing, branches scratching at his face.

Something darts past on his left side, he whirls and gives chase - RUNNING through the woods, branches tearing at him, trips and almost falls on something, but he manages to regain his footing. Finally-

He stops, breathing hard, he listens, nothing. *He's got to be close!* He slowly makes his way forward, gun at the ready. Suddenly-

A branch comes out of the darkness and SLAMS against the back of Jacob's head. His rifle FIRES, and then everything goes black.

Towering over him, a FIGURE still in shadows, drops the heavy branch.

CU on a hand reaching out of the darkness and pulling the bible from Jacob's coat.

INT. JACOB'S ROOM -- MORNING

Jacob's vision explodes with light as he slowly wakes and slowly opens his eyes. He touches the back of his head, winces.

He shakily stands, using the bedpost to steady himself. Glances out the window, sun streams in through the window, sees everyone working. He opens his door, quiet in the house.

The door to Anne's room is open and he pauses, staring at the empty room, a wave of regret washing over him.

CUT TO:

INT. SHAKER HOUSE -- MORNING

Jacob is eating a piece of bread at the table. Hannah enters, she's carrying a bowl and a wash rag, steam wafts up from the bowl.

HANNAH
You shouldn't be up.

Jacob looks up.

JACOB
What happened?

Hannah walks over and sits him down in the chair.

HANNAH

You ran off and we couldn't find you. Heard a shot and found you passed out on the ground. You took a pretty good hit to the back of the head.

She examines his head as she talks. Jacob winces, tries to pull away. She slaps his hand away.

HANNAH (CONT'D)

Hold still.

She dips the rag in the steaming liquid and dabs at his head, cleaning the wound.

JACOB

Ow!

HANNAH

You're lucky you didn't get your skull broke. Who hit you?

Jacob frowns, regret in his voice.

JACOB

Didn't get a look at him.

(beat)

I almost had him. He was right there, and I almost had him.

(beat)

How's Elizabeth doing?

Hannah puts the rag down, wipes her hands, she sounds tired and worried.

HANNAH

She's scared to go anywhere by herself. Can't say I blame her.

(beat)

There's a lot of talk going on, about you.

Jacob looks up.

JACOB

What kind of talk?

A long pause, Hannah looks him directly in the eyes.

HANNAH

Talk about you being responsible for all this.

Jacob looks back at the map, his eyes cold.

JACOB
That what you think?

HANNAH
Don't be foolish. But a lot of folks
are scared.

A long pause, Jacob looks up at her. For the first time, he looks scared.

JACOB
I don't know if I can stop it.

She freezes, gives him a puzzled look.

HANNAH
It? What do you mean?

He pauses, about to say something when-

Elizabeth appears in the doorway. Her red eyes tell us she's been crying. Hannah bends down to her.

HANNAH (CONT'D)
Honey, what's wrong?

Elizabeth rubs her eyes.

ELIZABETH
I woke up and you were gone.

HANNAH
Oh, honey.

A SHAKER WOMAN (60's) pokes her head from the kitchen.
Wordless communication between the two shaker women.

HANNAH (CONT'D)
Sister Agnes will stay with you for
a while. I'll be up in a bit, okay?

ELIZABETH
Promise?

Hannah's heart breaks a little.

HANNAH
I promise.

AGNES
I'll read you a story, sweetie.

Agnes leads her up the stairs. Hannah sits down heavily.

HANNAH
First the Brown girl, then Lilly
Wilson, when does this business end?

Jacob stares at her.

JACOB
Brown girl?

Hannah stares at him, realizing.

HANNAH
Ginny Brown, they found her a few
months ago, same way as Lily.

Thinking, Jacob slowly rises, makes his way over to a map of
the county on the wall. He traces the towns.

JACOB
Where does Ginny's family live?

HANNAH
Bridgewater.

Hannah gives him an uneasy glance, fear in her eyes.

JACOB
What?

HANNAH
That's the way you would have come
to get here.

The realization hits Jacob like a ton of bricks. He pauses,
stares at the map - then abruptly exits outside.

CUT TO:

EXT. STABLES -- CONTINUOUS

Jacob is saddling up a horse, Hannah grabs his arm.

HANNAH
Where are you going?

Jacob jerks his arm away.

JACOB
Bridgewater.

HANNAH
You can't just go and start asking
questions! You're a stranger to
those people, they won't tell you
nothing.

Jacob gets on his horse.

JACOB
You got a better idea?

SMASH CUT TO:

EXT. COUNTRY ROAD -- DAY

Hannah rides on another horse. Its a cold day, jackets wrapped tight around them.

Jacob frowns, checking his pockets, feeling around for something. Hannah looks at him curiously.

JACOB

Did you take anything out of my pockets?

Puzzled, Hannah shakes her head.

JACOB (CONT'D)

Its gone.

HANNAH

What's gone?

JACOB

The bible. The bible that Henry gave to Lilly.

HANNAH

Sure it didn't fall out?

JACOB

No, it couldn't-

He stops, realizing.

JACOB (CONT'D)

Whoever hit me must have taken it.

Hannah is about to ask a question when -

A sleepy farm house comes into view, smoke rising from the chimney. Jacob spurs his horse into a trot.

A MAN (30's) MASON BROWN, and his SON, JOHN (15) feed their herd of cows. They stop and watch the strangers approach.

CUT TO:

INT. BROWN HOUSE -- DAY

Mason, Hannah and Jacob sit the Kitchen table in the modest farmhouse. John pours them coffee. Some preserves on the table. Mason looks tired and aged beyond his years. Dark circles under his eyes.

Its a small modest kitchen. Rows of canning jars line kitchen shelves.

MASON

Thanks Johnny. Go check on your mother okay?

John nods, exits upstairs.

MASON (CONT'D)

Lucy is still...

(trails off)

She won't come out of her room.

HANNAH

We're very sorry for your loss.

He nods, shifts uncomfortably.

JACOB

Did you notice any strangers around?
Someone acting strange?

Mason shakes his head.

MASON

No, nothing. She went into town and never came back.

They sit in awkward silence.

CUT TO:

EXT. BROWN HOUSE -- LATER

Hannah and Jacob exit on to the front porch.

HANNAH

Tell Lucy I'm saying a prayer for her.

Mason nods, they turn to exit.

MASON

Oh, tell Sam we appreciate what he done.

Jacob stops.

JACOB

You seen Sam?

MASON

Yeah, he visited us right after it happened. He was a real comfort, prayed with us, gave us a new bible.

JACOB

Can you show us the bible?

Hannah shoots him a cross look.

MASON

Sure.

Mason exits back into the house.

HANNAH

(sotto)

What are you doing?

JACOB

Its probably nothing.

Mason comes back to the door holding the bible. Jacob starts flipping through it.

MASON

He's all right isn't he?

CU on the bible, no markings, just a plain bible.

HANNAH

Oh yes. Jacob just wanted to look up a passage, right brother Jacob?

JACOB

(deep in thought)

Hmm? Yes. I can't remember which it is now. Thank you.

Hands the book back to Mason.

INT. ELIZABETH'S ROOM -- DAY

Elizabeth is sleeping soundly on her bed. Caleb, sits on a nearby chair reading a Bible, little brother keeping watch on his sister.

The door creaks open and Benjamin peers in.

BENJAMIN

Still asleep?

Caleb nods. Benjamin enters pulls up a chair.

BENJAMIN (CONT'D)

You don't have to stay up here the whole time. Why don't you go get some sleep?

Caleb shakes his head.

CALEB

I can sleep on the floor.

Benjamin rubs his hands, searching for something to say.

BENJAMIN

Yes. I bet you were pretty scared
when you saw your sister.

Caleb chokes up, tears in his eyes.

CALEB

She's all I got.

Benjamin reaches over, puts his arm around him.

BENJAMIN

You have all of us.

Caleb gives him a big hug, wipes his eyes with the back of his sleeve, sniffs. Benjamin, touched, wipes away a tear of his own.

EXT. COUNTRY ROAD -- LATER

Jacob and Hannah are riding back. Jacob is deep in thought.

HANNAH

Benjamin told me what you said.

JACOB

What?

HANNAH

What you said when we buried Anne.
About someone chasing you.

He stares straight ahead, but his eyes show fear.

HANNAH (CONT'D)

Was that true, you think someone is
chasing you?

Suddenly, a TRIO OF HORSEBACK MEN gallop into the road ahead, blocking their path. Hannah stiffens.

The leader, IKE (30's), a rough looking man, nods at Hannah.

IKE

C'mon on home now Hannah.

Jacob shoots her a questioning look. For the first time, she looks scared.

HANNAH

I'm not going anywhere with you.
Get out of the way Ike.

Ike gets off his horse. One of the men has a rifle slung across his lap. Ike has a revolver in a holster.

IKE

You've had your fun, now its time to
come home.

Ike walks towards them.

JACOB

That's close enough.

Ike points an accusing finger at Hannah, addressing Jacob.

IKE

That's my wife. So this ain't none
of your business.

Jacob looks at Hannah, surprised.

Ike grabs the reins of Hannah's horse. Hannah jerks the
reins trying to free herself, Jacob jumps down-

Ike reaches for his gun-

IKE (CONT'D)

What are you gonna-

Jacob SLAMS his fist into Ike's nose with a sickening crunch,
blood pours out.

BUDDY#1 levels his rifle at Jacob, but

Jacob has already grabbed Ike's gun. He fires- the man
SCREAMS, grabs his hand.

BUDDY#2 GALLOPS towards Jacob, intending to run him over.
Jacob nimbly steps aside and YANKS him off the horse

SMASHES the gun butt into the mans face again and again. He
drops the limp man on the ground and sees-

Ike has risen to his knees, holding his nose, his face a
bloody mess. Very calmly, Jacob grabs him and shoves the
barrel of revolver against his head. He COCKS the hammer,
CLICK.

HANNAH

No!

Jacob turns, sees Hannah's horrified face. Jacob's eyes
flash with **hot hatred**.

Beat. He slowly releases the hammer. He shoves his face
close to Ike's, *Growls*-

JACOB

Come near her again and I'll fucking
kill you, understand?

Terrified, Ike nods dumbly.

Jacob climbs on his horse and they ride off. Hannah looks at him, horrified.

LATER

They ride in silence. Jacob has that 1000 yard stare, he's somewhere deep and dark. Hannah summons up the courage to speak.

HANNAH

You were thinking of killing him
weren't you?

Beat. Jacob's face is hard.

JACOB

No thinking about it.

CUT TO:

INT. ELDER OFFICE -- DAY

Jacob sits in front of Mary, Benjamin and Sam. They solemnly regard him.

MARY

Violence is not tolerated here.

JACOB

He was going to hurt her.

BENJAMIN

There's always another way son.
Always.

Mary stands, Benjamin helps her.

MARY

You will pack your bags and leave
immediately.

She exits, Benjamin follows. Jacob starts to follow, then-

SAM

You like hurting people?

Jacob shoots him a sharp look.

JACOB

What?

SAM

It felt good didn't it.

Jacob stops, frowns. Jacob notices that his hands are bandaged. A long moment, finally-

SAM (CONT'D)

It felt good to hurt them.

(beat)

That's the danger, hurting people can be like an evil aphrodisiac, you have to do it more and more to get that...feeling.

JACOB

Strange talk coming from a preacher.

Beat.

SAM

I wasn't always a preacher.

Jacob watches him a moment, doesn't trust this guy, but he needs answers.

JACOB

I found a Bible at the Wilson place, had a bunch of upside down crosses drawn on it. Bein' a preacher, I figure you might know something about it.

Sam turns back to the window.

SAM

John the Baptist was crucified upside down. He believed he wasn't worthy enough to be killed in the same manner as Jesus.

(beat)

It's also the symbol of the Antichrist.

This bit of information gives Jacob pause.

JACOB

I talked to Henry Wilson, or rather he talked at me. Said something about this being the "day of our torment". Do you-

SAM

(interrupting)

"There is no heaven of glory bright and no hell where sinners roast."

(beat)

Oh God.

Sam reels at the words, horror in his eyes. Jacob sees a drop of blood fall from Sam's bandaged hand.

JACOB
What's that mean?

Sam grabs Jacob by the arm.

SAM
Let me baptize you.

Jacob jerks his arm away, grabs Sam by the collar.

JACOB
What's it *mean*?

SAM
I don't know.

JACOB
Bullshit!

Jacob tightens his grip, knocks Sam against the wall with a THUMP. A strange look washes over Sam, almost a look of...ecstasy.

SAM
There it is again, you feel it?
Tell me how it feels for you.

Furious, Jacob tightens his grip around Sam's throat, choking him, and then-

Releases him. Sam falls to the floor, GASPING for breath. But he manages to croak out-

SAM (CONT'D)
Come to church, let me baptize you.

Jacob stares at him like he's crazy, slowly backs away from him, exits.

EXT. SHAKER STABLES -- EVENING

The sun is casting a beautiful sunset glow on the horizon. Jacob is packing his bags on his horse. Mutt circles his horse, whining. Jacob reaches down, scratches his head.

JACOB
It's all right, boy.

Hannah is suddenly there, watching him.

She crosses over, rubs the horse's nose. A long moment.

JACOB (CONT'D)
He was really your husband?

Hannah nods. She starts to speak, but chokes up. A tear escapes and runs down her face, highlighting the scar on her cheek. She turns away trying to compose herself.

Hesitantly he reaches out, placing a comforting hand on her shoulder. She takes it, and they stand there a moment, two wounded souls unsure of how to reach out.

After a moment, Jacob withdraws his hand, nothing more to say.

He gets on his horse, they exchange a glance and he spurs his horse towards the road. She watches him as he literally rides into the sunset.

EXT. WILSON HOUSE -- NIGHT

Jacob is passing the Wilson house and stops. Mutters to himself.

JACOB
Leave it alone.

But he can't. He dismounts and ties his horse to the fence and walks up the path to the house.

HOUSE

Jacob enters the dark house, lights a candle. Suddenly a noise, Jacob starts, the candle goes out. Jacob curses, fumbles to relight it, finally gets it lit. The flame casts creepy shadows on the wall.

Again a noise, Jacob listens closely, - a voice, mumbling, coming from somewhere upstairs. He slowly climbs the stairs, CREAK - the floorboard groans under his weight. Jacob curses silently to himself.

The mumbling stops - Jacob reaches the top of the stairs. The mumbling starts again - coming from a back bedroom. The door is closed but a flicking light can be seen under the door.

He slowly pushes the door open and immediately reels back - the room is filled with lit candles of all shapes and sizes. But that's not what makes him react.

In the middle of the floor is a dead sheep, split open, it's entrails spilling out. On his knees, praying over the dead carcass is-

Henry Wilson. He's disheveled, looks like he hasn't bathed in weeks. On the floor in front of him is the Bible.

He looks up at Jacob, grief carved into his face.

HENRY
I can bring her back.

Jacob warily eyes Henry and the room.

JACOB
Bring who back?

HENRY
Lilly.

With a quick movement, Jacob crosses the room, lifting Henry up by the collar, SLAMMING him against the wall.

JACOB
It was you! You were at the village,
attacked Elizabeth, hit me-

Henry winces in pain.

HENRY
I didn't attack no girl!

Jacob SLAMS him against the wall again.

JACOB
Don't lie to me! You attacked the
girl and then hit me over the head.

Henry trying to shield himself, pleading now.

HENRY
I hit you, I needed the bible back-
but I didn't attack no girl!

Jacob, disgusted, lets him go, Henry falls to the floor.

HENRY (CONT'D)
I can fix it, make it better-

He starts praying in an unknown tongue.

Jacob slowly picks up the bible, holds it out to Henry.

JACOB
This bible? The bible you gave to
Lily?

Excitement fills Henry's bloodshot eyes. He reaches for the bible. Jacob steps away.

JACOB (CONT'D)
What's so important about this?

An anguished cry from Henry, shakes his head.

JACOB (CONT'D)
Lilly ain't comin' back Henry.

HENRY
That's not true! Gimme the book!

Henry rushes Jacob and they struggle, suddenly, CRASH - glass breaking from downstairs.

Jacob tosses Henry onto the floor and steps out to the top of the stairs. There's a fast moving fire spreading downstairs. A lit torch laying beneath a shattered window is the culprit.

He races back into the room, Henry has taken his place back on the floor, praying in that strange language again. He tries to pull him, but he resists. Smoke and heat are already filtering upstairs.

JACOB
We've got to get out of here!

But he won't budge, Jacob is coughing now, he gives up and races down the stairs. The flames lick at his clothes - part of the roof COLLAPSES in front of the door- through the smoke and flames he can see -

A Window - he races towards it and crashes through.

OUTSIDE

Jacob lands in the cool grass, his clothes smoking, he coughs violently.

A figure steps in front of him, he looks up into dirty pillow case MASK. A rifle butt comes down hard on his head, everything goes dark.

EXT. WILSON HOUSE -- NIGHT

Jacob slowly wakes, he grimaces and tries to move but his hands are tied.

The house has partially collapsed in on itself, a burning, smoking ruin. Nearby, hooded MEN mill about, joking, laughing.

A groaning sound and Jacob turns his head to see Robert, the young black man from the bar, bound and gagged. He's been beaten badly, semiconscious.

A HOODED MAN sees he's awake and walks over.

HOOD MAN
How's your head?

JACOB

Hurts.

HOOD MAN

Sorry about that. Thought you were one of those niggers. They been squatting in abandoned houses. Trying to claim abandoned property as their own.

The Hood Man pulls off his mask, it's Warren.

WARREN

What the hell are you doing out here?

Robert starts to stir, moans. Warren walks over and kicks him- hard.

JACOB

Hey!

WARREN

You know what him and his kind have been doin'? They raped and killed that little white girl.

Jacob shoots him a look of disbelief. Warren squats down beside him.

WARREN (CONT'D)

Do you think its a coincidence that a little girl got killed as soon as they got their freedom? They were just waiting to get back at us.

Jacob starts laughing.

JACOB

You dumbass hillbilly.

Warren's face grows hard and kicks Jacob in the stomach. Jacob doubles over in pain. Warren walks over and yanks Robert up to his feet. Jacob struggles to his knees.

JACOB (CONT'D)

So you're just gonna kill all the Negroes?

WARREN

Yep. Startin' with this one.

A NOOSE is put around Robert's neck. Jacob tries to get to his feet but another MAN forces him down.

BLAM! The rifle shot echoes across the field, everyone involuntarily ducks.

Charlie, Lucinda's "bodyguard" steps out of the darkness, rifle aimed directly at Warren's head.

CHARLIE

Let 'em go.

WARREN

Boy, you are goddamn stupid.

Charlie cocks his rifle.

CHARLIE

The only stupid ones I see are a bunch of ignorant rednecks running around in masks.

CLICK. One of the MASKED MEN levels his rifle at Charlie.

WARREN

You ain't the only one to bring a gun. Now put it down and we'll let you walk on out of here.

About a dozen other armed African-American MEN step out of the woods. Guns pointed at the masked men. Standoff. A smile on Charlie's face.

Suddenly- galloping hoofbeats, a rider comes into view. Sheriff Hays gallops up rifle at the ready. He takes in the situation, gets off his horse and approaches Warren. Warren looks at him defiantly. With a one quick motion, he

SLAMS his rifle butt into Warren's face, knocking him unconscious. He swings his rifle at the masked men.

SHERIFF HAYS

You men go home! I don't want to see this again, hear?

The men pause, unsure-

SHERIFF HAYS (CONT'D)

Go on, git!

They slowly sulk away into the darkness. Hays turns to Charlie and his group.

SHERIFF HAYS (CONT'D)

Ya'll too, get on home.

Two MEN help Robert up.

CHARLIE

You just gonna let them go?

Hays whips out a knife and cuts Jacob's hands free.

SHERRIFF HAYS
I'll handle them. They might be
wearing hoods, but I know who all of
'em are.

He crosses back over to Warren's prone body.

SHERRIFF HAYS (CONT'D)
Help me with this sack of shit.

Charlie and Hays hoist Warren's unconscious body and lay him on his horse. Jacob is slowly getting to his feet.

SHERRIFF HAYS (CONT'D)
You can't seem to stay out of trouble
can you?
(beat)
What the hell were you doing out
here?

JACOB
Henry was in there.

Sheriff Hays looks at the still burning ruins of the Wilson house, shakes his head.

SHERRIFF HAYS
I figured it would come to something
like this, I just hoped-
(trails off)
I'll come back out in the morning,
get the body.

Points at Jacob.

SHERRIFF HAYS (CONT'D)
You stay out of other people's
business hear?

Hays climbs on his horse, grabs the reins of Warren's horse and they head back towards town.

A crackling sound, and they turn back to see the house still burning fiercely. They stand there, illuminated by the orange flames.

EXT. WOODS -- NIGHT

A flash of LIGHTENING across the sky, faint rumbling.

They are on horseback, traveling through the woods. Jacob holds his side, grimaces.

CHARLIE
You all right?

JACOB

I'll survive. How'd you know I was out here?

CHARLIE

Saw the house burnin'. Figured there might be trouble.

JACOB

Took a lot of guts to do that.

Charlie chuckles.

CHARLIE

Courage comes from faith. "The Lord is my light and my salvation; whom shall I fear?" Psalm 27.

(beat)

What were you doing out there?

Beat.

JACOB

You believe in the devil?

Charlie fixes him with a steely gaze.

CHARLIE

'Course I do, just seen him back there. Devil's in all of us, tempting us, preying on our weaknesses.

JACOB

What if I told you he was real, real as you or me?

A sharp look from Charlie. The rain starts falling.

CHARLIE

I'd say you got hit on your head a little too hard.

A break in the woods as they enter the shanty town, thunder CRACKS above them, rain is falling hard now.

CUT TO:

INT. SHANTY HOUSE -- NIGHT

Jacob enters, Charlie in the doorway. Its a meager house, but its got a roof and a bed.

CHARLIE

You can bed down here tonight but you've got to be on your way in the morning.

Charlie turns to go.

JACOB

You saved my life back there.

(beat)

Thank you.

Charlie nods and shuts the door. Jacob lays down on the small bed, pulls the bible from his coat, flips through it, shakes his head, perplexed. He puts the bible down, rubs his eyes, and sleeps.

INT. SHANTY HOUSE -- MORNING

The sun shines through the slats in the house. A rooster crows. Jacob is sleeping on his back, the bible on his chest. He rolls over and the bible rolls off and hits the floor with a WHAP.

The sound wakes Jacob up. He props himself on one elbow, rubs his eyes. Sits up and reaches down for the bible, he pulls it up by the back cover and notices something. The inside back cover is raised, something under it.

He scratches at the corner of the cover and it starts to peel away, the back cover comes entirely off and a old yellowed parchment is revealed.

He slowly unfolds it and its written in another language. On the cover, what looks to be Egyptian hieroglyphics. He opens it to see disturbing symbols-

A man with his eyes gouged out

A bird eating entrails

A serpent ready to strike

Everything moves in slow motion - the bible falls from Jacob's hands, hitting the floor.

CUT TO:

EXT. SHANTY TOWN -- MOMENTS LATER

Jacob sees Charlie talking with some other men.

JACOB

I need to see Lucinda.

Charlie eyes him warily.

CHARLIE

She don't need to see you.

Jacob grabs his arm.

JACOB

Listen, more girls are gonna die if
I don't see her.

Charlie sees he's serious, hesitates.

INT. LUCINDA'S HOUSE -- MORNING

Lucinda is having tea at her table. Her door opens and Jacob stands there, the early morning rays back light him giving him an angelic aura.

LUCINDA

Thought you were leaving.

JACOB

I need you to look at something.

Lucinda takes a sip of tea.

LUCINDA

Must be something important for you
to risk getting killed over.

Jacob sits down across from her, pushes the ancient document over to her. She puts down her tea, looks at the text, shakes her head.

LUCINDA (CONT'D)

Where did you get this?

JACOB

It was hidden in the back of this
bible.

Lucinda closes her eyes, going into a trance again, almost immediately her hands start to shake. She opens her eyes and throws the text down. She shakily rises from the table, Jacob moves to help her, but she waves him away.

LUCINDA

Take my advice, boy. You don't want
to have anything to do with that.

JACOB

What is it? What's it say?

LUCINDA

I don't know what it says, but I can
tell you that when I look into it,
all I see is darkness, evil.

Jacob picks up the text.

JACOB

What do you see?

LUCINDA
Doesn't work that way...sometimes
its images, sometimes its just
feelings, like that.

JACOB
Who can read it?

She looks at him for a long moment, sadness etched in her face.

LUCINDA
The only person I know who can read
it is Emmett.

Jacob folds up the text, pauses.

JACOB
When you told me...
(beat)
What did you mean?

Lucinda sits down, takes his hand.

LUCINDA
Son, you're gonna have to find that
out on your own. Pray to God to
help you find direction.

JACOB
I don't believe in God.

Lucinda smiles, reaches out her hands.

LUCINDA
Give me your hands.

Reluctantly Jacob reaches out, Lucinda grasps his hands in a vise like grip. Jacob stiffens -

FLASHBACK

ANDERSONVILLE PRISON

The sun beats down on the overcrowded camp. Emaciated UNION PRISONERS bathe in a filthy stream of water. CONFEDERATE SOLDIERS stand guard. A simple fence separates the prisoners from the guards. Sentries also on the wall in "pigeon roosts".

A RAGGED SOLDIER, unkempt beard, hollow cheeks, approaches a GUARD. The soldier holds reaches across the fence with an empty cup.

RAGGED SOLDIER
Please sir, a little water please.

The guard eyes the prisoner with disgust.

GUARD
Get back across the line.

RAGGED SOLDIER
Please-

GUARD
I said get back!

The guard rears back and SMACKS the prisoner with the butt of his rifle. He starts beating the prisoner. Several Union soldiers move to help, but a sentry FIRES a warning shot in front of them.

JACOB (O.S.)
Stop!

It's Jacob, in CONFEDERATE UNIFORM, an officer no less.

GUARD
He crossed the line sir.

Jacob grabs the guard, pulls him close, eyes blazing with anger.

JACOB
I see you do that again, I'll shoot
you myself.

He turns back to the prisoner, helps him up. Jacob gives him a drink from his own canteen.

BACK TO PRESENT

Lucinda releases Jacob's hands. Jacob looks up at her, eyes watering.

LUCINDA
I know you don't believe in God, but
he believes in you.

CUT TO:

EXT. COUNTRY ROAD -- DAY

Jacob gallops towards the shaker community.

CUT TO:

INT. PHOTOGRAPHY WORKSHOP -- DAY

Jacob opens the door, the shop is empty.

JACOB
Emmett?

No answer. Jacob steps into the room, he's about to leave when his eye catches one of the photos. He steps closer, frowning- something not right with this picture.

He starts looking at the other pictures, can't be. Suddenly it hits him- his face drops and RUSHES out of the workshop.

CU on picture - It's the picture of the ceremony with Daniel and Rebecca, but Sam is not in the picture. An empty spot where he should be. In fact, he's not in any of the pictures.

INT. CHURCH -- CONTINUOUS

Sam is sitting on a bench facing the pulpit. He has that thousand yard stare again. Jacob walks in, Sam doesn't acknowledge him.

Jacob throws the ancient text down- landing on the bench beside Sam, he doesn't move. Finally-

SAM

You are all such beings of incredible
compassion...and extreme brutality.

Jacob crosses in front of him, Sam looks up, his eyes are red, he's been crying again.

JACOB

What's it say?

SAM

That's not a nice book.

Jacob grabs Sam by the shirt, hauls him up to face level.

JACOB

What's it say?

Sam starts to pray.

SAM

Our father who art in heaven, hallowed
be thy name-

JACOB

(interrupting)

What are you praying about? The devil
don't pray!

Jacob hits him, hard. Sam falls to the floor, still praying. He hauls him back up to his feet.

JACOB (CONT'D)

What's it say!?

SAM

Its the book of the dead!

JACOB

What's it do?

Sam gives him a smile.

SAM

It doesn't do anything. Its an ancient text, a mishmash of Egyptian, Sumarian and pagan rituals.

JACOB

Why did Henry want it then?

SAM

It's supposed to raise the dead.

JACOB

You gave Henry the book!

Sam shakes his head.

SAM

Henry found out about the book, stole it.

JACOB

That's why he was reciting from it? He wanted to bring back Lilly?

Sam nods. A hard look comes over Jacob's face.

JACOB (CONT'D)

Why'd you kill those girls?

An anguished look from Sam.

SAM

I didn't kill those girls.

JACOB

Bullshit!

Jacob hits him again, Sam spits blood.

SAM

I can't hurt any of you, you do that very well by yourselves.

JACOB

Liar!

Jacob hits him again, and Sam falls to the floor, blood spraying everywhere. He starts praying again-

SAM

And forgive us our trespasses-

JACOB

What about Ann? You killed her too
didn't you?

Sam spits blood, he looks up at Jacob-

SAM

I begged her not to take her life, I
begged her, but she wouldn't listen.

Jacob looms over Sam, his fist raised to strike him again-

SAM (CONT'D)

Jesus never raised his hand in anger,
who's closer to God, you or me?

For the first time, Jacob hesitates, fist raised, ready to
strike.

SAM (CONT'D)

Go ahead, all you've got to lose is
your soul.

JACOB

Why are you following me?

Sam laughs, his once white teeth now red with blood.

SAM

I haven't been following you. You've
been following *me*.

Off Jacob's look of confusion.

BENJAMIN (O.S.)

Dear Jesus.

Standing in the doorway is Benjamin, and several other Shaker
men, a horrified expression on his face. They rush over and
grab Jacob, he struggles.

JACOB

Get off of me! Don't you see who he
is? He's the devil! Can't you see???

The men pull Jacob out of the Church. Benjamin and Sam watch
as he struggles - the door slams shut behind them as he's
dragged out.

CUT TO:

INT. TOOL SHED -- CONTINUOUS

Jacob is thrown in and lands on the floor, hard. The door
SLAMS shut and locked. Jacob coughs, slowly rises. He's
covered in dirt from the floor, yells through the shed door-

JACOB

You're making a mistake, you don't
know who he is!

He shakes the door, gives it a kick, but it's solid. He
kicks it, WHAM WHAM!

INT. SHAKER CHURCH -- LATER

Sam is by himself now, a bloodied handkerchief in his hand.
He's cleaned himself up, but he's bruised. The door creaks
open, Sam looks up - SHADOW MAN stands in doorway, the sun's
rays illuminating him like an angel.

SAM

You.

CUT TO:

INT. TOOL SHED -- CONTINUOUS

Jacob gives the door a final kick and sinks to the ground in
exhaustion. He's covered in dirt, he brushes some of it off
himself as he rises up, he stops.

He looks at the dirt, he reaches down and scoops some off
the floor, it's fine, dry, and- sifts through his fingers.

The realization hits him like a ton of bricks.

FLASHBACK

Lilly Wilson - dark red clay mud under her fingernails

Wiping mud off his boots

Canning jars at the Brown household

A look of horror as Jacob realizes his mistake. He rushes
to the door, banging on it like a crazed madman.

JACOB

I know who it is! You have to let
me out!

Nothing. He leans against door, breathing heavy, exhausted.
Suddenly, the bolt unlocks, the door slowly opens and it's-
Caleb. A frightened look on his face.

CALEB

You know who Sam is.

Jacob nods.

JACOB

Where's your sister?

CALEB
She left with Hannah.

JACOB
Stay with Mary and Benjamin!

Jacob bolts out the door.

CUT TO:

EXT. STABLES -- CONTINUOUS

Jacob rides his horse at a full gallop out of the stables.

EXT. DONELY DRY GOODS SHOP -- DAY

Owen helps Hannah and Elizabeth unload.

HANNAH
The usual place?

OWEN
That's fine.

Hannah and Elizabeth start down the stairs. Owen lays his case down. He looks around carefully before shutting the cellar doors behind him.

INT. SHAKER CHURCH -- DAY

Gabe offers Sam his hand. Sam takes it. He breaks down, sobbing.

SAM
Can I come back?

Gabe shakes his head.

SAM (CONT'D)
(anguished)
I'm sorry.

Gabe embraces Sam, comforting him.

INT. OWEN'S CELLAR -- DAY

The cellar doors open and Jacob peers down into the inky blackness.

He takes a deep breath and starts down. There are scattered lamps hung on the walls leading down. They give off an eerie glow.

FLASHBACK

Jacob is 10 years old. His father raining down blow after blow, looming over him shouting.

FATHER
Worthless little shit!

BACK TO PRESENT

Jacob pauses, presses himself against the wall, gasps for breath, eyes squeezed tightly shut. He's paralyzed with fear, but then-

A muffled cry in the darkness.

He snaps out of it and steps down the last few stairs into the soft ground of the cellar.

He grabs one of the lamps and shines it around. Its a maze, supplies, canned goods line the walls.

A door is visible in the darkness, he makes his way towards it. He bumps into a shelf and it rattles, curses under his breath.

He slowly opens the door, revealing another room, more groceries. He stumbles over something - almost falls, shines the lamp down to see Hannah's prone body. He kneels down -

JACOB
Hannah, Hannah!

He pats her cheek, pulls his hand away - there's blood on it. She moans.

Relief washes across his face. Another cry somewhere in the cellar.

JACOB (CONT'D)
Hang on, I'll be back.

He runs the light over the cellar walls- there! Another door, hidden in the shadows. He pushes the door open and shines the light deeper into the room - Elizabeth. She's tied to a chair, gagged.

He rushes to her, taking the gag out of her mouth. Her face stained with tears, red eyes.

JACOB (CONT'D)
Its okay, I'm here.

Her eyes widen with fear, and he turns just as Owen SLAMS a shovel across his back. Jacob goes sprawling. Elizabeth screams.

Owen looms over him, sweating, a frenzied look in his eye.

OWEN
You're ruining everything!

His vision blurry, Jacob tries to get to his knees.

Owen crosses over Elizabeth, strokes her hair. She's crying, SCREAMS when he touches her. Suddenly he whirls back, swinging the shovel again, but Jacob is ready - he kicks out

SMASHING Owen in the knee- he cries out, stumbles back, Jacob is up on his feet now, but still shaky - Owen catches Jacob in the face with the shovel, blood sprays, knocking Jacob back.

Owen swings again - but Jacob scrambles out of the way-missing by millimeters.

Owen bellows in anger, Jacob rushes him before he can swing again, SMASHING him in the face, Owen's nose is crushed, blood pouring down his face.

Again and again, Jacob HITS him - until he suddenly starts crying, collapsing on the floor.

OWEN (CONT'D)

Don't hit me anymore Daddy.

Jacob stumbles back, shocked.

JACOB

What?

OWEN

I'll be good, please don't hit me anymore.

Jacob looks at his bloodied fist in horror, steps away from Owen, pathetically hugging himself.

He moves to Elizabeth, untying her. She throws her arms around him, hugging him tight.

JACOB

Its okay, its okay now.

He pulls away and smooths her hair.

CLICK

Jacob whirls back to Owen, he's holding a revolver pointed straight at Jacob- Suddenly he turns the gun to his own temple - Jacob shields Elizabeth -

A sharp explosion and flash of light and Owen slumps over, dead.

Jacob cradles Elizabeth.

JACOB (CONT'D)

Its okay, its all over now.

The room starts to grow brighter, a glow that seems to coming from all directions.

Gabe and Sam are suddenly in front of them. Gabe crosses to Jacob.

GABE

Are you ready to do some work for me now?

FLASHBACK

INT. ANDERSONVILLE PRISON -- DAY

The prison is composed of fifteen foot high pine logs. Sentry boxes line the top of the stockade.

Its a bright sunny day, but inside, CHAOS, UNION PRISONERS are rioting. CONFEDERATE GUARDS take up firing positions on the sentry posts. Suddenly Jacob appears in a *Confederate uniform*, he yells at the guards -

JACOB

No! Don't shoot! Stand down!

But its too late, one of the guards fires and the back of a prisoners head EXPLODES-

All HELL breaks loose- the prisoners surge towards the guards, overwhelming them, they swarm up to the upper level quickly overpowering the sentry guards.

Jacob is on the ground, being kicked and beaten.

INT. ANDERSONVILLE PRISON -- EVENING

CONFEDERATE SOLDIERS bodies hang from trees outside the prison. Jacob, bloodied and bruised, a noose around his neck, sits on a horse. A UNION OFFICER reads from a hastily written manuscript.

UNION OFFICER

-and so in punishment for crimes against humanity, this court is authorized by the Union forces of these United States of America sentence you to death by hanging.

(beat)

Do you have any last words?

Jacob shows no emotion. Lightning in the distance, storm clouds moving in.

JACOB

Go spit.

A UNION SOLDIER puts a hood over his head, slaps the horse and it bolts. Jacob is jerked off the horse and is dangling from the branch, struggling, his body jerking in a death throe. Finally, he's still.

The Union Officer satisfied that the job is done gives the signal to move out.

The SOLDIERS set fire to the prison. The flames shoot up the side of the fort and it burns bright against the darkening sky casting a grim glow on Jacob's swaying corpse.

It starts to rain. Suddenly with a CRACK of thunder and lightning, Shadow Man appears, he steps out of the shadows and into the light, its Gabe.

Another CRACK of thunder and Jacob's rope breaks and he drops to the ground. A sudden intake of breath and he pulls the hood and rope from around his neck. On his hands and knees, he coughs violently. Looks up to see Gabe.

GABE

You're gonna do some work for me.

Lucinda whispers in Jacob's ear.

LUCINDA

You've been given a second chance.

BACK TO PRESENT

Jacob stumbles back, the memories flooding back.

JACOB

Why?

GABE

Some people need second chances.

Sam steps forward, the room grows darker, colder. Elizabeth buries her face in Jacob's shoulder. A black, swirling mist rises from the cellar floor and envelopes Owen's body. It pulls the life force from his body and drags it back through the cellar floor.

He turns to Gabe, a tear runs down Sam's face.

SAM

Gabriel, tell him I'm sorry.

GABE

He knows.

And suddenly, Sam is not there anymore.

JACOB

(to Sam)

Why didn't he stop him?

GABE

He can only sense where the darkness is, he can't see who it is. Its part of his punishment. He has to walk the earth in search of evil.

JACOB

Punishment?

GABE

For trying to overthrow God.

JACOB

So he really was-

Gabe nods.

GABE

He can't see who it is, but you can. You can hunt it down, expose it.

Jacob ponders this.

JACOB

What if I don't?

GABE

Your life is judged on how you live it, do you leave this world better than how you entered it? It's your choice.

The room suddenly grows BRIGHTER and envelopes Gabe.

GABE (CONT'D)

Just remember, you've already gotten a second chance, you don't get a third.

And then just as suddenly he's gone.

Jacob cradles Elizabeth as she sobs into his chest.

INT. JACOB'S ROOM -- DAY

Jacob finishes packing and throws his bag over his shoulder. He looks around the simple room, a pang of sadness washes over him. Outside, the faint singing of a Shaker hymn as they go about their work. His eyes fall on-

The Crucifix he discarded. The chain is laying on the bible on the bedside table. He picks it up, the sunlight catches it, sparkling brightly.

He makes a decision, and puts it back around his neck.

EXT. SHAKER STABLES -- DAY

Jacob brushes down his horse. Emmett approaches, carrying his saddle.

JACOB

Thanks.

EMMETT

You gonna be all right?

JACOB

I'll be fine. What about yourself?

EMMETT

These folks are nice and all, but
its time to move on. Maybe I'll run
for office.

Jacob shakes his head.

JACOB

You sure got some crazy ideas.

CUT TO:

EXT. SHAKER HOUSE -- EVENING

The sun is setting, casting a warm glow on the valley. Jacob sits with Caleb playing marbles.

Hannah comes to the door, stands there for a moment, sadness in her eyes.

HANNAH

Mary wants to see you.

Caleb hands Jacob the marble bag.

JACOB

Tell you what, you keep 'em.

Caleb's face lights up.

CALEB

For keeps?

Jacob nods. Caleb smiles. Jacob follows Hannah inside.

INSIDE

Hannah stops and gives him a big hug. He hugs her back. She pulls away, wiping away a tear.

HANNAH

You don't have to go you know.

He gently touches her face.

JACOB

No, I do.

She nods, and she leads him to the dining hall. The turn the corner and the entire Shaker community is gathered there. Sister Mary and Benjamin are at the front of the room.

Puzzled, Jacob looks at Hannah who gives him a confident smile.

MARY

Come forward Jacob.

He walks to the front of the room, his Shaker friends are all there. Elizabeth stands with Emmett.

Jacob slowly walks forward, still puzzled. They smile at him.

MARY (CONT'D)

Brother Benjamin, do you consider this brother a good believer?

BENJAMIN

Yea, I consider that brother Jacob has good faith, understanding faith; and is endeavoring to live up to it.

Mary takes his hands.

MARY

Then go and may God share his blessings upon you.

The Shakers burst into applause, they gather around him, patting him on the shoulder, offering congratulations.

EXT. SHAKER HOUSE -- EVENING

Jacob is attaching his belongings to his saddle. Hannah stands outside with Caleb and Elizabeth.

CALEB

Where are you going?

Jacob hoists himself up.

JACOB

I don't rightly know yet. I've got some work to do.

CALEB
What kind of work?

Jacob looks off in the distance.

JACOB
Chasin' the devil.

Jacob gives them a warm smile and spurs his horse. They watch him ride out of sight. Mutt trots behind him, following.

CUT TO:

INT. PHOTOGRAPHY WORKSHOP -- CONTINUOUS

The black photo that Emmett took of Jacob is laying on his desk, forgotten amongst a pile of discarded photos. It slowly starts to develop -

Jacob's picture slowly comes into focus. He is as we remember, sitting, but now there's a soft warm aura around him.

CUT TO:

INT. SHAKER CHURCH -- CONTINUOUS

The Shakers stand in church, the camera pans above them and Caleb is standing at the front. He raises his hands.

CALEB
Brothers and Sisters, come forth and
rejoice!

The Shakers start their circle dance.

CHORUS
*Oh, brethren ain't you happy? Oh
brethren ain't you happy? Ye
followers of the lamb! Oh sisters
ain't you happy? Oh sisters ain't
you happy? Ye followers of the lamb!*

FADE OUT