

MINE DARK

"Mister Empty"

Written by

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FADE IN:

AURORA BOREALIS

Sweeps across the vast horizon. Glimmering. Resplendent.

Burning embers swirl upward INTO FRAME and merge with the sky like stardust. BELOW the scorching point of a

FIRE

Figures with beards and wearing Pashtun clothing gather around, pulling a struggling

AMERICAN SOLDIER

Flames flicker in his terrified eyes. Foreign hands on his thrashing body peel off layers of clothing, exposing skin.

A long knife plunges into his belly. His whole body lurches. Blood leaks out, dark as night.

ON SOLDIER'S FACE

He opens his mouth ... no scream. Suddenly his face TRANSFORMS into that of a

WOMAN

In the exact place of the soldier. Her terrified eyes search, in pain. She peers down to her

HAND

Pressing the wound. Thick blood bubbles up through her fingers --

INT. RAINE'S BEDROOM - NIGHT

A gasp. DOCTOR RAINE WALKER (early 40s) awakens in a dark bedroom. The woman from the nightmare. She's a trained psychologist -- brilliant, driven, empathic and damaged.

She realizes that her hand is still on her stomach. She lifts it and looks. Dry t-shirt. She closes her eyes.

RAINE

Smell.

(inhales)

Fabric softener. Sight.

(opening her eyes)

Mom's dresser.

(beat; then)

Sound.

A GUST OF WIND SHAKES HER HOUSE.

RAINE

Wind.

She looks to the window where a flurry of snow dances up the pane. She takes a deep breath. Soothed.

INT. RAINE'S KITCHEN - DAWN

EGGS CRACK AND SIZZLE in a pan. Raine cooks, looking tired.

EXT. CABIN PORCH - DAWN

Raine steps out onto the porch overlooking a dense forest. She takes the tiny roof off a wooden birdhouse where a robin lies in a bed of straw.

Raine checks a splint on the bird's leg, then drops a handful of birdseed into the nest. The robin pecks hungrily.

Raine gently strokes the bird's back.

CUT TO:

EXT. VALLEY HIGHWAY - DAWN

A shining black hatchback drives along an endless highway set in a vast valley. A plain of dry grass and low hills stretch in every direction, extending until they reach a horizon of immense, snowcapped mountains.

INT. HATCHBACK - DAWN

Raine drives and sips from a silver thermos, freshly showered, hair pulled back into a bun.

EXT. VALLEY HIGHWAY - DAWN

The HATCHBACK ZOOMS by a WEATHERED MUNICIPAL SIGN:

"Silver city, Colorado. Elevation 10,152 feet."

EXT. FRONTAGE ROAD - DAWN

The hatchback reaches the outskirts of Silver City. Everywhere lay the ruins of a once-thriving mining town: hollow mills with ancient wood scaffolding, fields and fields of pitch-black slag, and the blight of mountain poverty -- trailer parks and junkyards speckled with dirty snow.

CUT TO:

EXT. SILVER CITY DOWNTOWN - DAY

The hatchback turns onto the main street of Silver City's downtown, a living outdoor museum of the Wild West. False front shops, an old opera house, a two-lane main street.

Not a lot going on.

EXT. SILVER CITY ANTIQUES - DAY

The hatchback comes to a stop outside "Silver City Antiques," signage in old-timey lettering in its window.

Raine steps out of her car. Hears WATER. Looks down to see the SMALL CREEK running past her feet.

INT. SILVER CITY ANTIQUES - DAY

Nooks heavy with dusty fragments of western history. Front door bell jingles and Raine comes inside.

NANCE BARNETT (50s) enters from a back room with a handful of items. A creature of Colorado -- warm and direct.

NANCE
Mornin', Raine.

RAINE
Hello, Nance. Anything new?

NANCE
Got a rocker we need to price.

RAINE
I'll take a look.

Nance places an antique on a shelf, heads to a back room.

RAINE
Did you know that there's a river
running down our street?

NANCE (O.C.)
Welcome to spring in Silver City,
honey. The whole place melts.

INT. SILVER CITY ANTIQUES - DAY

Raine sits behind a desk flipping through an old book with pictures of different rocking chairs.

She looks up and watches a young tourist couple browse her shelves. They don't really want anything and wander toward the door.

The woman sees Raine and smiles politely. Raine does too. The man taps the woman's shoulder and they exit, jingling the bell.

Raine's disappointed they didn't buy anything. Resigned, she goes back to browsing.

INT. STORAGE ROOM - DAY

Raine walks through the narrow room full of dusty objects with a clipboard. Taking inventory. BELL JINGLES in the front of store.

Raine
(calling)
Just a minute!

She hears INDISTINCT VOICES.

INT. SILVER CITY ANTIQUES - DAY

Raine enters.

Raine
Sorry about that --

She stops short. They're not customers, but two men in uniform: SHERIFF GEORGE CASTILLO (60s) and a deputy, MIKE HUBBARD, who's about Raine's age.

The men remove their broad-rimmed hats.

Raine
Can I help you?

CASTILLO
Are you Raine Walker?

Raine
Yes.

CASTILLO
I'm Sheriff George Castillo and
this is my Deputy, Mike Hubbard.

Raine
Nice to meet you.

There's an awkward pause. Castillo fiddles with the brim of his hat.

CASTILLO
We understand that you used to work
for the VA?

RAINE
That's right.

CASTILLO
You're a former, uh --

HUBBARD
Psychotherapist.

CASTILLO
Worked with soldiers, post-traumatic stress, that kind of thing?

RAINE
Word gets around this town.

HUBBARD
You have no idea.

Raine looks at Hubbard. Back to Castillo. And?

CASTILLO
We, uh -- got a situation.

EXT. DIRT ROAD - DAY

A POLICE SUV CRUSHES MUD ROCKS as it climbs the steep dirt road through a pine forest.

INT. POLICE SUV - DAY

A BIG BUMP BOUNCES THE SUV. Raine flies off her seat in the back and hits her head on the roof. She fastens her belt.

RAINE
How much longer, Sheriff?

Castillo is driving and Hubbard is in the passenger seat.

CASTILLO
Almost there.

Hubbard steals a glance at Raine in the REARVIEW MIRROR. She's holding on for dear life. He smirks.

EXT. FIELD OF SAGE BRUSH - DAY

The suv comes to a stop in front of a field of sage brush -- a dry, bush-like plant that grows about calf-high.

MIDDLE OF FIELD

The white-hot sun pounds Raine and the two sheriffs as they hike through the field, the dry brush scratching their pants.

Raine's a little behind the others. She sees the shadow of an animal scurry into a hole. Could be anything -- from a snake to a field mouse.

Creeped out, she hurries up to the men.

EXT. DIRT KNOLL - DAY

The three of them arrive at a small hill made entirely of dirt -- perhaps man-made -- and covered with car parts and random scrap metal.

They approach a miserable and age-ravaged old man in overalls, KLAUS MEIER (70s).

CASTILLO

Mr. Meier? This is Raine Walker,
the woman we told you about.

RAINE

Nice to meet you, Mr. Meier.

She extends a hand. Klaus examines Raine for a beat. He's unimpressed. He turns away without shaking.

Raine looks to the other men for guidance. They shrug. Do what you can.

RAINE

What's your brother's name?

Klaus doesn't answer her. He's a strange dude.

HUBBARD

His name's Friedrich.

RAINE

Where is he?

CASTILLO

Over yonder.

Castillo nods to the top of the knoll. Raine hikes up, stepping carefully past all its sharp objects.

EXT. TOP OF KNOLL - DAY

Raine reaches the "summit," which looks out over a muddy field. This is the front yard -- if you could call it that -- of a ramshackle house tucked in a group of pine trees in the distance.

Raine hears SHOUTING of some kind. She shields her eyes from the sun and squints.

RAINE'S POV - RAMSHACKLE HOUSE

Its rusty aluminum roof is the stage for a wild-eye man, FREIDRICH MEIER -- Klaus's twin. He's naked underneath an open robe, mumbling indecipherable words to an invisible companion. He's only missing the aluminum hat.

BACK TO RAINE

Her professional eye assesses what she sees.

EXT. DIRT KNOLL - DAY

Raine's back with the others at the bottom of the knoll.

RAINE

How long's he been like this?

HUBBARD

Thirty odd hours.

RAINE

Maybe a manic episode. Could be psychotic. Is he armed?

CASTILLO

Mr. Meier, your brother got a gun?
Klaus.

Klaus looks at them. Shakes his head no.

RAINE

Okay. I'll go and talk to him.

CASTILLO

Great. Mike will join you.

RAINE

Actually, it would be best if I went alone.

CASTILLO

I'm not comfortable with that.

Raine
I'm not going to get anywhere if I
arrive with an armed escort.

Castillo and Hubbard meet eyes.

Hubbard
I could stay out of sight and have
eyes on her.

Castillo
(to Raine)
That work for you?

Raine
Out of sight?

Hubbard
Won't even know I'm there.

Raine considers.

Raine
Okay.

EXT. MEIER FRONT YARD - DAY

Raine heads down the other side of the knoll and onto the
junk-strewn mud lot.

She checks behind: Hubbard crouches just below the crest of
the knoll, only his head visible.

She walks on, taking in the strange detritus protruding from
the yard. She passes the strangest thing of all:

A CONCRETE HATCH

Or "blast hatch" with rusty doors that presumably lead to an
underground space. Moss crawls up its base and the doors are
locked shut with a thick, rusty padlock.

BACK TO RAINE

Wondering what to make of it. She's quickly distracted by
INCOHERENT TALKING from Friedrich on the roof.

She continues on.

EXT. RAMSHACKLE HOUSE - DAY

Raine arrives to find Friedrich Meier pacing back and forth
on the roof, completely unhinged. His naked body is filthy
underneath his open robe.

Raine observes him for a moment and has a thought. She takes out her smart phone, opens the VOICE MEMO APP and presses RECORD. It PINGS and the audio starts rolling.

She slides the phone into her pocket and cautiously approaches until she's within speaking distance.

RAINE
Mr. Meier?

Friedrich sees Raine and is immediately distrustful.

RAINE
I'm Dr. Raine Walker. I'm here to help.

He looks her up and down ... and begins to shout violently.

MEIER
IM ELEND! VERZWEIFELND!
ERBÄRMLICH AUF DER ERDE LANGE
VERIRRT UND NUN GEFANGEN!

RAINE
(shouting over him)
Mr. Meier! Mr. Meier!

He picks up a rock from the roof and tosses it at Raine's head -- she ducks it just in time.

FRIEDRICH
ALS MISSETÄTERIN IM KERKER ZU
ENTSETZLICHEN QUALEN EINGESPERRT,
DAS HOLDE UNSELIGE GESCHÖPF! BIS
DAHIN! DAHIN!

RAINE
Mr. Meier, please!

The force of her yell finally shuts him up.

RAINE
Maybe you could start by telling me
what's bothering you.

Friedrich calms down. He pads to the edge of the roof. Raine watches, hoping for the best. He reaches the edge, lifts his arms in the air and ...

A HOT STREAM OF PISS FALLS from his open robe and PATTERS onto the mud below.

Raine covers her nose as he finishes and groans with satisfaction. He goes back to pacing and mumbling.

RAINE

I know you that you're in pain
right now. The best thing for you
to do is talk about it. Tell me
what's the matter. That's what I'm
here for. To listen.

He's listening now, but still regarding her with suspicion.

RAINE

You can trust me.

She smiles warmly. She means every word. His gaze softens.
She might be getting through ...

RAINE

Now. What's on your mind?

An alien thought attacks Friedrich's consciousness, breaking
his concentration. He shakes his head, confused again.

FRIEDRICH

(low whisper)

Verräterischer, nichtswürdiger
Geist, und das hast du mir
verheimlicht!

RAINE

Mr. Meier ...

He wheels around and pulls a huge revolver from his robe.

RAINE

He's got a gun!

HUBBARD

Sees this from the knoll.

HUBBARD

Shit.

He takes out his own weapon and runs.

RAMSHACKLE HOUSE

Friedrich points the gun at Raine, voice rising.

RAINE

Mr. Meier, calm down --

FRIEDRICH
 STEH NUR, STEH! WÄLZE DIE
 TEUFLISCHEN AUGEN INGRIMMEND IM
 KOPF HERUM! STEH UND TRUTZE MIR
 DURCH DEINE UNERTRÄGLICHE
 GEGENWART!

HUBBARD

Sprints across the front yard, leaping over garbage, gun
 drawn --

RAMSHACKLE HOUSE

RAINE
 Mr. Meier, put down the gun.

FRIEDRICH
 GEFANGEN! IM UNWIEDERBRINGLICHEN
 ELEND! BÖSEN GEISTERN ÜBERGEBEN
 UND DER RICHTENDEN GEFÜHLLOSEN
 MENSCHHEIT!

Raine suddenly blinks -- she's light headed. She looks down
 as a dark patch of blood expands across her belly.

FRIEDRICH
 JAMMER! JAMMER! VON KEINER
 MENSCHENSEELE ZU FASSEN, DASS MEHR
 ALS EIN GESCHÖPF IN DIE TIEFE
 DIESES ELENDES VERSANK!

Raine in a daze as the crimson slithers down her inseam and
 drips onto the ground. She's too weak to speak.

FRIEDRICH
 MIR WÜHLT ES MARK UND LEBEN DURCH,
 DAS ELEND DIESER EINZIGEN -- DU
 GRINSEST GELASSEN ÜBER DAS
 SCHICKSAL VON TAUSENDEN HIN!

Friedrich raises the gun, his finger now taut on the trigger.

RAINE
 (weakly)
 Don't shoot ... don't ...

Hubbard arrives, gun drawn.

HUBBARD
 (to Friedrich)
 Drop your weapon! Now!

Friedrich sees Hubbard, thinks for a moment, then brings the REVOLVER to his chin and BLOWS HIS HEAD OFF.

Raine's eyes fold back into her head. She collapses.

FADE TO BLACK.

FADE IN:

WHITE LIGHT DANCES

On a bright blue canvas. The sun in the sky. Now BLOCKED BY
HUBBARD'S FACE

Speaking TO CAMERA. Words inaudible.

EXT. MEIER FRONT YARD - DAY

Raine's on the ground, her eyes swimming and confused.
Hubbard kneels over her, offering words of comfort which
slowly RISE IN VOLUME.

HUBBARD
... Dr. Walker ...? Can you hear
me? Dr. Walker?

RAINE
Yes.

Raine tries to sit up, but she's woozy.

HUBBARD
Easy there.

Hubbard helps her up. She holds her head.

HUBBARD
There we go.

RAINE
What happened?

HUBBARD
You fainted.

Raine sees Castillo standing over Friedrich's nearly headless
body and speaking into a radio.

Her hand falls to her belly, the place where the blood
bloomed. Her shirt is dry. Hubbard observes.

HUBBARD
They can catch you off guard, can't they?

RAINE
What?

Hubbard rolls up his sleeve on a tattoo of two crossed swords.

HUBBARD
Afghanistan, Tenth Mountain.
Where'd you serve?

RAINE
Denver, Colorado. Excuse me.

Raine gets up. Hubbard watches with curiosity as she walks away.

CUT TO:

NIGHTMARE SEQUENCE

The one we've seen SPEEDING BY:

LONG KNIFE

Plunges into the thrashing body of

RAINE

Terrified, peering down to her

HAND

Pressing the wound. Thick blood leaks through her fingers.

Then, something new:

FRIEDRICH MEIER

Red eyed and insane. Gun pressed to his chin. He closes his eyes, preparing to die ...

INT. RAINE'S BEDROOM - NIGHT

Raine startles awake. Gets her bearings.

RAINE
Smell.

She inhales deeply. She opens her eyes. Lets the air out. Not in the mood for her ritual. She gets out of bed.

INT. RAINE'S LIVING ROOM - NIGHT

Raine at a desk, turns on a lamp. She finds her SMART PHONE, taps the screen a few times and presses a button. FRIEDRICH MEIER'S VOICE PLAYS.

FRIEDRICH (V.O.)
MIR WÜHLT ES MARK UND LEBEN DURCH,
DAS ELENDE DIESER EINZIGEN -- DU
GRINSEST GELASSEN ÜBER DAS
SCHICKSAL VON TAUSENDEN HIN!

RAINE (V.O.)
(weakly)
Don't shoot ...

STATIC.

HUBBARD (V.O.)
... the gun down now!

The tiny speaker EMITS A LOUD CRASH. The GUNSHOT. Raine pushes a button and the recording stops. She slides a finger, rewinding. Presses play.

FRIEDRICH (V.O.)
MIR WÜHLT ES MARK UND LEBEN DURCH,
DAS ELENDE DIESER EINZIGEN -- DU
GRINSEST GELASSEN ÜBER DAS
SCHICKSAL VON TAUSENDEN HIN!

She stops it again. Looks at the phone as if a Rubik's Cube.

RAINE
What are you saying?

INT. SHERIFF'S STATION - CASTILLO'S OFFICE - DAY

Castillo and Raine mid-argument.

RAINE
You're not going to follow up?

CASTILLO
Follow up? What in the hell for?

RAINE
To find out what's really going on.

CASTILLO
It's not exactly a mystery. A
crazy man committed suicide. Case
closed.

RAINE

Do you want to know what Friedrich Meier was saying before he died?

CASTILLO

I'm sure you're going to tell me.

Raine takes out a piece of paper and reads.

RAINE

'In misery! Despairing! Long lost wretchedly on the earth and now imprisoned! As a felon locked up--'

CASTILLO

Miss Walker --

RAINE

(talking over him)

'As a felon locked up in a dungeon with horrible torments, the fair, ill fated creature --'

CASTILLO

Miss Walker!

She stops.

CASTILLO

Gibberish in German is still gibberish. The man lost his mind.

RAINE

This isn't gibberish. Meier was reciting Faust. Verbatim.

CASTILLO

Faust, huh? That the one come after 'Rocky and Bullwinkle?'

RAINE

(catching tone)

It's a play about a man who sells his soul to the Devil.

CASTILLO

So he read a lot and then he went crazy. What's the difference?

RAINE

(passionately)

True psychotic episodes aren't this lucid. This ... performance suggests something else.

CASTILLO

Like what?

RAINE

I don't know. Maybe it's some sort
of ... message.

It sounds crazy the moment it leaves her mouth. Castillo has
had enough. He leans forward, ready to level with her.

CASTILLO

Miss Walker --

RAINE

Doctor.

CASTILLO

Doctor Walker. I appreciate your
insight into this situation, I
really do. But we're a small
department. We don't have the
resources to conduct a follow-up
investigation on a clear-cut
suicide.

She's not pleased. But there's nothing more to say.

CASTILLO

I gotta go do my rounds. You want
my advice? Let this one go.

He stands and grabs his hat from his desk on his way out.

CASTILLO

A message from a German play.
(chuckling)
You haven't been in Silver City
long enough to get cabin fever,
Doc. Pace yourself. Come winter,
you won't have two thoughts to rub
together.

He leaves her alone. She looks down at her phone.
Frustrated.

INT. SHERIFF'S STATION - MAIN ROOM - DAY

Raine approaches Hubbard at his desk.

HUBBARD

Dr. Walker I presume.

RAINE

Can I buy you lunch?

EXT. SHERIFF'S STATION - DAY

Castillo about to get into his cruiser. He sees Raine and Hubbard exit the station together.

He notes this, puts on his sunglasses and gets in his car.

INT. THE SILVER BURRO - DAY

LONELY COUNTRY SONG DRAWLS. Raine and Hubbard sit in a high-backed wooden booth in The Silver Burro -- the town's "famed" Mexican restaurant that used to be a hotel in the glory days of the silver rush. Now it's all cob-webbed lighting fixtures and faded wallpaper.

MARIA (50s), a waitress, lays down a wet burrito in front of Hubbard.

HUBBARD

This looks fantastic as always,
Maria.

MARIA

Anythin' else?

HUBBARD

We're fine, thank you.

She heads off.

HUBBARD

Say hi to Don for me.

MARIA

I will.

She's gone. Hubbard eats.

RAINE

Can I read this to you now?

HUBBARD

By all means.

RAINE

'Grief! Grief! Past what a human
soul can grasp, that more than one
creature has sunk into the depth of
this misery --'

HUBBARD

(chewing)
This is so good.

RAINE

Deputy.

HUBBARD

Sorry. Continue.

RAINE

(continuing; entranced)

'The misery of this one woman
surges through my heart and marrow,
and you grin unperturbed at the
fate of thousands.'

She reads the last line again to herself.

RAINE

What do you think that means?

HUBBARD

I think ... you gotta try this
burrito.

RAINE

I'm serious.

HUBBARD

So am I. Best burrito in Colorado.
(yelling)
This is the best burrito in
Colorado, Maria!

MARIA (O.C.)

(faintly)

I know, hon.

RAINE

These are not the ravings of a
lunatic.

HUBBARD

Ah ah ah.

He holds out a forkful. She gives him a look, "seriously?"

HUBBARD

You won't regret it.

She relents, bites.

RAINE

(chewing)

Oh my God.

She takes another bite with her own fork. Hubbard is pleased with himself.

RAINE

Do you think you could look into it?

Hubbard isn't so sure. He sits back, mulling.

HUBBARD

Can I ask you somethin'? Why did you move here?

RAINE

What do you mean?

HUBBARD

You're clearly an educated, worldly woman --

RAINE

I don't know about that --

HUBBARD

What does Silver City have to offer someone like you?

He's earnest in his interest. Raine considers her reply.

RAINE

I wanted the solitude. A break from my work. I'm also a birder.

HUBBARD

A birder?

RAINE

Bird watcher.

HUBBARD

There's good bird watchin' in Silver City?

RAINE

Just different.

(beat)

Why do you live here?

HUBBARD

Me? My great great grandfather was the first sheriff of this town back when it was just muckers and brothels.

RAINE

Muckers?

HUBBARD

Miners. Here.

He reaches into his shirt and pulls out a pendant on a necklace. Raine reaches out to touch it.

RAINE

May I?

Hubbard nods. She holds the pendant on the tips of her fingers and takes a look.

CLOSE UP - PENDANT

It's a miniature figurine of a female saint.

HUBBARD (O.C.)

That's Saint Barbara. Patron Saint of miners. She's the one that protects 'em.

The tiny Saint's expression is calm and at peace.

BACK TO SCENE

Raine lets the pendant go and Hubbard replaces it beneath his uniform.

HUBBARD

This place is in my blood. I never wanted to live anywhere else.

Raine takes another bite.

HUBBARD

Say I believe you and launch an off the books investigation. I sit down with the grieving Klaus Meier and ask him ... what?

RAINE

I don't know. But there's something here. I can feel it in my bones.

HUBBARD

But why do you care? Some guy blows his head off in the forest, so what? What does it have to do with you?

RAINE

I treated veterans for seven years
down in Denver. Men so broken,
they'd spend their days alone in
their bedrooms staring into
nothing. And then inevitably one
day ... I saw a lot of suicides.

HUBBARD

That doesn't answer my question.

RAINE

That's the real reason I moved
here. Treating those soldiers ...
I burned out. I cared too much.
Got too involved. Every time a vet
took his own life --

NIGHTMARE FLASH

The SOLDIER'S FACE. Lit with flickering orange.

RAINE (V.O.)

Some part of me went with him ...

MEMORY FLASH

Friedrich holds the revolver to his chin. Raine about to faint.

RAINE (V.O.)

... and some part of him stayed
with me.

BACK TO PRESENT

She searches the restaurant for answers.

HUBBARD

Not everyone can be saved.

RAINE

I could never accept that. I still
don't. Whenever I lost a patient,
I felt I had a responsibility to --

HUBBARD

Fix it?

RAINE

Get to the bottom of it. What
happened. What went wrong.

HUBBARD
War's what happened. And war is
hell. There's no explaining hell.

RAINE
No. There's not.

He watches her mind chase a thought out a window.

HUBBARD
So that's it. You hate losing
souls on your watch.

RAINE
More than anything.

HUBBARD
Sounds to me like you need a
doctor, Doctor.

Raine smirks at his cheesiness.

RAINE
Can't you at least drive up there?
Poke around?

HUBBARD
Not without cause. I'm sorry.

Hubbard takes the last bite. Stands and grabs his hat from a
hook on the booth. He counts out some cash.

RAINE
I got this.

HUBBARD
No you don't.

He drops the bills and is about to leave. He stops.

HUBBARD
You know, there's some good bird
watching up by the Meier property.

Raine's ears perk up.

HUBBARD
Yes, siree. There's a lookout up
there with a swell view. You can
see everything. Doc.

He tips his hat and departs. Message received.

INT. SILVER CITY ANTIQUES - STORAGE ROOM - DUSK

Raine sits at a makeshift desk among the shelves of unmarked antiques, listening to her RECORDING.

FRIEDRICH (V.O.)
(over phone speaker)
ALS MISSETÄTERIN IM KERKER ZU
ENTSETZLICHEN QUALEN EINGESPERRT,
DAS HOLDE UNSELIGE GESCHÖPF! BIS
DAHIN! DAHIN!

She presses stop. She's restless. She gets up to leave just as Nance enters.

NANCE
Boss, we need a price check on a
lamp.

RAINE
Um, okay, use your best judgement.

NANCE
Where are you off to? We're behind
on inventory.

RAINE
I got a doctor's appointment.

NANCE
(skeptical)
At seven at night?

Raine's caught. Knows that Nance knows she's lying.

RAINE
Yes. Close up for me?

She grabs her jacket and leaves.

NANCE
(eyebrows raised)
You got it.

CUT TO:

EXT. DIRT ROAD - DUSK

Raine's HATCHBACK ROCKS BACK AND FORTH up the rough road that leads to the Meier property.

EXT. FORK IN DIRT ROAD - DUSK

The hatchback comes to a fork in the road and stops.

INT. HATCHBACK - DUSK

Raine considers her options. Turns the wheel right and heads up a steep incline.

EXT. OVERLOOK ABOVE MEIER PROPERTY - DUSK

The hatchback pulls off the dirt road onto a shoulder. Raine gets out and walks to the

LEDGE

She peers DOWN what's essentially a cliff.

PAN UP to a BIRD'S EYE VIEW of the Meier property -- mud lot with its piles of junk, ramshackle house tucked in the trees.

HATCHBACK - MOMENTS LATER

Raine opens the passenger side door and rummages through papers on the floor. She tosses aside a book, Birds of the West, and fishes out a pair of binoculars.

AT THE LEDGE - MOMENTS LATER

Raine lifts the binoculars to her eyes.

BINOCULAR POV

Ramshackle house comes INTO FOCUS. SLOWLY SCAN the property, LANDING on the concrete hatch in the middle of the yard.

BACK TO RAINE

She lowers the binoculars.

DISSOLVE TO:

EXT. OVERLOOK ABOVE MEIER PROPERTY - NIGHT

Raine lies back on the front hood of her car, legs dangling. The stars are out -- strikingly clear in a sky without light pollution.

She yawns and rises. Ready to give up when --

DOOR SLAMS in the distance.

Raine quickly runs to the ledge and looks through the binoculars.

BINOCULAR POV

A porch light catches the silhouette of Klaus Meier just exiting. FOLLOW HIM as he crosses the mud yard and disappears into darkness.

The VIEW runs into a WALL OF NIGHT. Completely black.

She lost him.

ON RAINE

RAINE
(searching)
Where are you ...

BINOCULAR POV

Black. A METAL CLICK followed by RUSTY HINGES SQUEEking.

ON RAINE

Lowering the binoculars and looking with her naked eye. Trying to see something. She gasps. Raises binoculars.

BINOCULAR POV

VIEW SWINGS and LOCKS on a glowing rectangle in the darkness. The open hatch with a light on inside. Klaus climbs down an unseen ladder with something in his hand, SPEAKING conversationally.

RAINE

Removes the binoculars from her eyes. What did she just witness?

CUT TO:

INT. SHERIFF'S STATION - MAIN ROOM - NIGHT

Hubbard reviews an open file by lamplight, the last one working in the empty office. He yawns. The PHONE RINGS.

HUBBARD
(answering)
Sheriff's Station.

RAINE (V.O.)
(over phone)
What are you doing right now?

EXT. OVERLOOK ABOVE MEIER PROPERTY - NIGHT

Raine bites her nail and anxiously watches Hubbard as he looks through the binoculars. Awaiting his verdict.

BINOCULAR POV

On the hatch. Its doors have closed, but light still escapes through the cracks, creating an outline of a rectangle in the otherwise pitch black.

BACK TO SCENE

RAINE

He's been in there for an hour.

HUBBARD

It's not a crime to have a fallout shelter. Lot of folks around here built 'em after World War II.

Hubbard lowers the binoculars and holds them out to her. She doesn't take them.

RAINE

There's a lock on that hatch. I noticed it when I went to speak to his brother. And I distinctly heard him talking when he climbed down.

HUBBARD

(shrugs)

Maybe he was talking to himself.

RAINE

No, it was definitely to someone.

HUBBARD

How can you tell that?

RAINE

There's a difference in tone.

(then)

Just take another look. Something is off, I'm telling you.

Still skeptical, Hubbard looks back through the binoculars.

HUBBARD

There's nothing here, Raine.

He again offers her the binoculars and she reluctantly accepts them.

HUBBARD

Next time you call, it better be
for something. Understand?

She does. Hubbard heads toward his cruiser.

HUBBARD

I do respect a vigilante. It's
what the West is all about.

He opens the car door when --

A RUSTY CREAK reaches them from below.

RAINE

(whispering)

Hurry! It's him!

Hubbard jogs over, takes the binoculars and raises them.

BINOCULAR POV

VIEW LANDS ON a glowing rectangle -- the open hatch. Klaus
climbs out, again SPEAKING. He stops at the top of the
ladder and reaches back into the hatch.

A frail white hand rises from below. It gives him something,
then disappears.

ON HUBBARD

Slowly lowering the binoculars.

HUBBARD

Holy fuck.

INT. POLICE CRUISER - NIGHT

Hubbard hits the breaks and shuts off the car. He opens the
door and Raine unbuckles her seatbelt in the passenger seat.

HUBBARD

Stay here.

RAINE

Not a chance.

HUBBARD

Raine. This is serious.

He holds her eyes until it registers, then leaves. Raine's
jumping out of her seat.

EXT. RAMSHACKLE HOUSE - NIGHT

Klaus arrives at his front door. Hears JIGGLING GEAR. Turns to see Hubbard headed his way.

HUBBARD

Mr. Meier, may I have a word with you?

Klaus's eyes narrow. Hubbard sounds friendly, but he's walking fast. Klaus makes a calculation.

He raises a GUN and FIRES -- BULLET WHIZZES BY HUBBARD'S HEAD. Hubbard ducks as Klaus bolts into his house.

INT. POLICE CRUISER - NIGHT

GUNSHOT ECHO reaches Raine. She can't take it anymore.

RAINE

Fuck it.

She gets out and runs.

EXT. RAMSHACKLE HOUSE - NIGHT

Hubbard with gun drawn runs low toward the house while speaking into the radio on his uniform.

HUBBARD

I have a 10-39 up at two and a half Lead Road. Possible 10-55a in progress. Requesting backup. Get the troops out of bed.

RADIO VOICE (V.O.)

Copy that, Mike.

Hubbard grabs his gun with both hands and slowly approaches the house. No signs of life. He KICKS DOWN THE FRONT DOOR.

Meanwhile, Raine arrives at the

CONCRETE HATCH

Starlight shines on the padlock. Raine -- shaking with fear--untangles a CROW BAR from some junk and brings the FLAT EDGE DOWN -- CLANG -- onto the lock. It doesn't break. She STRIKES THE LOCK AGAIN. CLANG.

INT. RAMSHACKLE HOUSE - NIGHT

Hubbard searches the house. Shadows and light.

HUBBARD

Mr. Meier you are under arrest on suspicion of kidnapping and false imprisonment. Come out with your hands up.

The only reply is a strange silence. The experienced soldier tightens his grip on the gun.

EXT. CONCRETE HATCH - NIGHT

Raine brings the CROWBAR DOWN -- CRACK -- AND SPLITS THE PADLOCK. She tosses it aside and lifts the METAL DOOR, which CREAKS.

She looks down into the pitch black opening.

RAINE

Hello?

No reply from the bottomless tunnel -- not even an echo. Raine girds herself. Climbs inside.

INT. RAMSHACKLE HOUSE - NIGHT

Hubbard yanks a lamp's chain, throwing light onto the

LARGE LIVING ROOM

The shack's interior is luxurious and refined, the total opposite of its decrepit, homemade outside. It's a penthouse wrapped in a shanty hut.

BACK TO HUBBARD

HUBBARD

What the hell?

CUT TO:

PITCH BLACK

BREATHING.

White dot of light APPEARS. Rises to

RAINE'S FACE

Floating in the dark. Searching. She's inside the

INT. FALLOUT SHELTER - NIGHT

Her smartphone flashlight pours over her surroundings.
Concrete floor, corrugated metal walls.

Raine steps ever-so-slowly, the light only reaching so far
into the darkness.

A NOISE AHEAD. Raine aims the light in its direction.

Raine

Hello? Is someone there?

The beam dissipates into the thick black.

INT. RAMSHACKLE HOUSE - NIGHT

Hubbard searches, gun raised. He takes a passing glance at a
ornately framed oil painting.

He keeps going, BREATHING nervously.

MATCH CUT TO:

INT. FALLOUT SHELTER

Raine's SHAKY BREATH. She swallows, regretting her decision
to go underground. Another CLATTER AHEAD. Raine stops in
her tracks.

Raine

Hello? Who's there?

Raine takes a tremulous step. Another. She lets out a small
gasp. Her flashlight outlines a

YOUNG WOMAN

Barely recognizable as human -- pale and emaciated --
clinging to the wall like a bat to a cave.

BACK TO SCENE

Raine

Oh my God, Oh my -- it's okay.
It's okay. I'm not going to hurt
you.

Raine removes her coat and carefully approaches the young
woman -- who almost looks like a little girl -- and swaddles
her in the jacket. She lifts her and she flails, emitting an
UNHOLY HOWL.

R A I N E
No no no no no! I'm a friend,
okay? I'm a friend.

Raine strokes the woman's head. She calms down and clasps Raine tightly around the neck.

R A I N E
That's right. It's okay. It's
okay.
(then)
We have to get out of here.

INT. RAMSHACKLE HOUSE - NIGHT

Hubbard takes a step and a GUNSHOT SPARKS ABOVE HIS HEAD.

H U B B A R D
(ducking)
Agh!

A PHANTOM BLURS BY --

H U B B A R D
Stop where you are!

Hubbard FIRES SEVERAL SHOTS -- BANG BANG BANG BANG! Klaus barrels unharmed out the front door.

Hubbard gives chase --

EXT. RAMSHACKLE HOUSE - MOMENTS LATER

Hubbard blasts out the front door and sees Klaus sprinting.

H U B B A R D
Freeze!

Hubbard PEELS OFF A SHOT and Klaus dives behind a junked car-- SHOT RICOCHETS.

INT. FALLOUT SHELTER - NIGHT

GUNSHOT heard above. Raine reaches the ladder, the girl slung over her shoulder like a firefighter. She grabs a step with her free hand and uses all her strength to climb.

EXT. MEIER FRONT YARD - NIGHT

Hubbard and Klaus each take cover -- RIFLE BLAST TEARS A PIECE OFF HUBBARD'S BARRIER -- he rises and FIRES.

BULLET NICKS JUNKED CAR where Klaus is hiding.

KLAUS

SHOVES FRESH AMMO into his rifle. Peers out from behind car to see

RAINE AND YOUNG WOMAN

Emerging from the hatch.

KLAUS

Rises.

KLAUS

Nein!

HUBBARD

Marks Klaus. FIRES.

ON KLAUS

AS BULLET RIPS THROUGH HIS HAND.

KLAUS

Agh!

HUBBARD

Runs toward Klaus and we're

WITH RAINE

Sprinting across the mud yard and into the dark -- not looking back -- shouting from adrenaline -- screams lifting from the limp woman swaddled in her arms.

CUT TO:

NIGHTMARE SEQUENCE

Moving MORE SLOWLY than before.

RAINE

Firelight FLICKERS in her eyes. Terrified. Looks down to her

HAND

Pressing wound. Thick blood leaks through fingers.

BACK TO RAINE

Whose face improbably MELTS, TRANSFORMING into that of the
YOUNG WOMAN

From the hatch -- THRASHING AND SCREECHING LIKE A DEMON --

INT. HOSPITAL CORRIDOR - DAY

Raine comes to in a plastic seat. She hears a distant HEART
MONITOR. Low whispers. Shoes on tile. She sits up and
looks around the hallway of the deserted ER.

She sees Hubbard conferring at the other end of the hallway
with a doctor, speaking in hushed tones. They both look over
and notice she's awake.

They part ways and Hubbard makes the long trek across the
empty hallway, his steps echoing in the silence.

Raine stands as he arrives.

RAINE

How is she?

HUBBARD

She's going to be fine. They want
to observe her here for a couple
weeks and then they're going to
find her a group home.

RAINE

Can I see her?

HUBBARD

They want her to rest for the time
being.

Raine looks away distractedly.

HUBBARD

I told you to stay in the car.

RAINE

Did you see what that monster did
to her?

HUBBARD

Yeah. Well, she's safe now. And
so are you.

Raine nods weakly.

HUBBARD
You're exhausted. Go home and get
some sleep, alright? I'll call you
when I know something.

Raine looks down the hallway, emotionally kaput. Hubbard
gives up. He goes --

RAINE
Mike?

HUBBARD
Yeah?

RAINE
What's her name?

He checks to make sure no one's around -- he's not supposed
to reveal that information.

HUBBARD
Her name is Ur.

RAINE
Ur?

HUBBARD
That's what she told 'em.

Raine thinks this odd. Then she smiles, grateful for him.

RAINE
Thanks.

HUBBARD
Get some rest.

Hubbard replaces his hat. But he lingers. Raine does not
look well. He reaches under his shirt and takes off his
Saint Barbara pendant.

HUBBARD
Here. Take this.

RAINE
Oh, I couldn't --

HUBBARD
I'm not giving it to you, it's just
a loan. Protect her and she'll
protect you.

Raine accepts the gesture, humbled.

HUBBARD
I'll see you around.

His steps echo as he walks away. Raine rolls the delicate statuette in her fingers until she sees the good Saint's face. It comforts her.

More footsteps. A nurse walking toward Raine. Raine's about to say something, but the nurse passes by and enters a

RAINE'S POV - HOSPITAL ROOM

A blue curtain partially obscures the young woman sitting up in bed. Raine catches a GLIMPSE of her profile.

BACK TO RAINE

Staring with bottomless curiosity as the door shuts gently in her face.

CUT TO:

EXT. COUNTY JAIL - DAY

A CHAOTIC MOB SWARMS an entourage of cops escorting Klaus from a police van up the front steps of the jail.

A silver haired transgender woman named CAROLYN SKRIKER (40s) throws a bucket of red paint over his head -- WHIPPING THE CROWD INTO A FRENZY.

SKRIKER
Where's my brother?! What'd you do
with my fucking brother!

She claws and beats Klaus as several of the cops hold her back. In the eye of the storm:

KLAUS

Stands expressionless, covered in paint, which he spits as it dribbles into his mouth.

REPORTER (V.O.)
A chaotic scene unfolded outside
the Silver County Jail today.

INT. RAINE'S LIVING ROOM - NIGHT

Raine watches a REPORTER deliver the news on her

TELEVISION

REPORTER (V.O.)

A mob of protestors that call themselves the 'Guardians of the Angels' gathered to seek answers for the mysterious disappearance of at least thirteen victims from the Harmony Trailer Parks throughout the eighties and early nineties.

SCREEN CUTS TO:

SCENE OUTSIDE COURTHOUSE

Skriker stands above the crowd RAGING INTO A MEGAPHONE.

SKRIKER (V.O.)

WHO TOOK OUR ANGELS?

CROWD (V.O.)

Who took our angels!

SKRIKER (V.O.)

I SAID, WHO TOOK OUR ANGELS?

CROWD (V.O.)

Who took our angels!

SKRIKER (V.O.)

THERE ARE ONLY TWO PEOPLE THAT KNOW
WHAT HAPPENED TO OUR ANGELS: GOD
AND THE DEVIL WHO TOOK 'EM!

Skriker points to the jailhouse and the crowd CHEERS WILDLY.

SCREEN CUTS TO:

INTERVIEW WITH SKRIKER

The same reporter interviews Skriker with a microphone.

REPORTER (V.O.)

What do you think happened to your brother?

SKRIKER (V.O.)

Doesn't matter what I think. All that matters is the truth.

She spits.

REPORTER (V.O.)

Do you believe Klaus and Friedrich Meier are responsible?

SKRIKER (V.O.)

All I know is that they caught him red handed holding a young woman against her will. I've lived in Silver City all my life. I know these good people. How many psychopaths can there be in one community --

SCREEN GOES BLACK.

BACK TO RAINE

Holding the remote. Shaken by what she's seen.

INT. CITY HALL - PRESS ROOM - DAY

MAYOR PERRY LINDAHL (60s) -- a sunbaked mountain woman and smooth politician -- presides over a crowd of Sheriffs Deputies and their families, all in their Sunday best.

LINDAHL

For uncommon bravery in the face of life-threatening danger, it is my honor as the mayor of this great town to present Deputy Michael Morgan Hubbard the Silver City Sheriff's Medal of Valor.

The CROWD CLAPS as Lindahl hands Hubbard a framed medal and shakes his hand.

LINDAHL

(aside to Hubbard)

You must have balls made a' lead.

Hubbard smiles, flattered.

INT. SHERIFF'S STATION - MAIN ROOM - DAY

CHAMPAGNE POPS and all the deputies clap and pat Hubbard on the back. They turn. Castillo.

CASTILLO

Deputy Hubbard. My office.

The deputies all go "ooooo" as if he's going to the principal's.

INT. CASTILLO'S OFFICE - DAY

Hubbard and Castillo have taken their seats -- Castillo behind his desk.

CASTILLO
You did a great job, Mike. A great job.

HUBBARD
Thank you, sir.

CASTILLO
Now, a different Sheriff might wonder what you were doing at a possible crime scene with a civilian. A different Sheriff might even be inclined to launch a formal investigation.

HUBBARD
Miss Walker --

CASTILLO
Doctor. Don't forget.

HUBBARD
Doctor Walker is the one who called it in.

CASTILLO
Doesn't explain her presence at the crime scene, though, does it?

HUBBARD
No, sir.

Castillo stands. Wanders to the window. Looks OUT. The deputies are gathered in the parking lot. Joking around.

CASTILLO
What was she doing up there on that mountain, you reckon?

HUBBARD
Beats me. Bird watchin'?

CASTILLO
(smiles)
You got a mouth smarter than my asshole grandson.

HUBBARD
She is an avid birder, sir.

CASTILLO

An avid birder. This conversation would be more productive if you didn't treat me like a moron.

HUBBARD

Sir?

CASTILLO

I told Doctor Walker I couldn't pursue this case. Then you go to lunch with her and next thing I know, I'm reading about her heroics in the Silver City Sentinel.

HUBBARD

She saved that girl's life.

Castillo leaves the window. Sits back down.

CASTILLO

The Guardians of the Angels, whatever they're called, are having a moment. They're demanding a full investigation of Meier's involvement in the disappearances of their loved ones.

HUBBARD

There is something strange going on. You know what's inside the Meiers' decrepit old shack? It's like a mansion. Interior decoration, beautiful furniture, oil paintings --

CASTILLO

The FBI's taking over the case.

HUBBARD

What? Since when?

CASTILLO

Since this morning. Word came down from the field office in Denver.

HUBBARD

Why?

CASTILLO

Because they started givin' a shit about poor people. Why do you think? This is national news. It's above our pay grade.

HUBBARD

But, sir --

CASTILLO

I know you think you're fuckin' Wyatt Earp now with your Medal of Valor, but it's over. Decision's been made. You are to stand down, Deputy. You and your birding friend. That's an order.

Hubbard's irked.

CASTILLO

Dismissed.

Hubbard gets up to leave.

CASTILLO

Don't test me, Mike. I don't give two shits about your pedigree. I'll fire you so fast, you'll be zappin' burritos at the Shell station 'for you can squeeze out a fart.

HUBBARD

Yes, sir.

Hubbard leaves, pissed.

CUT TO:

EXT. MRS. DIAZ'S HOUSE - DAY

Raine knocks on a green wooden door. Waits. She takes in the home-crafted wreath of dry twigs. Hears JINGLING. WIND CHIMES hang from an awning at the end of the house.

Raine peers down at the small, wrapped gift in her hand, adjusts the ribbon to make it perfect. She's about to knock again when

The door opens to EUDORA DIAZ (50s), a kind woman who runs a group home out of her house.

RAINE

Mrs. Diaz?

MRS. DIAZ

You must be, Raine. Come in, come in.

INT. MRS. DIAZ'S HOUSE - DAY

Mrs. Diaz leads Raine through an earthy house full of quilts and plants.

RAINE

Thank you for agreeing to this.

MRS. DIAZ

We love having visitors.
Especially when they're not press.
Been a lot of those lately.

RAINE

I can imagine.

They enter a

HALLWAY

RAINE

How long have you been running a
group home?

MRS. DIAZ

Over twenty years. I started right
after my kids went to school. The
house felt so empty without them.
Hers is the room at the end.

Raine follows Mrs. Diaz. Looks THROUGH an open door.

RAINE'S POV

A gaunt man sits up in his bed with a dead-eyed stare like a
zombie. He feels Raine looking and meets her eyes.

RAINE

Quickly looks away and catches up to Mrs. Diaz.

OUTSIDE UR'S ROOM

Mrs. Diaz stops and presses her ear against the door.

MRS. DIAZ

(low voice)

She's very fragile and she frights
easily. Be gentle and move as
slowly as possible.

RAINE

You don't have to worry about me.
I was a psychologist in another
life.

MRS. DIAZ

Really? What area?

RAINE

I treated veterans.

MRS. DIAZ

My late husband was in the army.
He could have used someone like
you.

(a sad beat; then)

Let's see if she's awake.

(tapping door)

Knock knock. Ur? There's someone
here to see you.

INT. UR'S ROOM - DAY

Mrs. Diaz lets Raine into the tidy bedroom, cool with shade.

MRS. DIAZ

Let me know if you need anything.

Raine nods and Mrs. Diaz shuts the door. Raine sees the thin figure sitting upright on the edge of her bed looking through the sheer drapes of a window.

The daylight streaming in frames her in silhouette. Wisps of hair lift off her head like fine strains of silk and her petite upper body expands ever so slightly to the rhythm of her steady breath.

Raine observes her for a moment then steps further inside. She makes her way to the bed, stepping softly as instructed, until she's standing in front of the window and able to see the profile of

UR -- the young woman Raine rescued from the bunker. Porcelain skin, striking eyes. On closer inspection, Ur appears to be somewhere in her late teens.

RAINE

Hi, Ur. I'm Raine Walker. Do you
remember me?

Ur continues to stare out the window, her mind either blank or a thousand miles away.

RAINE

I'm the woman who, um ... I got you something.

Raine holds out her humble gift. Gets nothing from Ur.

RAINE

I'll open it.

(as she unwraps)

I wasn't sure what to get you and a doll didn't seem appropriate ...

ON UR

A SLOW PUSH TO UR'S EYES staring darkly out the window -- CLOSER AND CLOSER -- RAGING FIRE DROWNS OUT RAINE'S VOICE.

TIGHT ON UR'S PUPILS which REFLECT THE FLAMES of a harrowing

VISION - OUT THE WINDOW

A scene straight out of Hell. THE BUILDINGS OF SILVER CITY ALL BLACK AND ON FIRE -- FLAMES SPEW FROM THE STREET LIKE SUNFLARES -- and above it all BURNS A

BLACK SUN

As if in eclipse, the RING OF FIRE around its edge LICKING THE MIDNIGHT SKY in a perfect circle.

SUN BOOMS WITH NOISE -- CONTINUOUS, DEEP -- A LOW STATIC BASE THAT GETS LOUDER AND LOUDER --

BACK TO SCENE

Raine continues talking as she finishes unwrapping her gift and pulls out a brand new gyroscope.

RAINE

... is a gyroscope. I used to love them as a kid. Have you ever seen one of these?

Ur blinks. Back in the room. She turns her head and sees the device. Raine searches for any sign of interest.

RAINE

I'll show you how it works.

Raine steps past Ur to the window, causing Ur a small fright. Every muscle in her body tenses and she makes a quiet sound of fear. Raine stops.

RAINE
 (raising hands)
 I'm not going to touch you. But
 you'll want to see this.

Ur relaxes -- with reservations. Raine places the gyroscope on the windowsill and loops the string around its axis until taut. She readies the device, pulls the string and ...

WHIR. THE GYROSCOPE COMES TO LIFE, twirling and balancing as it teeters back and forth like magic.

Ur's eyes widen in total disbelief. She rises from the bed and leans in to get a closer look.

RAINE
 Pretty cool, huh?

Ur locks in on the gyroscope's rhythmic tilting. She tilts her head back and forth, mirroring its movement.

RAINE
 I'll show you something else.

Raine snatches the gyroscope from the window and Ur cries out, a sound that clearly means, "no!"

RAINE
 It's alright. I'll start it again.
 Hold out a finger.

Ur pulls her hands away protectively.

RAINE
 You sure you don't want to try it?
 It's a pretty neat trick.
 (demonstrating)
 Like this.

Ur regards Raine's outstretched finger. She double checks Raine's intentions. Raine smiles reassuringly.

RAINE
 You're going to like it. Trust me.

Ur cautiously holds out her hand. Extends a finger. Raine smiles. She gets the gyroscope going again, picks it up and places it on Ur's finger. The gyroscope stays upright as it spins, balancing like a miracle. Ur watches it, mystified.

Ur can't keep her eyes off the gyroscope. Raine can't keep her eyes off Ur.

INT. MRS. DIAZ'S LIVING ROOM - DAY

Mrs. Diaz brings a cup of coffee to Raine and joins her on the couch.

MRS. DIAZ
So. How'd it go?

RAINE
She's ...

MRS. DIAZ
Extraordinary.

Raine nods, still in awe.

RAINE
Have you found out anything about her background?

MRS. DIAZ
Nothing. The police have no record of any missing person matching her description. We're not even sure if she's a minor.

RAINE
What's going to happen to her?

MRS. DIAZ
Depending on how well she performs here, they might allow her to leave. However, if we find out she's not mentally fit to live alone --

RAINE
She'll become a ward of the state.

Mrs. Diaz nods. Yep. Raine sips her coffee. Thinking.

RAINE
Who's going to do to the assessment?

MRS. DIAZ
They haven't assigned anyone, yet. You know City Hall. Hopefully they'll get someone before the trial. With all she's been through, I'd hate to see her face that circus without support.

RAINE
Maybe I could do it.

MRS. DIAZ
I thought you didn't practice
anymore.

RAINE
I'm still licensed in the state.

Mrs. Diaz is reluctant.

RAINE
If it involves too much paper work,
I could take her pro bono until an
official assignment.

MRS. DIAZ
It's not that. Ur is ... she won't
be an easy case.

RAINE
I like a challenge.

Mrs. Diaz scoffs. An inside joke with herself.

MRS. DIAZ
Let me show you something.

INT. MRS. DIAZ'S GARAGE - DAY

Raine stands by Mrs. Diaz who hoists a box of toys onto a
work bench. She rummages for a moment and removes a naked
baby doll.

There is a large hole through its torso.

Mrs. Diaz lifts the doll to eye level and looks THROUGH THE
HOLE straight to Raine on the other side. Raine takes the
doll and examines it.

MRS. DIAZ
What do you make of that?

RAINE
Maybe some sort of post-traumatic
play. It's regressive for someone
her age, but ...
(scrutinizing doll)
God, it's a perfect circle. How
did she even do this?

MRS. DIAZ

No idea. The first time it happened, I locked away every sharp object in the house. But that didn't stop her.

RAINE

The first time?

Mrs. Diaz rummages again and starts taking out various toys-action figures, dolls, teddy bears. She lays them in a line, a dozen or more, all with the same haunting attribute:

The hole.

ON RAINE

Intrigued and disturbed.

EXT. MEIER FRONT YARD - DAY

Hubbard warms himself in a jacket on the mud lot outside the Meiers' shack. It's an overcast and windy day and the whole property is deserted.

He looks around, searching for something, but doesn't know what.

He walks by the blast hatch. The doors are wide open and loose police tape rattles in the wind.

He continues to the house, which is also cordoned off with yellow tape. The smashed front door is laying inside where he kicked it down.

He ducks under the police tape and enters.

INT. RAMSHACKLE HOUSE - DAY

Hubbard steps inside and SEVERAL RACOONS SCURRY.

HUBBARD

Shoo! Shoo!

They CLATTER AWAY and knock over some OBJECT that BREAKS.

Hubbard tries a light switch. Dead. What little light there is comes from the open front door, which faintly outlines the high-end living space.

Hubbard turns on his service flashlight.

INT. BASEMENT - DAY

Hubbard walks down the stairs, leading with his flashlight. He again tries a light switch. Nothing. He reaches the bottom and shines the light around.

Light finds clean floors and bare walls. It's spotless. Empty. The beam reaches a home office set up: a desktop computer with a large monitor. It's a sleek and technically sophisticated work hub.

Hubbard examines the computer -- a light on the monitor indicates that it's running. He taps the keyboard and the HOMESCREEN COMES ON, requests a "Password."

Hubbard keeps searching. He sees a weathered orange hardhat on a shelf. He picks it up, shines the light.

CLOSE ON HARDHAT

In Hubbard's hand. It's seen some use. He turns it over and light finds a CORPORATE LOGO covered with dust. He wipes the helmet, revealing the words:

APEX MINING CO.

ON HUBBARD

Who can't believe his eyes.

RAINE (V.O.)
Apex Mining?

INT. SILVER BURRO - DAY

Raine and Hubbard huddle in one of the antique wooden booths.

HUBBARD
(excitedly)
It's the company that practically built Silver City. Started in the 1800s during the silver boom. Responsible for one of the biggest industrial accidents in US history. 1913, The Hail Mary Blast. Ever heard of it?

RAINE
Uh, vaguely ...

HUBBARD

Down at the Hail Mary Silver Mine.
Some miner chiseled a stick of
dynamite and blew up the whole
shaft. Killed fifty men. Apex
carried on with the operation until
the silver ran dry, then pivoted to
molybdenum. That was in 1980.

RAINE

Molybdenum?

HUBBARD

A trace metal used to create steel
alloys.

RAINE

And one of the Meiers worked for
them?

HUBBARD

They both did.
(leaning in)
I asked around. Turns out they
weren't just eccentric mountain
hermits. They're top of the line
engineers. Apex headhunted them
from a German firm to design their
molybdenum mining facility outside
town. They call it Elysium.

RAINE

But what --

HUBBARD

Wait.

FRONT DOOR OPENS. Raine looks over her shoulder to see Mayor
Lindahl and Castillo enter.

CASTILLO

Afternoon, Maria.

MARIA (O.C.)

Usual seat, George?

Maria, our waitress from earlier, escorts the officials to
their seats. Castillo sees Hubbard and Raine in their booth.

HUBBARD

Shit.

RAINE

What's the matter?

HUBBARD

He ordered me not to look into this. Especially with you.

RAINE

Look into what? We're here for the best burrito in Colorado.

HUBBARD

Right.

Hubbard nervously checks on Lindahl and Castillo. Lindahl is ordering. Castillo glances in their direction.

RAINE

Go on.

HUBBARD

(quietly)

Apex is very secretive. They protect their mines like they're the crown jewels. With this Meier connection, I can't help but wonder if they have something to hide.

RAINE

What would they be hiding?

HUBBARD

There's only one way to find out --

CASTILLO (O.C.)

Find out what?

Raine and Hubbard startle. Castillo looms over them with a fake-friendly smile.

HUBBARD

Uh, find out --

RAINE

The best place around here to spot a pine grosbeak.

CASTILLO

A pine grosbeak. Hmm. Now, correct me if I'm wrong -- you are the expert -- but I believe the pine grosbeak is a winter bird.

They're caught in a lie. Hubbard stutters ...

RAINE
There's my problem! I've been
killing myself trying to find one,
and I'm looking in the wrong
season.

Raine laughs at the mishap. Hubbard joins in. Castillo
smiles.

CASTILLO
(looking at Hubbard)
It's the wrong season for a lot of
birds.

An uneasy pause.

CASTILLO
I'll get out of your hair. Enjoy
those burritos. Dr. Walker.

RAINE
Sheriff.

He walks away. Raine and Hubbard's close call.

INT. SILVER CITY ANTIQUES - DAY

Raine enters, jingling the bell. Nance looks up from a
magazine. Raine flips the "open" sign to "closed."

NANCE
Closin' early?

RAINE
Where's that pulling rod for the
attic?

INT. SECOND FLOOR - DAY

Raine inserts a rod into a lock on the attic door above while
Nance stands by. She twists. The door falls open and a
LADDER CRASHES TO THE GROUND. The women jump.

INT. ATTIC - DAY

Raine's head appears through an opening in the floor. She
steps into the dusty attic space.

NANCE (O.C.)
How's it looking?

RAINE
It'll do.

QUICK SERIES OF SHOTS

Raine and Nance sweep, mop, and unfurl a rug on the clean floor.

They position a desk, hang a clock, and plop a bouquet of pencils into a mason jar.

Raine stacks a shelf with a line of toys -- dolls, action figures, teddy bears.

Smudged with dirt, Raine and Nance look over

INT. RAINE'S OFFICE - DAY

The former attic converted to a respectable therapist's office.

SAME - LATER

Raine sits with pad and paper writing notes. She checks the time on the clock. It's 3:07. They're running late.

DOOR OPENS AND LADDER CRASHES. Raine startles.

NANCE (O.C.)
Dag nabbit!
(grumbling)
Stupid ladder.

Nance appears in the open attic door.

NANCE
Hey, boss. Ur's here with Eudora.
Should I send her up?

SAME - LATER

Raine and Ur sit across from one another, Raine with the notebook still in her lap, Ur staring shyly at the floor.

It's so quiet, Raine can hear the CLOCK TICK. Raine glances at the time: 3:27.

RAINE
I meant to tell you how much I like
your name. Ur. It's very unique.
Is it short for something?

Ur keeps her gaze steadfastly down.

RAINE
How do you like living with Mrs.
Diaz?

Ur glances quickly at Raine then back at the floor.

RAINE

Do you know who Mrs. Diaz is?

Ur's not listening. Her attention finds its way up to the shelf of toys. Finally, something Raine can work with.

RAINE

I see you're noticing my friends.

Ur quickly looks back to the ground as if caught doing something wrong.

RAINE

It's okay to look. They're there to play with.

Raine waits for Ur to take her up on the invitation. Not happening. She tries a new tac.

RAINE

Well, you may not be in the mood to play, but I certainly am.

Raine stands and moseys over the shelf. Ur watches out of the corner of her eye, intensely interested.

RAINE

Let's see. So many fun choices. I think I'm going to play with ... you.

Raine takes down a stuffed bear and finds a spot on the carpet. She starts to "play" while really keeping an eye on Ur.

RAINE

Hello, Mr. Bear. How are you today? What's that?
 (listens to bear)
 Who is she? That's my friend, Ur.
 Say again?
 (listens to bear)
 You want to play with her too? I dunno, I don't think she wants to.
 You'll have to live with me, I'm afraid.

Raine walks the bear around. Makes him dance. Laughs. Ur is now openly watching them, eyes full of envy. The plan is working.

RAINE

If anyone in here would like to
play too, all she has to do is
choose a toy.

Ur's gaze rises to the shelf. A daunting task. She gets up
and goes to the line of toys. Raine stops playing and
observes closely.

Ur puts a finger on her lip, turns to check on Raine who
quickly puts on the playing routine. Ur looks back at the
shelf and Raine watches.

Ur reaches out and touches an action figure.

WITH UR

A LOUD STATIC BASE INVADES HER MIND. She screams.

BACK TO SCENE

Raine leaps up.

RAINE

Ur? What's the matter? Hey,
what's the matter?

Ur flails as Raine tries to gather her, but she throws Raine
to the carpet --

RAINE

Agh!

Ur grabs her head which POUNDS WITH HEAVY STATIC.

UR'S POV - OUT ATTIC WINDOW

Ur's VISION: the SKY IS PITCH BLACK and the perpetually
ECLIPSING SUN BURNS LIKE A RING OF FIRE.

BACK TO SCENE

RAINE

Ur! Ur! What's the matter?
What's happening? Ur!

Raine looks where Ur's looking -- in reality, the day is
normal. The sky, clear blue.

Raine speaks to Ur, but her words MUTE TO SILENCE as the
STATIC OVERWHELMS

UR'S WORLD

Ur holds her ears, getting nauseous, the BLACK SUN outside so POWERFUL that it CRACKS THE WINDOW GLASS.

BOOMING DROWNS HER CRIES as she watches Raine desperately try to reach her.

Ur looks like she's about to explode ... Raine's panic is at a ten ... something has to give ...

UR SHRIEKS!

SMASH CUT TO:

INT. RAINE'S OFFICE - DAY

Raine finds herself suddenly back in silence. Disoriented, she looks around. She's in her chair again, notebook in hand. But where's Ur? What --

DOOR OPENS AND LADDER CRASHES. Raine jumps.

NANCE (O.C.)
Dag nabbit!
(grumbling)
Stupid ladder.

Nance appears in the open attic door. Raine watches her, befuddled.

NANCE
Hey, boss. Ur's here with Eudora.
Should I send her up?

Raine's at a loss for words. Didn't this just happen?

RAINE
Uh ...

She blinks. Looks at the CLOCK. 3:08.

NANCE
Whoa!

RAINE
What's the matter?

NANCE
I just had a whopper of a deja vu.

Nance chuckles.

NANCE

Woo-ee.

(shakes it off)

So should I grab her?

Raine struggles to process. They hear SHOUTING FROM THE STREET. Raine rushes to the window and looks

OUT ATTIC WINDOW

Mrs. Diaz is holding Ur's arm as the latter pulls and tugs, unhinged as she was in the session, trying to free herself --

RAINE

Tries to open the window, but it's sealed shut.

RAINE

Ur! Ur! Goddamnit.

She POUNDS ON THE PANE.

RAINE

Mrs. Diaz!

Raine watches helplessly as

OUT ATTIC WINDOW

Ur frees herself from Mrs. Diaz's grip and runs into traffic, narrowly avoiding collision with a pickup truck.

Mrs. Diaz yells after Ur.

BACK TO SCENE

Raine lowers her hands from window. It's too late.

Ur's gone.

INT. SILVER CITY ANTIQUES - DAY

Raine, Mrs. Diaz, Nance and Castillo gather in the shop. Nance and Raine comfort Mrs. Diaz, who's sobbing.

CASTILLO

You didn't see which way she went?

MRS. DIAZ

She crossed the street and then a car passed and I lost her -- I lost her.

Mrs. Diaz cries.

RAINE

Hey, shhh. It's not your fault.
We'll find her.

(to Castillo)

Where's Mike? Can you call him?

CASTILLO

Deputy Hubbard called in sick
today. I assumed he was with you.

RAINE

With me? Why would he be with me?

CASTILLO

(changing subject)

We have a team of capable deputies
and every single one is out looking
for her right now. We'll find her.
Mrs. Diaz?

She looks up, tears streaming down her cheeks.

CASTILLO

La vamos a encontrar. Lo prometo.

MRS. DIAZ

(believing him)

Gracias.

This puts Mrs. Diaz at ease. Raine is still worried. She
looks out the window.

CASTILLO

(to Mrs. Diaz)

Can you think of anything else that
would help us? Anything at all.
Does she ever confide in any of her
housemates, maybe she keeps a diary-

Mrs. Diaz gasps, suddenly lucid.

MRS. DIAZ

She writes on scrap paper from my
printer! I've seen her at night.

CASTILLO

That's a start. Do you know where
she keeps it?

EXT. VALLEY - DUSK

Ur stumbles through same valley we saw Raine drive in the
beginning. Dry grass with odd patches of snow, surrounded on
all sides by faraway peaks.

Ur lurches, alone the wasteland, holding her ears, the STATIC HUMMING IN HER PSYCHE. She looks upwards.

UR'S POV - SKY

BLACK AND MENACING -- SUN RING BARES DOWN --

BACK TO SCENE

She wanders on, lost. Suddenly she sees a

CLUSTER OF SHANTY HOUSES

beyond a broken-down barbed wire fence in the distance, a BONFIRE VISIBLE above their low roofs.

ON UR

Wheezing from exhaustion, yet drawn to the flame. She limps in its direction.

EXT. VALLEY HIGHWAY - DUSK

Mountain peaks splashed purple in the dusk light. A pickup winds over the narrow road.

INT. HUBBARD'S PICKUP - DUSK

Hubbard drives, on a mission. He doesn't notice the single, faint headlight DRIFT INTO VIEW behind him.

EXT. SHOULDER - DUSK

Pickup pulls off the road next to a wall of pine trees. Hubbard steps out carrying a flashlight. He looks around, hops a guard rail.

After a moment, a BLACK MOTORCYCLE RUMBLES TO A STOP. A figure in leather shuts off the bike, his face hidden behind a black bandana. Dark goggles cover his eyes.

This is LEATHERMAN. We'll be dealing with him a great deal later on.

His goggles angle toward the forest where Hubbard just disappeared.

INT. MRS. DIAZ'S HOUSE - UR'S ROOM - LATE DUSK

Last light of the day finds Raine, Nance, Castillo and Mrs. Diaz. Mrs. Diaz lays out several sheets of paper on Ur's made bed.

MRS. DIAZ
That's all of them.

The four gather over the bed to and look at the
SHEETS OF PAPER

Dozens strewn over the comforter. Each sheet has a circle drawn in its center, and in all different colors.

Every circle has been traced hundreds of times -- manic scribbles that combined make a mathematically perfect shape.

BACK TO SCENE

Raine picks up a sheet, mind chugging.

RAINE
What does this mean?

EXT. SCRAPYARD - LATE DUSK

Ur steps over scrap metal in a field and sees a murder of crows mauling a cow carcass. She's sweating, tortured, but a renewed focus gives her the energy to hike on.

She arrives at a gate with a rusty sign hanging from a metal wire: "NO TRESPASSING."

The BLACK SUN BOOMS in her mind and she grabs her head, the RINGING IN HER EARS LIKE A KNIFE.

She growls -- in pain, determination. She unhooks the gate and stumbles onto the forbidden property.

EXT. LODGE PINE FOREST - NIGHT

Night has fallen. A flashlight on the forest floor. Hubbard. He huffs -- it's no easy hike.

BEHIND HIM

A black figure moves silently through the trees.

EXT. HAIL MARY MINE - NIGHT

Light hits a sign on a chain link fence. "HAIL MARY MINE -- DO NOT ENTER. TRESPASSERS PROSECUTED."

Hubbard shines his light to the top of the fence, where a swirl of barbed wire awaits. He sticks the butt of his flashlight in his mouth, sheds his jacket and climbs.

BRANCH SNAPS BEHIND. Hubbard freezes. Takes light slowly out of mouth. Shines it into trees. Nothing.

He lets the light linger ... dismisses the thought. He replaces the butt in his mouth and --

ANOTHER BRANCH CRACKS. Unmistakable. Hubbard doesn't even look back as he climbs -- SHOTGUN BLAST SPARKS IN FENCE next to him -- he hurries as

LEATHERMAN

emerges from behind a tree and COCKS A SAWED OFF SHOTGUN.

HUBBARD

Grabs wire -- rusty barbs slice his palm. He cries out as he yanks himself over. BOOM -- PELLETS SPRINKLE THE WIRE, narrowly missing him.

EXT. HAIL MARY MINE - GROUNDS - NIGHT

Hubbard hits the ground and looks around frantically -- sees his flashlight -- goes to grab it --

ANOTHER BLAST -- Hubbard's THROWN BACKWARDS. He FALLS into a PILE OF SCRAP WOOD and rolls over.

He touches his shoulder, glistening with blood. He groans in pain, hears JINGLING. He lifts his head to see

LEATHERMAN

rapidly CLIMBING THE FENCE.

HUBBARD

Hears a BARKING DOG. He groans again as he gets up, snatches his flashlight and runs.

INT. MRS. DIAZ'S GARAGE - NIGHT

The four are now examining the toys with holes through their bodies. Raine is looking through each of them.

CASTILLO

Okay. We've established that she has a thing for circles.

RAINE

(muttering)

What is this ... what are you ... a hole ... a hole ...

CASTILLO
Making any progress, Mrs. Freud?

RAINE
(racking brain)
Hole hole hole hole hole. What is
a hole. A hole is a ... hole ...
is a circle, is a ... loop, is a
... compass, is a ... horizon ...

Nance picks up an old GI Joe action figure. The soldier's
arms are raised. The hole. She gives it a good long look.

NANCE
(to herself)
This reminds me of something.

CASTILLO
(had enough)
Eudora, you keep searching if it
makes you feel better. I'm going
to hit the streets with my men.
I'll holler if I hear anything.
(to Raine)
Good luck with the holes.

He shakes his head and leaves. Raine's so absorbed that she
doesn't hear him.

RAINE
A ... vortex. A ... vacuum.

NANCE
A vacuum!

The women turn to Nance.

NANCE
That's what this reminds me of.

RAINE
A vacuum?

NANCE
Oh, it's this silly thing my
nephew's into. Old Silver City
folk tale. It's nothing.

She puts the action figure down. Raine grabs her.

RAINE
Tell me.

Raine's intensity frightens Nance.

EXT. HAIL MARY MINE - GROUNDS - NIGHT

Hubbard sprints through the property being chased by a VISCIOUS PITBULL.

A SHOT GUN BLAST HITS AN OVERTURNED WHEELBARROW. Hubbard hurdles it and the dog leaps and lands behind him, fast on his heels.

EXT. SHANTY TOWN - NIGHT

Ur emerges into the third-world-like settlement of squat shacks made from every kind of material. The houses make a circle around a "town square" where a

TOWERING FIRE of full grown trees, plywood, and scrap metal burns fifty yards into the starry sky, a plume of smoke belching into the air.

FIGURES toss in fuel, singing in unison -- no lyrics, but a rhythmic, ritualistic chant.

Ur's entranced by the sight. The men diligently feed the fire, walking to the rhythm of their strange song.

She touches her face, her ears. The noises have gone. She looks up at the sky and sees only stars.

She's downright relaxed. She looks again at the men, the fire. She's in the right place. She heads into the circle.

INT. MRS. DIAZ'S BEDROOM - NIGHT

The blue light of an out-of-date desktop computer shines on Nance, who's typing. Raine and Mrs. Diaz intently watch the screen.

Nance hits enter and moves a mouse. Scroll. Click.

NANCE

This is it. 'Tales of the Old West.' Let's see ...

INT. MINE SHAFT - NIGHT

Hubbard hurries into the shaft and climbs down the wooden planks, the DOG'S BARKS getting further away.

NANCE (V.O.)

'They say that way down in the deepest mines ...'

He jumps the last few steps and throws himself against the wall. He looks back up the shaft, breathing.

NANCE (V.O.)
'... miners sometimes feel a breeze.'

Figure comes INTO VIEW ABOVE. Hovers there. Hubbard closes his eyes ... BOOTS CRUNCH AWAY. Hubbard's great relief.

NANCE (V.O.)
'A wind borne from the center of the earth.'

A WIND BLOWS from inside the mine. He stares into the dark corridor. That was strange.

EXT. SHANTY TOWN - NIGHT

The MASSIVE BONFIRE hypnotizes Ur as she walks toward it, passing men hauling piles of kindling.

NANCE (V.O.)
'Some say it's the mountains breathing.'

INT. MINE SHAFT - FURTHER DOWN - NIGHT

Hubbard keeps his balance on a rock wall while walking a thin bridge of wooden planks. Steady breeze plays with his hair.

NANCE (V.O.)
'Others say it's the spirits of dead Indians, out for revenge.'

Hubbard points light downward. A chasm without bottom. He swallows -- he won't be looking down again.

EXT. SHANTY TOWN - NIGHT

Ur continues walking, her focus on the FIRE, paying no mind to the men hauling wood.

NANCE (V.O.)
'But that breeze is from somewhere else. Some thing else.'

One of the men stops. Notices the newcomer. Ur passes in view of another. He stops too.

INT. LARGE CHAMBER - NIGHT

Flashlight beam runs up the high-ceiling. Minerals in the rock shimmer like stars. The chamber is so high, it's like a Cathedral of rock.

NANCE (V.O.)

'A being that is very, very old.'

Hubbard shines his light on the ground. Smashed beams of wood, big slabs of jagged boulder.

NANCE (V.O.)

'It's older than humanity, older than the mountains ...'

A realization dawns.

HUBBARD

The Hail Mary Blast. I'll be damned.

NANCE (V.O.)

'... older than our Christian God.'

Hubbard looks in awe at the impossibly high chamber. His attention drifts back to the ground and he notices something odd. He falls to his knees and starts to dig.

EXT. SHANTY TOWN - NIGHT

The men stop working and their chant dies down as they all track Ur crossing the wide town square.

NANCE (V.O.)

'It's had many names over the years.'

Ur reaches the bonfire and stares up at the gigantic flame as if the Ka'bah itself.

INT. LARGE CHAMBER - NIGHT

Hubbard is now digging furiously, possessed. He drives his hands into the muck, throws aside rocks and wood. He winces. Grabs his wounded shoulder. Rubs the dirty cuts on his hand.

NANCE (V.O.)

'The Utes called it Tangwaci Nooi. The wind man.'

He continues to dig. Another WIND BLOWS through the cave and musses Hubbard's hair, but he's too engrossed to notice.

EXT. SHANTY TOWN - NIGHT

Ur -- at the mercy of the fire's power -- drops to her knees and holds out her arms.

NANCE (V.O.)
'Conquistadors: el Hombre con
Agujero. Hole Man.'

She fails to realize that the entire town has surrounded her.

NANCE (V.O.)
'Finnish settlers: Tumma. The Dark
One.'

INT. LARGE CHAMBER - NIGHT

Hubbard digs deeper and deeper, sweat falling into the dirt, face dark red.

NANCE (V.O.)
'The Celts gave him his true name.
Diabhal. The Devil.'

Hubbard stops and catches his breath. He shines his light on

SMALL CARVED FACE

In stone. It's a woman with fine features and a serene expression.

ON HUBBARD

HUBBARD
Hello.

EXT. SHANTY TOWN - NIGHT

The circle of men close around Ur. She shuts her eyes and opens her arms to the fire, enraptured by its heat.

NANCE (V.O.)
'Don't ever let it find you.'

Ur continues to bathe in religious ecstasy, unaware of the encroaching danger.

NANCE (V.O.)
'Because if it does ...'

FIRELIGHT REVEALS the men's crippled bodies and hideously disfigured faces.

INT. LARGE CHAMBER - NIGHT

Hubbard brushes rocks from her face, knocks off caked dirt.

NANCE (V.O.)
'... it will only want one thing.'

He steps back to see the

UNEARTHED STATUE

A woman with palm and chalice in hand; a faded crown painted on her head.

BACK TO SCENE

HUBBARD
(loopy)
Saint Barbara! My great protector.
I shoulda known.

His punch-drunk laughter ECHOES. Suddenly the CHAMBER SHAKES-
CHUNKS TOPPLE OFF Saint Barbara -- ROCKS FALL FROM ABOVE --

HUBBARD
What the ...

NANCE (V.O.)
'... to steal your soul.'

A HUGE GUST OF AIR BLASTS THROUGH THE MINE AND **HUBBARD IS
SUCKED OUT OF SIGHT.**

EXT. SHANTY TOWN - NIGHT

Ur rises and faces the men. She stands bravely, chin raised,
ready. But then --

Every single one of them drops to the ground, prostrating
themselves. It becomes immediately clear:

They are worshipping Ur.

INT. MRS. DIAZ'S HOUSE - NIGHT

Nance reads on as Mrs. Diaz and Raine listen, more afraid
than they'd ever admit.

NANCE
'He only goes by one name now ...'

She scrolls down the SCREEN, AN ILLUSTRATION COMING INTO
VIEW...

INT. LARGE CHAMBER - NIGHT

Saint Barbara is alone in the large chamber, aftershocks of wind whisking dirt from her body.

A final CHUNK OF DRIED MUD FALLS and REVEALS -- bored clean through her solar plexus --

a pristine, spherical hole.

MATCH CUT TO:

COMPUTER SCREEN

SCROLLING TO AN ILLUSTRATION of a BEING WITHOUT A FACE stalking through a dark mine.

There is a hole in its torso.

NANCE (O.C.)
'Mister Empty.'

CUT TO BLACK.

END OF PILOT