

ALIEN GUNSLINGER ©

by

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FADE IN:

EXT. SPACE

A round, silver spacecraft travels through the cosmos.

INT. ALIEN SPACECRAFT

Two alien creatures, HANOK and ZANDAR, occupy the craft.

They have green, human-like bodies. Two arms with three fingers each. Hind legs like dogs. Eyes without sockets. Slits for ears and nose. Wrinkled heads.

Hanok appears larger than Zandar, with lighter green skin. He navigates the craft, taps monitors on a console.

EXT. SPACE - DAY

A space shuttle. Two ASTRONAUTS perform a space-walk.

SUPER: "Space Shuttle Discovery"

The shiny alien ship zooms past at tremendous speed.

EXT. SKY - DAY

Several U.S. fighter planes fly in formation, at top speed.

SAC BASE VOICE (O.S.)
Converge and detain. This is not a
drill. Not a drill.

INT. ALIEN SPACECRAFT

Colored dots flash on a monitor, with staccato BEEPS.

The aliens communicate by mental telepathy. Wrinkles on their head undulate when they receive and send information.

HANOK (V.O.)
Hostile aircraft approach...
Navigation not responding.
Transfer power to combat evasion.

EXT. SPACE

The spacecraft stops cold.

It folds into space. Passes through a translucent curtain.

INT. ALIEN SPACECRAFT

HANOK (V.O.)
Navigation system is still erratic.
Power overload. Opened a temporal
fold. A time skew. We went in.

ZANDAR (V.O.)
How large a skew?

HANOK (V.O.)

Probably a few earth years. Still
on track for twenty-first century.

EXT. SPACE/EARTH

The alien spacecraft descends toward the blue planet Earth.

EXT. EGYPT, NEVADA - DAY - ESTABLISHING

Summer in an Old West silver mining town. Jail, hotel, and
land office. Livery stable and blacksmith shop. Bank,
general store, church, and train station.

A newspaper office sits next to a saloon.

Just outside of town, a mountain range and woods.

Railroad tracks wind around nearby mountains. Tracks ascend
to a wood frame bridge over a deep canyon with a river.

Near the church, a mound of brush and lumber. Two signs
read: "Egypt, Nevada - Population 751" and "21st
Independence Day Celebration And Bonfire - July 4, 1885".

CITIZENS walk on wood plank sidewalks of the Main Street.

EXT. SALOON - DAY

LAYTON, 45, wears old work clothes. He flies out the
swinging doors of the saloon.

Layton lands in the dirt street with a thud. Struggles to
his feet. Staggeres around, drunk.

He belches and shakes his fist toward the saloon.

LAYTON

Damn bastards.

Horses WHINNY. Layton hears a high-pitched HUM and a wind.

A sonic BOOM explodes in the sky. Buildings shake. The
ground trembles, as though an earthquake occurs.

The wind continues to howl. Layton stares skyward.

EXT. SKY/SALOON - DAY

The silver alien spacecraft plunges toward the town. The
sun's reflection makes it appear like a fireball.

LAYTON

What the hell is that?

He points with a trembling finger. PASSERSBY notice the
object. Some cry out. Others stand mute and petrified.

EXT. EGYPT WEEKLY NEWS - DAY

A sign above the door reads: "Egypt Weekly News."

CLAY, a pudgy teenager, marvels at the craft. His hands match his ink-stained apron.

KAREN SCOTT, 30, a beautiful, shapely redhead, dashes out of the newspaper office and joins Clay, who points skyward.

Karen's eyes widen. She runs back inside.

INT. ALIEN SPACECRAFT - DAY

Hanok struggles to maneuver the craft.

EXT. EGYPT MAIN STREET/SKY - DAY

People crowd into the street to observe. Among them, ISAAC SLAUGHTER and RACHEL SLAUGHTER, both in their mid-30s.

Isaac wears a minister's collar. Rachel, a stunning brunette, dresses in drab clothes.

SHERIFF LUKE COLLINS, 40, tall and lean, joins spectators.

DICKIE GARRETT, 45, a slender black man in tattered mining clothes, marvels at the sight.

The spacecraft threatens to crash into the street, but it stops, frozen in the air.

Karen stumbles out of the newspaper office. Slung over her shoulder, a bulky, primitive camera attached to a tripod.

The spacecraft hovers above. Karen positions the camera, ducks under the black cloth and uncovers the shutter.

COLLINS

What in the ever-lovin' hell -- ?

LAYTON

Hell is right, Sheriff.

MITCH, 40, blond, and dark-haired SANCHEZ, 35, who wears a kerchief, gape at the craft. Sanchez holds a whisky bottle.

SANCHEZ

Looks like a shootin' star.

MITCH

In daytime? You idiot.

Karen joins the others.

KAREN

It's not a balloon, for sure.

The spacecraft wobbles, dives, and BUZZES past the crowd. People duck and scream. Mitch spits and draws his gun.

MITCH

The damn thing's alive.

He FIRES his gun. Bullets bounce off the craft. It stops.

A laser beam SHOOTS from the ship and ignites the dirt at Mitch's feet. The ground trembles. Thunderclaps BELLOW.

Mitch's boot bursts into flame. He hops around and douses it in a horse trough.

A large, black, smoking patch of dirt remains in the street.

RACHEL

Isaac! It's the end of the world!

SLAUGHTER

Lord, what have ye brought upon us?

The spacecraft rises and speeds toward the mountains.

EXT. DARKIE MOUNTAIN/DARKIETOWN - DAY

At the foothills, rundown shacks and cabins. Darkietown.

The craft folds into the side of the mountain and vanishes.

EXT. EGYPT MAIN STREET - DAY

Sanchez glares at the whiskey bottle and tosses it away. Layton grabs it, takes a big gulp.

DICKIE

I'll tell y'all what it were. A machine come from another world.

Mitch laughs and wrests the whiskey bottle from Layton. Takes a swig. Layton kicks at the scorched dirt.

LAYTON

Ain't done much damage.

RACHEL

Scared me out of my wits, Layton.

SLAUGHTER

Quiet, woman... It might be a sign. The Lord works in mysterious ways.

KAREN

So mysterious, sometimes you'd swear he's not even there.

SLAUGHTER

Words I'd expect from a heathen like yourself, Miss Scott.

SANCHEZ

An illusion. Like a desert mirage.

MITCH

Sanchez, you dumb sack of shit.
Look at this here boot. Weren't no
mirage what shot my blasted toe.

MARCUS VAUGHN 60, tall with white hair, walks down the sidewalk and stops beside Mitch and Sanchez.

MITCH

Mister Vaughn. Something flew over
yonder, and took a potshot at us.

The toe of Mitch's boot smokes. Vaughn notices this, along with the whiskey bottle in Mitch's hand. He chuckles.

VAUGHN

(southern drawl)

Too much whiskey, I'd say. Reckon
you saw somethin', and dang near
shot your toe off, Mitch.

SANCHEZ

It was a big silver egg.

VAUGHN

Shoot...Still dreams of silver,
though Darkie Mountain's been
played out for years. Everyone
knows that, 'cept Dickie Garrett.

DICKIE

I'll make me another strike any day
now, Mister Vaughn. Ain't lettin'
you cheat me this time.

MITCH

Speak when spoke to, varmint.

Mitch kicks Dickie with his boot. Vaughn glares at Dickie, then approaches the black patch.

SANCHEZ

That's what it left, Mister Vaughn.

VAUGHN

Hogwash, Sanchez. It's a powder
burn from a trigger-happy gun.

LAYTON

A lightning bolt from the sky.

Vaughn laughs at Layton.

SLAUGHTER

"Drop down, ye heavens, and let the
skies pour down righteousness."

VAUGHN

Amen, Reverend Slaughter... And,
where'd this odd thing get to?

MITCH

To Darkie Mountain. Then, gone.

VAUGHN

Excuse me, folks. I got me a bank
to oversee. And, two shiftless
hands who think they can run a
ranch from a saloon.

Mitch and Sanchez nod in submission to Vaughn. They mount
their horses and ride away. Vaughn shakes his head.

INT. ALIEN SPACECRAFT - DAY

Hanok checks inside the open top of the console. Zandar
studies a monitor, scans through earth maps.

ZANDAR (V.O.)

That settlement you fired on is
"United States, Nevada".

HANOK (V.O.)

Automatic weapons system fired a
warning. Navigation still
unstable. Organic sensors may heal
it... Don't be afraid, Zandar.

ZANDAR (V.O.)

My thoughts were cloaked. What
makes you think I'm afraid?

HANOK (V.O.)

I had no need to read your mind.

ZANDAR (V.O.)

Hanok, I am of the royal colony.
You are inferior. In intellect,
breeding, and certainly in courage.

HANOK (V.O.)

Enough of that royal nonsense. We
miserable drones do all the work,
and you lazy royals feast off our
efforts. I don't care that you're
related to the Exalted Ruler.
You're on your first mission. I've
been exploring the universe for a
long time. I'm in command here.

ZANDAR (V.O.)

(resigned)

Well... Then, I will follow my
destiny. What happens next?

HANOK (V.O.)

Our mission. Explore this planet,
for possible colonization.

ZANDAR (V.O.)

Monitoring media transmissions of
these earthlings, they appear to be
timid creatures. Easy to dominate.

HANOK (V.O.)

And, the privileged royalty always
find a way to step on the commoner.

ZANDAR (V.O.)

The destiny of the privileged is to
know what is best for all.

HANOK (V.O.)

The royal colony may believe in
destiny. I believe in survival.
We must metamorphosize to survive,
and blend in with earthlings.

INT. REAR OF ALIEN SPACECRAFT - DAY

Two long, deep cylinder chambers occupy the rear section.
The two aliens enter. Zandar stares at the cylinders.

HANOK (V.O.)

It's natural to fear the unknown.
Being in a strange body. Different
senses, emotions. Don't ignore
fear. It can keep you alive.

ZANDAR (V.O.)

I am superior. I won't be afraid.

Hanok waves his hand. Openings materialize at the top of
each cylinder. He reaches inside one and presses buttons.

HANOK (V.O.)

Earthlings are egg layers or seed
planters. I choose to be a seed
planter, with physical superiority.
I suggest you do the same.

ZANDAR (V.O.)

Hanok. I have no wish to be
inferior to you on this world.

Hanok programs the second cylinder and crawls inside it.

Zandar enters the other chamber. The openings close. Both
cylinders glow and HUM.

INT. HANOK'S CYLINDER - DAY

Hanok's humanoid body suspends in mid-air and morphs into
another lifeform.

INT. SALOON - NIGHT

A PIANO PLAYER entertains PATRONS. Collins and Layton listen to the music and drink.

A sexy SALOON GIRL, 25, sits with BEN POHLMAN, 50. A burly BARTENDER, mid-30s, prepares liquid refreshment.

NORMAN, 40, a little person, four feet tall, sweeps the floor with a broom, a DOG beside him.

Karen strides through the swinging doors, a folded newspaper sheet under her arm. She joins Collins at the bar.

KAREN

Just printed five-hundred extras.

LAYTON

You'll never sell them many here.

KAREN

I'll ship them as far as New York.

She unfolds the one-page paper and shows it to Collins.

COLLINS

(reads)

"Flying Object Panics Town"

Pohlman reaches over and grabs the paper. He reads.

POHLMAN

What kind of fools you want us to look like?

KAREN

You tell me, Mayor Pohlman.

POHLMAN

(reads)

"Most witnesses had no explanation. Some claimed the object was a meteor, a machine, or even alive."

Layton laughs.

LAYTON

Alive?

POHLMAN

We'll be laughed out of the state.

KAREN

Laugh at this.

She points out a photograph on the back page. It shows the silver disk in the sky, above the town livery stable.

POHLMAN

A speck in the sky... Trouble with photographs is you can't tell if somethin's movin'. I'd say the sun played a trick on your camera.

KAREN

It's what I saw... And what I printed... Gentlemen. Mayor.

Karen turns to leave. A TELEGRAPHER bursts through the door, out-of-breath. He wears a Western Union cap.

TELEGRAPHER

Sheriff.... Been lookin' for you.

He hands Collins a telegram. Collins reads it.

TELEGRAPHER

It's Curly Vaughn... He's gettin' out of prison next week.

POHLMAN

Marcus Vaughn's boy? Lord help us.

TELEGRAPHER

There was a telegram for Mister Vaughn too. I rode out to his place and delivered it personal.

KAREN

Layton, I didn't know Vaughn had a son. Why was he in prison?

LAYTON

You're new here, Miss Karen. Kid robbed a stage coach three years ago. Got hisself caught with the money. Old man's richer'n spit. He just done it for kicks.

POHLMAN

See, Curly was always kinda wild. Old man doted on him, being an only child and a son at that. Made the boy think his shit didn't stink.

Collins slams his drink on the bar. His hand trembles.

COLLINS

I'm the one who done arrested him. Don't you remember what he said?

Mitch and Sanchez appear at the saloon door.

MITCH

He said: "Sheriff, I'm gonna come back some day. And kill your ass." C'mon, Sanchez, time to celebrate.

Mitch and Sanchez whoop and holler and head to the bar.

MITCH

Just in time for Curly's birthday:
Independence Day. Reckon they'll
be plenty of fireworks then.

POHLMAN

Mitch, you and Sanchez ride herd on
Curly when he comes back home.

MITCH

Well, blast it, Mayor. Sometimes,
young bucks gotta kick up their
heels and let loose.

Mitch and Sanchez roar with laughter.

The Piano Player performs a snappy rendition of "Buffalo
Gals." Collins grabs a bottle and pours another drink.

EXT. DARKIE MOUNTAIN - DAY

Sunrise. A small, scorched fold in the rock gives the only
visible sign the spacecraft hides inside the mountain.

INT. REAR OF ALIEN SPACECRAFT - DAY

A figure crawls out of the cylinder. Zandar, naked, in
human form.

A white, skin-tight film covers his body, with openings for
his mouth, eyes, ears, and nose.

Zandar examines his new frame. Rubs his genital region.

He lowers his legs to the floor and tries to rise. His
balance falters. Zandar falls on his hands and wriggles
past a second empty cylinder.

INT. ALIEN SPACECRAFT - DAY

Zandar drags himself to the main section of the spacecraft.

Hanok stands in front of him, with legs spread apart and on
tiptoe, enclosed by the same milky membrane.

The white covering disguises their skin shade.

Taller and bulkier than Zandar, Hanok speaks aloud, slow and
deliberate and uses his new lips and tongue to form words.

HANOK

(aloud)

Zandar...

This sound startles Zandar. He grabs his ears.

HANOK
Interesting... sensation?

ZANDAR (V.O.)
Vibrations.

HANOK
You've seen... transmissions...
Communicate through mouth.

Zandar opens his mouth. Produces a garbled grunt.

HANOK
Think the words... through here.

Hanok gestures to his throat. Zandar makes another attempt.

ZANDAR
(croaks)
Words...

Hanok smiles. Zandar scratches the white skin covering.

HANOK
Skin falls off... one earth day.

ZANDAR
Nav-i-ga-tion... Work-ing?...

HANOK
Not yet... Get up... Spread legs...
Keep balance... Walk... Speak...

Hanok takes Zandar's hand and pulls him to his feet.

Zandar wobbles like a newborn colt. Grabs Hanok to steady himself. Takes a few shaky, tentative steps.

The two walk around, pigeon-toed on tiptoes. They lean forward, backs arched, and rear ends stuck out.

EXT. DARKIE MOUNTAIN/DICKIE'S MINE - DAY

Morning. Dickie ascends the mountain. Backpack slung over his shoulder, and a pickaxe tied onto it.

He reaches a mine opening. A wood sign identifies it as "Dickie Garrett Claim - August 7th, 1875".

INT. ALIEN SPACECRAFT - DAY

Hanok stops, tilts an ear, and listens.

Zandar rubs his arms together. The aliens' vocal skills reveal significant improvement.

HANOK
A human is close by. Hear it.

INT. DICKIE'S MINE - DAY

Dickie hammers the mine wall with his pickaxe and sings.

DICKIE

(sings)

"Rained all night the day I left,
the weather it was dry..."

INT. ALIEN SPACECRAFT - DAY

Hanok and Zandar continue to "hear" Dickie sing.

HANOK

A song. Words put to various
itches and rhythms. A diversion.

The singing stops.

HANOK

The human. Focus your mind,
Zandar. Read its thoughts.

INT. DICKIE'S MINE - DAY

Dickie leans against a wall. Lost in thought.

BEGIN FLASHBACK

INT. EGYPT BANK/VAUGHN'S OFFICE - DAY

Dickie Garrett and Marcus Vaughn sit at a large desk. Both men look twenty years younger.

DICKIE

Mister Vaughn. We both comes from
the South. I figures that makes us
close. I can trust you.

Dickie digs into a knapsack, takes out a rock and places it on Vaughn's desktop. Vaughn examines it.

DICKIE

That there's part of a silver vein.
South side of Darkie Mountain.

VAUGHN

Nigras can't register claims, boy.

DICKIE

That's why I is here, Mister
Vaughn. To ask you to put in my
claim for me. Usin' your name.
Then, we splits it, fifty-fifty.

Vaughn thinks for a moment, then smiles. They shake hands.

INT. COURTROOM - DAY

The younger Dickie and Vaughn sit at separate tables and face a JUDGE. Vaughn flanked by two LAWYERS, Dickie alone.

JUDGE

Mister Garrett has no proof Mister Vaughn registered the claim on his behalf. All ores mined the last eight years remain Mister Vaughn's sole property.

DICKIE

Mister Vaughn, Why you does this?

The Judge bangs his gavel for silence.

JUDGE

Mister Garrett. Since the fourteenth amendment passed, you now have the right to register claims... There are other mountains, other mines. Good luck.

The gavel clanks. The court ruling crushes Dickie.

END FLASHBACK

INT. ALIEN SPACECRAFT - DAY

Both aliens reflect on what Dickie's mind reveals.

ZANDAR

Even on this planet, the strong are destined to dominate the weak.

HANOK

Spoken like a true royal.

EXT. SLAUGHTER HOME - NIGHT

A house next to the church. Lights on in one room.

INT. SLAUGHTER HOME/BEDROOM - NIGHT

Slaughter in bed, impatient. Rachel sits at a makeup table.

SLAUGHTER

Rachel. Come to bed, woman.

RACHEL

In a minute.

She brushes her hair. Slaughter's nostrils flare. He jumps out of bed, eyes ablaze, and grabs Rachel.

SLAUGHTER

Is this what occupies your mind?
Godless self-vanity?

RACHEL

Jesus was vain. He let Mary
Magdalene anoint his feet --

Slaughter yanks on her hair. She cries out in pain.

SLAUGHTER

You dare compare yourself to the
Son of God?

Rachel weeps. Slaughter glares at her.

SLAUGHTER

Your sole concern should be in
giving a child. "Am I in God's
stead, who have withheld from thee
the fruit of the womb?"

He forces her to the bed and throws her down on it.

SLAUGHTER

Carry out your purpose in life.

He rips off the top of Rachel's gown and exposes her
quivering breasts. He climbs on top of the fearful woman.

RACHEL

Isaac, please. Not like this.

She fights off his lustful advances. Slaughter loses his
balance and tumbles onto the floor. He rises, angry.

SLAUGHTER

You deny my right?.. "Who can find
a virtuous woman? She looketh well
to the ways of her household and
eateth not the bread of idleness."
You look only to yourself. Not to
your household. Not to the Lord!

Slaughter pulls Rachel off the bed and slaps her face.

SLAUGHTER

"A woman that feareth the Lord, she
shall be praised." Pray!

The terrified woman prays aloud and sobs. Slaughter falls
to his knees.

SLAUGHTER

Lord. Why hast thou given me a
shiftless wife?

INT. ALIEN SPACECRAFT - DAY

Hanok checks out a console monitor. It shows a panoramic
image of the town of Egypt.

He itches the back of his hand. A piece of the white coating flakes off. The skin underneath reveals a tanned, bronze color. He knits his brow, puzzled.

Hanok strips off the rest of the white film. It peels off in sheets, like latex.

Hanok catches his reflection in a blank monitor and checks out his body. Muscular, with deep-tanned skin and white hair. His age appears about 25.

Zandar stumbles in. He resembles a black man of 25, more slight and slender than Hanok. Zandar removes the last of the latex-like skin covering and flicks it onto the floor.

ZANDAR

Why is my color different?

Hanok ponders for a moment.

HANOK

I know. I programmed both chambers for myself. My color is lighter.

ZANDAR

So, I am a black man?

Zandar thinks for a moment. Notices his reflection in the monitor. Sets his jaw in determination.

ZANDAR

Such is my destiny. I'll make the best of it. Black is... cold, on this planet, correct?

HANOK

Not cold... Cool..

ZANDAR

Of course. Athletes, entertainers. Superior breeding. I'll be fine.

Zandar winces and grabs his abdomen. Points to his stomach.

ZANDAR

Discomfort. Emptiness here. The need for nourishment.

Hanok taps the console. A portal opens underneath.

He reaches in and takes out two baggy gray trousers. Tosses one to Zandar and puts on the other.

Hanok removes two small, thin crystal baton rods from another opening under the console and gives one to Zandar. Each baton is the size of a pinkie finger.

EXT. DARKIE MOUNTAIN/DICKIE'S MINE - DAY

A portal opens in the back of the wall. The aliens enter through it. Hanok waves a crystal baton rod over the opening. It closes like a zipper.

Zandar inserts his baton into a tiny bore hole in the wall.

ZANDAR
Mineral excavation.

They walk toward the light at the mine entrance, then stop.

They hear the CLICK of a rifle cocked. Dickie appears at the end of the rifle. Hanok reaches for his crystal rod, but Zandar grabs his arm.

ZANDAR
Hi, brother.

HANOK (V.O.)
(to Dickie's mind)
We are no threat. Drop the weapon.

A puzzled Dickie lets the rifle fall to his side.

HANOK (V.O.)
(to Zandar)
We can place thoughts in their minds without them realizing.

DICKIE
What y'all doin' here?

ZANDAR
We had no place to stay.

DICKIE
Broke, eh? I knows the feeling.

Dickie checks out their baggy gray pants and bare feet.

ZANDAR
Our car broke, outside town.

DICKIE
Car?

HANOK
Our vehicle.

DICKIE
Oh. Your wagon?

ZANDAR
No wagon. But, we have hunger.

DICKIE

(laughs)

No wonder, if y'all walked. C'mon.
Dickie Garrett never turned no
hungry man away, darkie or white.

Hanok and Zandar follow him to the mine entrance.

EXT. DARKIETOWN/DICKIE'S SHACK - DAY

Dickie, Hanok, and Zandar reach the foot of the mountain.
The aliens walk in their peculiar short, choppy steps.

The trio arrives at the collection of dilapidated shacks.

Dickie leads them to a shack. A rickety buckboard sits with
a hitched horse.

INT. DICKIE'S SHACK - DAY

Inside, JEREMIAH GARRETT, 10, a black child, SARA CHILDRESS,
a light-skinned black woman, mid-30s, and two twin BABIES.
Hanok and Zandar enter behind Dickie.

SARA

Change your mind 'bout church?

JEREMIAH

Papa. Who dem?

DICKIE

(to the aliens)

This here's my woman, Sara
Childress. Our son, Jeremiah.

ZANDAR

Right on, brother. I am Zandar.

He tries to give Jeremiah a "soul" greeting, but receives
only the standard handshake. Jeremiah shrugs.

SARA

What you say? Sanders?

HANOK

Yes, Sanders is his name. And, my
name is Han -- ah... Hank.

DICKIE

Give 'em some chicken, Sara. See
if we gots extra shirts and shoes.

Sara offers a plate of fried chicken to the aliens, and
passes through a bed sheet that divides the shack.

Hanok and Zandar watch Dickie eat a chicken wing.

They each grab a piece of chicken and copy the proper
technique to eat. Zandar nibbles on a chicken wing.

Hanok takes a bite of a chicken leg.

He enjoys the taste and devours the rest of the meat with ravenous gusto. Dickie's eyes widen. Jeremiah's jaw drops.

DICKIE

Jesus Lord! Hungry, ain't you?

Sara returns with old shirts and shabby shoes.

Hanok accepts a shirt and shoes. He uses the humans as reference and puts them on. Zandar follows Hanok's example.

ZANDAR

Thanks, brother.

DICKIE

What's this "brother" shit? We ain't your brother, boy. You sure talk funny for a darkie.

SARA

Let me have your hand, Sanders.

DICKIE

Sara tells fortunes to white folks in town. Reads palms and such.

Zandar hesitates, then extends his hand to Sara.

Sara and Zandar appear to have a psychic connection.

SARA

You been on... a long journey --

DICKIE

We knows that, Sara.

SARA

To meet your love partner.

Hanok interrupts and offers his hand. Sara examines it. Her eyes flash alarm. She withdraws her hand.

SARA

(shaken)

Sorry... I can't read your fortune.

Hanok reads Sarah's mind.

SARA (V.O.)

You have a dark future.

DICKIE

Don't give her no mind, Hank.
Y'all be late for church, Sara.

SARA

You two wants to join us?

HANOK
 Church? The worship of your deity
 interests me. Cool.

ZANDAR (V.O.)
 (to Hanok)
 Cool?

SARA
 Good. Y'all can escort us, Dickie.
 Leave the twins with the neighbors.

EXT. EGYPT MAIN STREET - DAY

Dickie navigates the buckboard with Sara beside him.
 Jeremiah stretches out in the back with Hanok and Zandar.

The aliens notice the sign near the brush and lumber pile,
 which publicizes the Independence Day bonfire of 1885.

ZANDAR
 Shouldn't that be
 nineteen-eighty-five?

DICKIE
 You crazy, Sanders?
 Eighteen-eighty-five, boy.

ZANDAR (V.O.)
 (to Hanok)
 Time skew? A few years? We're in
 the wrong century.

Sara stares hard at the tall mound of wood and junk, and
 concentrates. Hanok and Zandar read her thoughts.

BEGIN FLASHBACK

EXT. EGYPT MAIN STREET - DAY

A different buckboard passes a different bonfire pile.

A sign proclaims: "2nd Annual Independence Day Celebration
 And Bonfire - July 4, 1866."

TOWNSPEOPLE drink and picnic around it. Some sit at
 benches, others participate in a horseshoe tournament.

MADDALENA CHILDRESS, a fair-skinned black woman, 40, drives
 the buckboard. Her daughter YOUNG SARA, 14, sits alongside.
 Sara wears a loose-fitting dress.

EXT. VAUGHN RANCH - DAY

An expansive complex. Two large barns and a bunkhouse. A
 herd of cattle inside a corral.

Chickens roam around the luxurious main house.

The buckboard stops at the door. Maddalena disembarks, but Sara hesitates.

MADDALENA

Come, Sara. Come on, girl.

Sara joins her mother and carries a small sack.

INT. VAUGHN BEDROOM - DAY

Vaughn, twenty years younger, sits at the bedside of his frail, pregnant WIFE, 30.

A female SERVANT stands by. Maddalena and Sara enter.

MADDALENA

How's Missus Vaughn be feelin'?

VAUGHN

She's havin' a hard time, Miss Childress. A lot of pain.

MADDALENA

Don't worry none, Missus. We gonna make sure you has a healthy child this time. My medicines, Sara.

Sara gives her the sack. Maddalena takes out a vial of liquid. Hands it to the wife who drinks the potion.

Maddalena lowers the bed covers, removes strands from an herbal plant and rubs the herbs over the woman's stomach.

VAUGHN

I'll take care of lil' Sara for you, Miss Childress.

Vaughn grasps Sara's tiny hand. The teenager's face signals terror. Vaughn leads her out of the room.

INT. VAUGHN RANCH HOUSE/LIBRARY - DAY

Bookshelves, a fireplace, easy chair, and a large couch.

Vaughn brings Sara inside. His friendly demeanor changes to a lecherous smile. He grabs Sara's hand.

Sara can't escape from his strong grip.

YOUNG SARA

Mister Vaughn. No. Please?

VAUGHN

Shoot... C'mon, lil' Sara. Marcus Vaughn always gets what he wants.

Vaughn forces her face-down on the couch. He unzips his fly, lifts her skirt, and pulls down her underpants.

He enters the scared teenager from behind. She shrieks.

VAUGHN
Like that, don't you? Good.

Vaughn continues to rape Sara. She cries out.

VAUGHN
You've put on some weight, girl.

INT. VAUGHN BEDROOM - SUNSET

The sun sets through the bedroom curtains. Maddalena mutters a chant. The wife goes into labor.

MADDALENA
(to servant)
She's early. Best tell Mister
Vaughn he's about to be a papa.

The servant rushes out the door.

EXT. VAUGHN RANCH HOUSE - NIGHT

Sara peeks through the bedroom window.

INT. VAUGHN BEDROOM - NIGHT

An INFANT boy lies in the bed, next to his mother.

The Wife drenches in sweat. Her chest heaves.

Maddalena stands in a corner and chants. Vaughn paces back and forth and wrings his hands. A DOCTOR, 40, enters.

VAUGHN
Sure took your damn time. She
can't breathe, Doc.

DOCTOR
I warned you about this mumbo
jumbo. Get the baby out of here.
And that feeble-minded darkie, too.

The servant picks up the Infant and leaves with Maddalena.

EXT. VAUGHN RANCH HOUSE - NIGHT

Maddalena hurries out the front door and notices Sara spy through the bedroom window.

MADDALENA
What you doin', girl? Sara!

Maddalena glances through the window. She gasps.

INT. VAUGHN BEDROOM - NIGHT

The Doctor pulls a sheet over the deceased Wife and shakes his head. Vaughn weeps, consumed with grief.

VAUGHN

That damn Maddalena Childress and
her voodoo potions! That black
bitch is gonna pay!

EXT. VAUGHN RANCH HOUSE - NIGHT

Maddalena grabs Sara. The two run to the buckboard and jump on. Maddalena snaps the reins. The buckboard speeds off.

EXT. EGYPT MAIN STREET - NIGHT

The large lit bonfire illuminates the night.

The buckboard trots by town CAROUSERS.

It stops a hundred yards past the festivities. Sara lies in the back of the buckboard. She cries out in pain.

MADDALENA

Sara! What's wrong, child?

Maddalena examines Sara and lifts her loose skirt.

Sara attempts to hide her swollen stomach. Maddalena gasps.

MADDALENA

Mother Mary and Jesus! Is you what
I thinks you is?

YOUNG SARA

It's comin', Momma.

HOOFBEATS. Several MEN ride in and stop at the bonfire. They wear the familiar white hoods of the Ku Klux Klan.

VAUGHN

There she is!

Maddalena transfers Sara to the front of the buckboard and hands her the reins. Then, she jumps onto the dirt road.

MADDALENA

Get movin'! They's not after you!

Maddalena slaps the horse's rump. The buckboard STARTS off.

Maddalena sprints away from the bonfire and heads for the woods. Vaughn's klansmen gallop after her.

Mitch, on horseback, wears a klansman hood. He lassos Maddalena and drags her along the dirt street.

His horse passes the bonfire, and Maddalena's clothes catch fire. She bursts into flame. Sara watches and panics.

YOUNG SARA

Momma!

Mitch stops. The spectacle shocks town citizens. They scream and turn away from the hideous sight. Nobody attempts to help Maddalena.

Another klansman rides up and cuts the end of the rope.

The two riders and the other klansmen gallop away. Maddalena collapses to her knees and burns to death.

Sara stares in horror. Then, dashes off in the buckboard.

EXT. WOODS - NIGHT

A stationary buckboard and horse stand at a wooden area.

Sara sprawls on a patch of grass next to a tree, weeps, and goes into premature labor.

INT. VAUGHN NURSERY - NIGHT

The window slides open.

Sara carries her own newborn CHILD and climbs inside the room. She looks into a crib where Vaughn's infant lies.

YOUNG SARA

Your daddy killed my momma. Ain't
no one gonna do nuthin' about it...
You grow up a rich white man's son.
Get everything my boy won't. What
I do with a baby? I only fourteen.
Where I go, with a half-white baby,
lookin' more white than black?

Sara compares the two babies. Her son has a light-skinned complexion, with curly black hair.

She unwraps the sheets from Vaughn's infant and puts them around her own son.

Kisses her child and places it in the crib. Takes the Vaughn infant in her arms.

EXT. EGYPT MAIN STREET - NIGHT

The bonfire burns bright, but no citizens there. Maddalena's charred body remains in the middle of the blaze.

A teary Sara maneuvers the buckboard beside the bonfire.

Her eyes flash rage. She grabs Vaughn's infant. Flings the baby into the heart of the blaze.

END FLASHBACK

EXT. EGYPT MAIN STREET - DAY

The grown Sara glares at the unlit bonfire, while they pass. A tear rolls down her cheek.

Hanok remains stoic. Zandar eyes reveal sadness, and he hangs his head.

EXT. CHURCH - DAY

Dickie fastens the buckboard to a hitching post.

They walk to the church. Norman's dog sits by the entrance.

Zandar notices an anthill and investigates. An ant crawls on his hand. He studies it, fascinated.

ZANDAR (V.O.)

(to Hanok)

Looks a little like my cousin.

HANOK (V.O.)

(to Zandar)

Here, it's just a lower lifeform.

Hanok stomps on the anthill. Zandar sets the ant down and empathizes with the destruction.

INT. CHURCH - DAY

Reverend Slaughter stands at the pulpit.

WHITES command the main floor. BLACKS occupy the balcony, beside the CHOIR and Rachel, who PLAYS a pipe organ.

The usual town residents worship, including Norman, Clay, Pohlman and his voluptuous brunette wife JOANNE, 40s.

Dickie's group enters.

SLAUGHTER

Jesus said, "I am the resurrection
and the life. He that believeth in
me shall never die."

Zandar approaches a pew on the main floor. Jeremiah tugs on his shirt.

JEREMIAH

Whites only. We sits up there.

The congregation gazes at an indignant Zandar.

Hanok stifles a laugh and sits in front of Clay, across from Pohlman and Joanne.

Hanok admires the buxom Joanne and rubs his arms together. Picks up a bible and flips through the pages.

Zandar's group ascends the balcony and joins CHILI, a black man in his 30s.

Hanok glances up at the balcony.

HANOK (V.O.)
(to Zandar)
Now, you're second-class. Cool.

CLAY
(slightly retarded))
Cool?

Hanok turns. A confused Clay blinks at him. The retarded teen hears Hanok's thoughts to Zandar.

Other parishioners shoosh Clay to be silent.

HANOK (V.O.)
(to Clay's mind)
You cannot speak. There is pain in your throat.

CLAY
No, there ain't.

Hanok's eyes widen. He can't hide his powers from Clay.

EXT. CHURCH - DAY

Worshippers file out. The dog greets Norman.

Clay tries to speak to Pohlman, but he ignores the teen.

Hanok exits. A nervous Clay glances back at him, then hurries down the street. Hanok follows.

The black people leave. Zandar's eyes search for Hanok.

EXT. EGYPT MAIN STREET - DAY

Clay heads toward the newspaper office. Hanok grabs him from behind. Drags the teenager into the livery stable.

INT. LIVERY STABLE - DAY

Horses NEIGH. Hanok throws Clay against a stall.

CLAY
Who... are you?

HANOK
I am the last judgment, Clay. He that believeth in me shall not die.

Zandar watches Hanok draw his crystal baton and press it to Clay's chest. It issues a low-pitch HUM.

Clay's body jerks. He collapses in a heap. Hanok laughs.

HANOK

I guess he didn't believeth enough.

Hanok's behavior shocks Zandar.

Horses whinny and paw at the ground. Hanok puts his hands on the dead boy's head.

HANOK

He could read our thoughts. He was a danger that had to be eliminated.

ZANDAR

Suppose other humans can read our thoughts? You'll kill them too?

HANOK

This one had a damaged brain.

Zandar continues to focus on Clay's body.

HANOK

What's wrong? Never see a dead thing before? You talk of fate. Superiority and domination. Unaware of what goes with it.

ZANDAR

But, he was alive... I suppose it was his destiny to die.

HANOK

Be careful of these human emotions. Don't get caught up in them. He's nothing. He's not one of us.

Hanok searches Clay's pockets. Takes some gold and silver coins and puts them in his pants.

He presses the crystal rod onto Clay's forehead. It HUMS for a second.

HANOK

But, his memories may be useful.

He holds the baton against his own forehead and closes his eyes. A burly BLACKSMITH, 50s, enters the stable.

BLACKSMITH

Hold it right there. Back off!

The Blacksmith trains a revolver at the two aliens. He examines Clay's dead body.

BLACKSMITH

Clay never done nothin' to no one.
And, you killed the poor bastard?

HANOK (V.O.)

(to Blacksmith's mind)
You saw nothing... You will not
move until we leave.

The Blacksmith freezes, his face blank.

Hanok motions to Zandar. The two aliens leave. A beat.
The Blacksmith returns to normal.

EXT. EGYPT MAIN STREET/EGYPT WEEKLY NEWS - DAY

The aliens stroll along the wood plank sidewalk.

At the newspaper office, Hanok admires Karen through the
window. Rubs his arms together. Fingers his groin.

Karen returns the look and smiles.

HANOK

I feel something. It... grows.

ZANDAR

I feel nothing. Just my throat. It
has dryness.

They continue on and approach the saloon.

INT. SALOON - DAY

Hanok and Zandar enter through the swinging doors.

Layton, Mitch, Sanchez, and the Bartender gawk at the
aliens' clothes and shoe.

MITCH

Look what the cat drug in.

SANCHEZ

What's this, salt and pepper?

LAYTON

Where'd ya get them shoes? From
the ragpicker? Haw, haw!

They notice the aliens' weird walk, as they tilt forward,
and their behinds jut out. Hanok and Zandar reach the bar.

MITCH

You got a load in them pants?

HANOK

Very amusing. Two drinks, please.

Norman enters with his dog and grabs a broom. The dog growls at the two aliens. Hanok points a finger at the canine. It WHIMPERS and backs off.

The Bartender fills a shot glass and gives it to Hanok. He pours a drink for Zandar, but Mitch grabs his hand.

MITCH

I ain't drinkin' with no darkie.

ZANDAR

You object to my presence? Simply because my skin color happens to be different from yours?

The men gape at Zandar.

LAYTON

Holy shit. I ain't never heard no darkie talk like that before.

MITCH

Good as a white man.

SANCHEZ

Hell. Better than you, Layton. Or you, Mitch.

Vaughn enters the bar.

VAUGHN

Well, what are y'all waitin' for?
Toss the black bastard out!

Zandar and Hanok recognize Vaughn from the flashbacks.

ZANDAR

Vaughn.

VAUGHN

Who the hell are you? I know every nigra in this town. How's come you know me, and I don't know you?

Zandar and Hanok focus on Vaughn and read his mind.

BEGIN FLASHBACK

INT. VAUGHN RANCH HOUSE/LIBRARY - NIGHT

Vaughn rests in his easy chair, reads a book, and sips wine.

A door opens. Mitch peeks inside, knocks on the doorjamb.

MITCH

That Phillips fella's got a hankerin' to see you straight away.

VAUGHN

Well, shoot... Send him in.

Mitch nods and exits. Vaughn takes a sip of wine. The door opens. PHILLIPS, 30, a little plump, enters.

VAUGHN

Phillips. Sit down. Drink?

PHILLIPS

No, thanks. I'd just as soon give you my findings now. I got other business to attend to. I want to catch the train back to Carson City by next week.

VAUGHN

You're impatient, Phillips. I admire that. What's the news?

PHILLIPS

Core samples from your mine indicate the silver is entirely depleted. No new veins apparent.

Vaughn sits forward in his chair and leans in to Phillips.

VAUGHN

Phillips, I may look rich to you. Mere illusion. Years back, I owned the biggest plantation in northern Georgia. Sold everything in fifty-seven, lock, stock, and barrel. Moved here with my wife Nancy. Bought a ranch, interest in the bank. Silver strike came that same year. Then, the war. I felt I'd deserted the South. Tried to make it right with money. Then, I made some bad investments --

PHILLIPS

Wait a second, Mister Vaughn. I also took samples in other mines, most of them abandoned long ago. Results were the same... Until I extracted silver from a vein, pure as I've seen in many years.

Vaughn flashes a broad smile. Shakes Phillips' hand with vigor and enthusiasm.

VAUGHN

I heard you was the best, Phillips.

PHILLIPS

Things aren't quite that rosy. The vein is from an active claim.

Vaughn's face pales. His smile becomes a frown.

VAUGHN

Active? Who's is it?

PHILLIPS

Someone named Dickie Garrett.

VAUGHN

Garrett? Shoot... When the silver dried up, the wildcat prospectors quit their claims years ago. 'Cept that nigra... How long before he hits that vein? Without blastin'?

PHILLIPS

Hard to tell. One man with just a pickaxe? I went in over a foot to find it... Meantime, maybe you could buy the claim from him?

VAUGHN

He wouldn't sell me the sweat off'n his balls if I was dyin' of thirst.

PHILLIPS

Then, the only other option is if he gave up and abandoned it.

VAUGHN

Yes... Suppose'n he did quit the mine? And left town. Or died?

END FLASHBACK

INT. SALOON - DAY

Zandar sneers at Vaughn. Hanok notices this. His face reveals apprehension.

ZANDAR

I know you, Vaughn. What you did to the Childress colony. You stole Dickie's claim. And, now you're --

A glance from Hanok silences him.

MITCH

And, now? You're the coon gettin' his darkie ass thrown out of here!

Mitch and Sanchez grab Zandar and toss him through the saloon doors. The others laugh. Hanok smirks.

EXT. SALOON - DAY

Dickie, Sara, Jeremiah, and Chili watch Zandar fly out of the saloon and land onto the dirt street.

DICKIE

We seen you go in. Chili figured
you be comin' out thisa way.

INT. SALOON - DAY

Hanok downs the whiskey in a gulp. Coughs several times.

HANOK

(recovers)

Hmmm... Not bad...

He rises to leave. The Bartender grabs him.

BARTENDER

Hey. You payin' for that?

HANOK

Oh, money. Everyone needs money in
this world. I have some.

Hanok dumps several coins on the bar.

HANOK

Enough? Cool.

The Bartender stares at him. Takes a coin and shoves the
rest back at Hanok, who pockets them.

EXT. SALOON - DAY

Hanok exits the saloon and grins at the dusty Zandar.

HANOK (V.O.)

(to Zandar)

Remain with them.

Hanok starts down the street.

SARA

You'd best stay with us, Sanders.

INT. LIVERY STABLE - DAY

Karen sighs with sadness. Collins, the Blacksmith, and
Pohlman stand with her.

The Doctor, twenty years older since he tended to Vaughn's
wife, examines Clay's body.

DOCTOR

Looks like a heart attack.

COLLINS

Only a young kid... Sorry, Karen.
We all liked Clay. Poor fella.

Tears form in Karen's eye. Collins consoles her.

INT. EGYPT WEEKLY NEWS - DAY

Karen sweeps the floor and cries. Hanok enters.

HANOK

I heard you lost... an employee.

Karen stifles her weeping.

KAREN

Bad news travels fast.

A stray tear flows down Karen's cheek. Hanok stares at her.

BEGIN FLASHBACK

INT. EGYPT WEEKLY NEWS/BACK ROOM - NIGHT

Karen and Collins make passionate love on a bed.

END FLASHBACK

INT. EGYPT WEEKLY NEWS - DAY

Hanok rubs his arms together and grins at Karen.

HANOK (V.O.)

(to Karen's mind)

Give those emotions to me.

Karen takes Hanok's hand and fondles it. She kisses him in a lustful manner.

He returns the kiss. The two embrace and caress each other. Karen leads Hanok into the back room.

INT. EGYPT WEEKLY NEWS/BACK ROOM - DAY

Karen and Hanok glide onto the bed.

HANOK

I have not... done sex before.

KAREN

You seem to know what you're doing.

They make love. With intense emotion. Hanok kisses Karen's neck. Nuzzles it. And nibbles it.

EXT. EGYPT MAIN STREET - DAY

Zandar walks down the street with Dickie and the others.

DICKIE

Can't be at the hotel, laundry,
can't sit with white folks... Can't
buy dynamite so's to work my claim
proper...Hell, can't even pitch
horseshoes on Independence Day.

CHILI

We thought Abe Lincoln freed the slaves. Not here in Egypt.

ZANDAR

(under his breath)

Just keep digging, Dickie.

INT. EGYPT WEEKLY NEWS - DAY

Collins enters the empty newspaper office.

COLLINS

Karen? You around? Anybody home?

Karen stumbles in from the back room, hair disheveled.

A bare-chested Hanok follows Karen into the office.

KAREN

Hank, this is Luke Collins, our town sheriff.

COLLINS

Reckon you already made friends.

KAREN

You don't have any hold on me, Luke. I'll do what I please.

COLLINS

I know you're an unbridled gal... Been tryin' to find deputies for when Curly Vaughn comes. Thought you might know someone. Nobody wants to help.

HANOK

I'll help you, Sheriff.

COLLINS

I seen you 'round town. But, I ain't seen you with no gun. Get a gun, big man. Then, you can bark.

Collins storms out the door.

INT. LIVERY STABLE - DAY

Hanok and the Blacksmith face each other. The horses WHINNY. Hanok glares at them, and the animals stop.

HANOK (V.O.)

(to Blacksmith's mind)

I have a job for you...

Hanok shows the crystal rod to the Blacksmith.

Rachel walks into the stable. Hanok closes his hand over the rod and hides it from her.

RACHEL
Excuse me. The reverend says he'll pick up the buggy tomorrow.

BLACKSMITH
It'll be ready, Miz Rachel.

Hanok gazes at the gorgeous Rachel. She leaves.

INT. SLAUGHTER HOME/PARLOR - NIGHT

Hanok enters the parlor. Slaughter sleeps in an easy chair, a half-empty wine bottle in his lap. Mounted above a fireplace mantle, a shiny rifle.

RACHEL (O.S.)
Coming to bed, Isaac?

HANOK
(in Slaughter's voice)
Yes, Rachel.

INT. SLAUGHTER HOME/BEDROOM - NIGHT

Rachel lies in bed, her back to the door.

Hanok slips in and focuses on Rachel. She turns toward him.

BEGIN RACHEL'S ILLUSION

Rachel perceives Hanok as Slaughter. He sits at the edge of the bed. Kisses her with tenderness.

Hanok impersonates Slaughter and has sex with Rachel, who enjoys it. His mouth nips the skin around her shoulders.

END ILLUSION

EXT. DARKIETOWN - NIGHT

Single oil lamps illuminate a few shacks in the community.

INT. DICKIE'S SHACK - NIGHT

Zandar rests on his haunches. Dickie plays with the twin babies. Chili STRUMS a guitar. Jeremiah listens.

DICKIE
Lookie here, Sanders. I don't know where you comes from, but if y'all wants to last in Egypt, you has to stop talkin' like white folks.

ZANDAR
Sure. Then, teach me.

CHILI

First, it ain't "sure." It's
"sho'nuff." You gots to stretch
out your words. And, 'stead of
saying: "My throat has dryness,"
say: "My mouth's dry as a bone."

ZANDAR

(drawls, mimics Chili)
Sho'nuff, Chili. My mouth's dry as
the bone.

The others chuckle. Sara passes through the bed sheet.

JEREMIAH

Mamma, I's still hungry.

SARA

You hush. That's all there was.

ZANDAR

I've taken your food -- ?

SARA

The Lord will provide, Sanders.

DICKIE

I been thinkin' about you callin'
us darkies "brothers." I suppose
you is right. White folks comes
from all parts. England, Italy,
Russia. Us darkies all is from one
place. Africa. Lord knows. Long
time past, maybe your folks and
mine was brothers.

JEREMIAH

Poppa's right.

ZANDAR

Then, stop calling yourselves
"darkies."

SARA

That's what we is, Sanders.

ZANDAR

It's a slave word. Hate is behind
it. People treat you like a darkie
because you say you're one. You
are blacks. That's what you should
call yourselves: blacks.

DICKIE

So? What's it do for us?

ZANDAR

You aren't slaves anymore. You've got rights like everyone else. Take them. Demand respect.

CHILI

So, how we gets respect? Without gettin' our heads bashed?

DICKIE

You gots a plan?

ZANDAR

I gots.

INT. SALOON - NIGHT

Among the customers, Pohlman sips a whiskey.

EXT. POHLMAN HOUSE - NIGHT

A large, multi-room, sprawling house on a side street.

INT. POHLMAN HOUSE/BEDROOM - NIGHT

Joanne wears a nightgown that reveals her stunning figure.

She admires herself in front of a full-length mirror. A door CLOSES.

JOANNE

Mayor Pohlman back from the saloon already? So drunk he can't get it up for his wife? Again?

Joanne combs her hair and eyes the mirror. Hanok's hands appear from behind and squeeze her breasts.

BEGIN JOANNE'S ILLUSION

Joanne looks into the mirror, sees Pohlman nibble her neck.

Hanok as Pohlman, removes the nightgown. Rubs his arms together and lowers Joanne to the floor. They make love.

JOANNE

Mmmm... What's in that whiskey?

END ILLUSION

INT. LIVERY STABLE - NIGHT

The Blacksmith works on a piece of metal by lantern light.

EXT. SLAUGHTER HOME/BACK YARD - DAY

A sunny morning. Slaughter relaxes in the back yard.

Rachel scampers out the back door with a breakfast tray. Sets the tray on a table and serves him. She smiles.

SLAUGHTER

What you grinning at, woman?

RACHEL

After last night, we should both be grinning. You were such a tiger.

He grabs her around the waist.

SLAUGHTER

What are you babbling about?

RACHEL

(scared)

We... We made love, Isaac.

He backhands her. Rachel slams against the table, and the tray flies across the yard and CLATTERS on the hard ground.

SLAUGHTER

"He that go into his neighbor's wife: whoever toucheth her shall not be innocent!" Who is he?

RACHEL

(cries)

I never left our bed last night.

SLAUGHTER

Under my very nose? While I slept?

Slaughter pulls his hand back and prepares to strike another blow at Rachel.

RACHEL

No, no!... It was a dream, Isaac. A dream. It just seemed so real --

SLAUGHTER

Foolish girl.... Clean this up.

He smacks her rear end hard.

Rachel gathers up the tray and moves to the back door.

RACHEL

A dream... It was only a dream.

INT. EGYPT WEEKLY NEWS - DAY

Hanok reads encyclopedias. Flips the pages of a volume at a furious pace and assimilates the information.

Karen enters in nightclothes. Hanok glances up at Karen and stops. Karen gapes, incredulous.

KAREN
You're a pretty fast reader, Hank.

HANOK
Just researching.

Karen takes the encyclopedia volume. Fans the pages.

KAREN
Northwestern University. Founded?

HANOK
1851.

She issues a guarded smile and hands him the volume. Zandar slips into the office and notices Hanok.

ZANDAR
(drawls)
What y'all doin' here... Hank?

HANOK (V.O.)
(to Zandar)
Why are you talking like that?

ZANDAR (V.O.)
(to Hanok)
So I don't "be throwed" in the street... Hanok, those black people hardly have enough to eat, but they shared it with me, a stranger.

Zandar turns to Karen and hands her a piece of paper.

ZANDAR
I wants you to make up somethin'.

He demonstrates length and width with his hands.

ZANDAR
Each one oughta be yea by yea. I needs 'em ready tonight.

KAREN
Tonight? I've got to lay out the week's issue, print, and fold it. And, I'm by myself here.

HANOK (V.O.)
(to Zandar)
Yesterday, I tricked her to obtain sex. And, two others last night. You should try it.

ZANDAR (V.O.)
(to Hanok)
I'll wait until I don't have to trick someone.

HANOK (V.O.)

(to Zandar)

For a royal, you're such a moralist. Humans are so pathetic. They beg you to take advantage.

ZANDAR (V.O.)

(to Hanok)

I'm more interested in when the navigation control is restored.

KAREN

Maybe Hank can help me?

Karen's distraction annoys Hanok.

HANOK

I don't have the time, Karen.

(still aloud, to Zandar)

I'll check on the ship tonight.

By accident, Hanok speaks his thoughts aloud. Karen arches an eyebrow.

KAREN

Ship? Something odd is going on... I may be liberated, but I'm no whore. I never went to bed with someone a minute after meeting them... Flipping those pages so fast. Who the hell are you?

Hanok grabs Karen. Tries to merge with her mind. She resists. Panics. Backs up to the door.

KAREN

You're some kind of monster.

She tries to escape, but Hanok seizes her by the hair.

ZANDAR

Stop. Don't kill her.

HANOK

(to Karen)

You will not recall what has happened this morning.

Karen's expression changes to confusion and horror. She strains to remember. Clutches her head in pain. Her face turns blank, and she stands motionless.

Zandar walks the dazed Karen to a chair and sits her down.

HANOK

Mental shock. Her will is stronger than most. I'm out of here.

ZANDAR
You're leaving her like this?

HANOK
If she recovers, she recovers. Or,
spends her life in a mental asylum.
I'm tired of her, anyway.

ZANDAR
I'll stay and watch her.

HANOK
Might as well watch the wall.

Hanok sneers and exits.

Zandar checks Karen. She grimaces.

Zandar places his crystal baton on her forehead. It HUMS,
and she blinks. Her mind explores the room.

KAREN
(recalls)
Hank! He --

ZANDAR
Shhh... I restored your memories.
But, you can't tell anyone what you
know. It's safer.

KAREN
Safer? What the hell's going on?

Karen's brow furrows. Then, she gasps.

KAREN
Ship. You both came in town with
Dickie. From the mountains. Where
that thing disappeared to.

She pulls a book from the bookshelf. Hands it to Zandar.

ZANDAR
(reads)
"From The Earth To The Moon." By
Jules Verne.

Zandar scans the pages at a tremendous rate.

KAREN
If there are people on other
worlds, they could come here too...
The round thing that went behind
the mountain. Your ship?... Are
you from the Moon?

Zandar bursts into laughter.

INT. LIVERY STABLE - DAY

Hanok inspects a new revolver, and the Blacksmith demonstrates. The gun has a catch that opens a hollow grip. Hanok inserts the crystal rod inside and closes it.

A small gap in the grip allows Hanok to hold the pistol and still have a fingertip in direct contact with part of the crystal rod. Hanok nods in approval. Tucks the pistol in his trouser waistband.

EXT. GENERAL STORE - DAY

Hanok peers at the store window. A mannequin wears all black: hat, shirt, trousers, boots, and fancy gun belt.

Hanok examines his remaining coins. Enters the store.

INT. EGYPT WEEKLY NEWS - DAY

Karen arches a sceptic eyebrow at Zandar.

KAREN

There's only one gender in your world? How do you... reproduce?

ZANDAR

We are all egg layers. Breeding is dangerous, especially for drones. Food is scarce. More so in the wilderness. There are hordes of cannibals there who eat the eggs.

KAREN

How gruesome. Why would anyone ever want to breed?

ZANDAR

Because. It is our destiny.

KAREN

That seems important to you. Destiny. Fate. Don't you think a person can change their destiny?

ZANDAR

To a point. But, should they?

KAREN

It's human nature. Everybody wants to improve their life. To change.

ZANDAR

How much? If something is destined to happen, shouldn't it? Life... Death. It is the order of things.

Karen glances at the half-printed newspapers.

ZANDAR

Your thoughts are on more mundane matters. This unfinished work. I will help. Without any payment.

Karen evaluates his baggy pants, old shirt and shoes.

KAREN

How about some new clothes? Shoes?

Zandar nods and turns to a paper cutting machine.

He examines it. Pulls down a lever. A metal bar drops and slices off the fingertip of his pinkie.

KAREN

Oh, my God! Your finger!

The severed fingertip falls onto the floor.

Zandar remains calm.

He takes out his crystal baton. Touches the end of his injured finger, and concentrates.

Zandar GROWS a new fingertip. This astounds Karen.

ZANDAR

I need to research these machines.

KAREN

Mercy... Can you make any part of your body grow with that thing?

Zandar gives Karen a puzzled look. She chuckles.

EXT. JAIL - DAY

Collins slouches in a chair on the dirt street in front of the jail. Eats a sandwich, deep in thought.

Hanok strides toward Collins, dressed in the black outfit, his pistol in the holster of the ornate gun belt.

He walks erect, not on tiptoe, aided by the high-heel boots.

HANOK

Sheriff. Still need a deputy?

COLLINS

Nice outfit... I see you're totin' iron now. Can you use it?

Hanok draws his gun. Touches a finger to the exposed crystal rod inside the grip. Puts the gun behind his back and aims at the livery stable roof.

BANG! A blast destroys a weather vane on the roof.

The simulated gunshot reverberates a metallic RING, with no movement by the trigger or chamber. Collins whistles.

EXT. SALOON - DAY

Norman runs out from under the swinging doors. The Bartender pokes the dog with a broom and shoos it outside.

BARTENDER

Leave your mutt at home, runt! I'm tired of it pissing on the floor.

Norman dusts himself off.

NORMAN

If I was big for just one day --

HANOK

You'd show them all, wouldn't you, Norman?... I'm Hank.

Hanok stands over Norman. He wears a deputy badge. Squats beside Norman and pets the dog.

HANOK

You're tired of being small. I can help you. Do you trust me, Norman?

He concentrates on Norman's eyes. The little person becomes transfixed and appears hypnotized.

Hanok picks up the little man and rests him on his shoulder.

The two walk down the street, and the dog follows. Slaughter observes from a buggy by the livery stable.

A horse at a hitching post NEIGHS and rears up.

Slaughter witnesses Hanok point at the animal. The horse turns docile. Nuzzles Hanok's hand with affection.

INT. DICKIE'S MINE - DAY

Norman's dog lies down next to a wall and waits.

INT. REAR OF ALIEN SPACECRAFT - DAY

Hanok operates a metamorphosis cylinder. It glows and HUMS.

EXT. DICKIE'S SHACK - NIGHT

A lantern lights the inside of the dwelling.

INT. DICKIE'S SHACK - NIGHT

Zandar wears new work pants, shirt and shoes. Dickie and Chili fasten heavy paper sheets onto wooden sticks.

EXT. EGYPT MAIN STREET - DAY

The usual TOWNSPEOPLE gather by the unlit bonfire. They carry food baskets. Some have liquor bottles and glasses.

They picnic beside tables and benches.

Layton drinks from a whiskey bottle. He stares at the bonfire pile. Rachel notices this.

LAYTON

Dang bonfire. Don't know why they still does it.

RACHEL

Why's that, Layton?

LAYTON

You don't know what happened some twenty years ago? A darkie woman got thrown in. Her baby too. Burned up both of 'em. And, nobody did nothin' about it.

Mitch and Sanchez watch the Blacksmith drive two iron horseshoe stakes into the ground. Others observe.

Pohlman raises his hands, motions the crowd to be quiet.

POHLMAN

Attention please! Horseshoe competition in fifteen minutes!

Zandar leads Chili, Dickie, Sarah, and other BLACKS in a parade toward the bonfire.

Chili STRUMS his guitar. The others carry handmade signs.

Signs declare: "We Shall Overcome," "We Are Blacks, Not Darkies," "I Have A Dream," "Egypt Unfair," and "Give Us Our Rights."

BLACKS

(chant)

No more slaves! No more slaves!

White townspeople gawk, as Zandar and the protesters march to the horseshoe pits. They sit between the two stakes.

ZANDAR

This here's a protest. Y'all been keepin' us from our rights.

VAUGHN

Which rights is that?

ZANDAR

The saloon, hotel. Other places.
We can't go in, without fear of
folks hurtin' us.

MITCH

You'll get a mite more hurt if you
don't move your darkie asses away
from them stakes.

DICKIE

We ain't darkies no more.

CHILI

We is blacks. That's what y'all
has to call us, from now on....
If'n you pleases.

Mitch storms toward the group, but Collins blocks his way.

COLLINS

Hold on, Mitch.

(to Zandar's group)

Look here. It don't appear you're
breakin' the law, but you are
holdin' up the horseshoes.

DICKIE

Hell, Sheriff. We ain't allowed to
pitch shoes neither.

COLLINS

It's not my doin'. You push on, or
we'll just move the stakes yonder.

ZANDAR

If'n you does, we'll just have to
move there too.

COLLINS

Reverend Slaughter. Maybe you can
talk some sense into them, before
they get themselves hurt.

SLAUGHTER

The bible says: "Servants, be
obedient to your masters."

RACHEL

Isaac. You don't really mean that?

DICKIE

We ain't got masters no more.

SLAUGHTER

It also says: "Wives, submit
yourselves unto your own husbands,
as unto the Lord."

Slaughter grabs Rachel around the neck. She breaks his hold and backs away.

SANCHEZ

Sheriff. I've won horseshoes the last two years. Lookin' to make it three. So, I'm gettin' some people to help me move them.

MITCH

We doesn't mind touchin' darkies.

Mitch, Sanchez, and other ranch hands approach the group. Karen shoves her way past them and sits down next to Zandar.

KAREN

Any man touches me, I'll kick him square in the oysters.

She smiles at Zandar and gives his hand a friendly pat.

MITCH

You figure that's gonna stop us?

RACHEL

If enough of us do it.

Rachel sits down with the protesters.

SLAUGHTER

Rachel! Get back here, woman!

Rachel ignores him. Layton glances around, then sits next to Rachel. The Saloon Girl and Piano Player follow suit.

Joanne leaves Pohlman and approaches Zandar and the others.

POHLMAN

Joanne! What the hell?

JOANNE

Save your wind for tonight, Ben.

She joins Zandar's group. Mitch and the others gape.

MITCH

Don't reckon I want to lay hands on the mayor's wife. You?

The ranch hands shake their heads. Vaughn glares at Zandar.

VAUGHN

I see the owners of the stores is all here. With their permission, here's my offer. Y'all want to pitch shoes? Pick your best man, against Sanchez. You win, you go in any store, nobody bothers y'all.

CHILI

We sits where we wants in church?

VAUGHN

But, if'n you lose, you nigras
leave town. All of you. For good.
You storekeepers agree? Reverend?

Slaughter and other men nod yes. Dickie turns to Zandar.

ZANDAR

It's your call.

Chili and the other blacks get up. They single out Dickie as their chosen challenger.

Joanne rejoins Pohlman. Slaughter tries to talk to Rachel, but she walks away from him and stands next to Karen.

Sanchez and Dickie nod to each other, ready to compete. The Bartender judges at one horseshoe stake, Mitch at the other.

BARTENDER

Twenty-one's game. Go, Sanchez.

Sanchez throws a horseshoe. A ringer.

MITCH

Ringer. Three points.

Dickie tosses his shoe. Another ringer.

MITCH

Ringer.

EXT. HILL - DAY

CURLY VAUGHN, 19, olive-skinned, with coarse, wavy, black hair, rides alongside a RANCH HAND.

RANCH HAND

Still can't savvy why you didn't
take the train home.

CURLY

I didn't favor bein' in a cramped
train after three years... And, I
needed time to think.

He draws his gun. Checks the cartridges and holsters the weapon. The two horsemen trot toward town.

EXT. EGYPT MAIN STREET - DAY

Horseshoe competition heats up. Sweat drips off Sanchez and Dickie. The tense crowd holds its breath.

BARTENDER

Twenty to nineteen, Dickie's favor.

Dickie throws. His shoe lands short of the stake.

MITCH

Open.

Sanchez exhales a deep sigh. Heaves his attempt. The horseshoe bounces and leans against the stake.

VAUGHN

A leaner! Two points!

LAYTON

What? It counts one point. Which leg you tryin' to pull?

VAUGHN

It's standin' up. Two points.

LAYTON

Never counted them before.

VAUGHN

They do in Carson City. We changed the rules this year. Right, Mayor?

POHLMAN

We did? Maybe. Don't recollect.

MITCH

I do. And, I'm judge. It stands.

Zandar's group groans.

MITCH

So, it's twenty-one to twenty, Sanchez ahead. You got one last throw, Dickie.

Chili pats a dismayed Dickie on the back.

CHILI

Just throw a ringer, and you wins.

Dickie nods. Sighs. Draws back his arm.

VAUGHN

Curly!

The crowd turns and sees Curly ride in on his horse.

Vaughn pushes his way through the crowd and bumps Dickie on purpose, just as Dickie releases his horseshoe.

The distraction causes Dickie's throw to veer off-line. Several of Zandar's group moan with disappointment.

Zandar pulls out the crystal baton and hides it in his hand. Concentrates and points at the airborne horseshoe.

The shoe's path takes a wide curve. It hooks in the air, like a boomerang.

CLANK! Dickie's horseshoe strikes the stake, spins around it and climaxes in a ringer.

CHILI

Ringer! We win!

The blacks and their supporters explode with wild cheers.

Dickie's mouth and eyes gape wide open in disbelief. A bewildered Sanchez shakes his head.

Zandar tucks the baton back in his pocket, unnoticed. He winks at Karen.

Sara hugs Dickie, then stares at Curly, who dismounts.

VAUGHN

Foul! No way on God's earth a shoe moves like that.

KAREN

You saw it. The match is over.

(to Slaughter)

What do you think, Reverend Slaughter? Divine intervention?

Karen hugs Zandar. Others celebrate. Vaughn frowns.

Curly goes to Vaughn and embraces him. He spots Collins and smirks. Pats the gun at his side.

Hanok and BIG NORMAN barge in from the mountains. The little person's transformation turns him into a behemoth. He now weighs 300 pounds and stands almost seven feet tall.

The new version, Big Norman, wears Hanok's old clothes, still much too small for his huge frame.

The dog follows Big Norman. They reach the bonfire.

Big Norman picks off a final piece of white film from his exposed skin and flicks it onto the ground.

The gigantic man grabs the Bartender by the collar and lifts him off his feet. His voice seems similar, but deeper.

BIG NORMAN

Now, who's a runt?

BARTENDER

N-N-N-Norman?

He releases him, and the Bartender plops onto the ground. The hound growls. People stare at Big Norman.

MITCH
Bull crap. You ain't Norman.

Mitch turns his attention to Hanok, clad in the all-black outfit, with gun and badge.

MITCH
And, I reckon you're Jesse James?

HANOK
Deputy, now.

ZANDAR (V.O.)
What did you do to that little man?

HANOK (V.O.)
I felt like making him a big man...
Don't you want to hear about the
ship? The navigation control can't
be restored. We're marooned here.

Zandar stiffens at this announcement.

HANOK (V.O.)
I suggest you accept your fate.
Make the best of it. I plan to.

Hanok grabs Layton's whiskey bottle. Eyes a pretty GIRL.
Takes her hand. She giggles. Hanok leads her away.

EXT. EGYPT MAIN STREET - NIGHT

The sun sets. MUSICIANS assemble near the unlit bonfire.
Layton holds a huge beer stein in his hand.

POHLMAN
Time to light the bonfire. Come
on, Sheriff. Do your duty.

Collins heads to the bonfire. Sets a lit lantern down and
fumbles in his pocket for matches.

Collins takes out a match and uses the lantern to light it.
Tries to ignite the bonfire, but the wind blows it out.

CURLY
(a little drunk)
Stand aside!

Curly points his gun at Collins. The crowd gasps.

Collins backs away and prepares to draw his weapon. Curly
FIRES. The bullet SHATTERS the glass lantern.

The flame from the wick ignites the bonfire pile.

Townspeople heave a sigh of relief. Applaud Curly's effort.
Curly bows and blows a kiss to Collins.

Guitars and fiddles play, and people dance. Dickie watches Sara, who focuses on the bonfire.

DICKIE

I glad Sara is here. Most times she ain't never had no hankerin' for these bonfires.

ZANDAR

I know... You just keep digging.

Dickie appears confused by Zandar's remark. Karen grabs Zandar's hand.

KAREN

I'm not leaving till you dance with me... It's your destiny.

Karen tries to teach Zandar to dance.

Big Norman winds through the crowd and frightens people with his new appearance. His dog follows and BARKS at them.

The fire grows, and a small flaming object darts out of the pile. It stops and faces the onlookers.

People scream. A rabbit, scorched black, its tail still on fire, YELPS in agony and appeals for help.

RACHEL

Poor bunny. Do something.

A tipsy Hanok staggers out of the livery stable, along with two trampy-looking WOMEN.

Layton stumbles to the burning rabbit, empties his beer on its tail, and douses the flames.

The rabbit keels over, motionless. Slaughter approaches it.

Hanok abandons the two floozies and joins Slaughter.

SLAUGHTER

The Good Lord has taken the poor unfortunate creature.

HANOK

Has he?

Hanok holds his gun against the body of the dead rabbit.

A moment later, the animal springs to life. It attempts to bite Slaughter's hand before it hops away.

The sight overwhelms the handful of people who witness it.

MITCH

How the hell he done that?

SANCHEZ

Witchcraft. That's what it were.

VAUGHN

A trick, imbecile. I once seen a magician change a cat into a bird.

Hanok laughs. Scans the crowd and eyes various women.

SLAUGHTER

That rabbit was dead, I'd swear to God... Yesterday, I saw Norman go into the mountains with you. Now, there's a giant in his place. Is he truly Norman?

Hanok nods yes. He gestures to Slaughter and points. He and Slaughter stride toward the church.

Big Norman saunters over to Curly, who drinks with pals Mitch and Sanchez. Vaughn stands nearby, next to Pohlman.

BIG NORMAN

Curly Vaughn. Back from prison. I remember how you picked on me, even when you was a little boy.

CURLY

Listen, big man... You may fool the morons in this here town, makin' like you're Norman. I ain't buyin' it. Where the hell is the runt?

Curly staggers around. Searches for little Norman.

The hound pursues Curly, nips at his heels.

Big Norman harasses Mitch and Sanchez.

INT. CHURCH - NIGHT

The tipsy Hanok slumps down in a pew. Slaughter steps down from the altar and carries a bible.

Slaughter uses a bookmark to open at a designated page.

SLAUGHTER

A couple of days before you came, we had a mysterious sighting.

HANOK

I heard about it.

SLAUGHTER

Seems whenever you're around, something mysterious happens.

Hanok chuckles.

SLAUGHTER

Deputy, I am a student of the Good Book. May I read some passages?

HANOK

Are they humorous? Cool.

SLAUGHTER

(reads)

"Thou shalt be visited of the Lord of hosts with thunder, earthquake, and great noise, with storm and tempest. Flame of devouring fire."

HANOK

Sounds like unstable weather.

SLAUGHTER

(reads)

"Stars shall fall from heaven... They shall see the son of man. Coming in the clouds of heaven with power and great glory."

HANOK

What's the point, Reverend?

Hanok reads the preacher's mind.

SLAUGHTER (V.O.)

Could this odd creature be the son of God? An angel? Or what?

Hanok stifles a smile. Slaughter closes the bible.

SLAUGHTER

These were visions by the prophets. They describe what I saw that day, in the sky... My question --

HANOK

I know your question, Reverend Slaughter. And, your thoughts, too... What you see is not how I truly look. Let me show you my real appearance.

Hanok penetrates Slaughter's mind and implants a vision.

BEGIN SLAUGHTER'S ILLUSION

Slaughter hallucinates an illusion of Hanok as angel, with flowing white robe and wings that protrude from his back.

END ILLUSION

Slaughter kneels and covers his eyes. Hanok reverts back to his usual form.

SLAUGHTER

Lord, I am not worthy to behold the
blessed glory of thy holy seraphim.

HANOK

Get up.

Slaughter rises to his feet. He trembles and shakes.

Hanok grabs the preacher's hands and stares at him.
Slaughter's shaking stops. He appears calmer.

SLAUGHTER

Why?... Why has God sent you?

HANOK

To prepare the way of the Lord.

SLAUGHTER

By consorting with fallen women?

HANOK

To convert them. Jesus did... And,
why not a deputy? What better
disguise for an avenging angel?

SLAUGHTER

Then, the end is near. The Last
Judgment. How can I serve you?
And, the Lord's will?

HANOK

Defend me to my critics.

SLAUGHTER

To my death.

Slaughter kneels, kisses Hanok's boots, and prays.

A GUNSHOT outside the church breaks the silence, followed by
a Dog YELP. Hanok leaves Slaughter and hurries to the door.

EXT. EGYPT MAIN STREET - NIGHT

Hanok joins those who gather around the dead body of
Norman's dog. The drunken Curly stands over the animal and
holsters his still-smoking pistol.

CURLY

Come out now, Norman. I done
killed your mutt. Show yourself.

Big Norman goes to the dog and kneels beside it. He lets
out a loud bellow. Attacks Curly and chokes him.

Curly attempts to reach his gun, while Collins tries to pry
the giant away from Curly.

COLLINS

Deputy. Help me, damn it.

Hanok grabs Big Norman and tosses the big man aside with surprising ease.

In the confusion, Curly's gun FIRES and shoots Collins in the belly. Everything stops. Curly gapes at Collins.

CURLY

It was an accident.

Collins staggers and goes for his weapon. Curly shoots the sheriff several times, until his gun clicks empty.

The crowd screams. Collins collapses in a heap. Dead.

Without hesitation, Hanok draws his custom pistol.

In an instant, a barrage of shots hits Curly. Each goes into his chest and through his back. A dozen "bullets" make a circular pattern on his chest and back.

Sarah screams. Curly drops his gun and freezes.

HANOK

Let me dot your "i."

Hanok puts the end of his gun barrel on Curly's eye and fires the weapon.

People shriek in horror. Many run off. Curly collapses onto the ground. Sara hangs her head in sadness and sobs.

Vaughn rushes to his son's dead body. Hanok disappears from sight. Mitch searches with his eyes.

MITCH

Where'd that son-of-a-bitch get to?

Zandar focuses his attention toward the church.

Hanok spreads out his arms and legs. He CLIMBS the outside church wall, like an insect.

He reaches the steeple and crawls along building rooftops.

SANCHEZ

I ain't never seen no one get off those many shots.

Karen stares at Collins' corpse. Turns to Zandar.

KAREN

Can you save him?

ZANDAR

When something's dead, nothing or
no one should interfere... I
couldn't restore life to either of
these men, even if I wanted to.
Their organs are destroyed.

Karen sighs with disappointment. Zandar feels her emotions.
A tear rolls down his cheek.

Pohlman attempts to console Vaughn.

VAUGHN

Far as I'm concerned, we got no
more law in this town!

POHLMAN

That deputy, Hank --

VAUGHN

He's nothin' but a part-time gun
for rent, turned mad dog. Done
killed my boy in cold blood, Mayor.
From now on, I'm the law around
here. Any objections?

POHLMAN

N-N-No, Marcus. You got every
right. Go right ahead.

VAUGHN

(to the crowd)

Bonfire's over! Everyone clear
out! I'm takin' my boy home.

Two ranch hands carry Curly's body to a wagon. The crowd
begins to disperse.

VAUGHN

Mitch. Sanchez. Y'all are
deputies now.

Mitch and Sanchez nod. Sara leaves Dickie and reaches
Curly's body. She weeps and strokes his hair.

SARA

My baby.

VAUGHN

Your baby? Get the hell away from
my son, you crazy nigra.

SARA

He's my son, too.

VAUGHN

What?

Dickie pulls Sara away.

SARA

Twenty years ago. You took my
momma off'n me. I took somethin'
off'n you.

Vaughn gazes at Sara. He turns pale.

VAUGHN

The baby in the bonfire --

SARA

Your white son. Curly was yours
and mine. I done switched 'em.

VAUGHN

What? You black bitch!

Dickie and Chili try to lead Sara away from Vaughn.

VAUGHN

You nigras ain't goin' nowhere.
Mitch, lock 'em all in the jail.

Mitch draws his gun. Levels it at Sara, Dickie, and Chili.

MITCH

What about that butcherin' deputy?

VAUGHN

Take Sanchez and a couple of men
with you. Put these three away.
Then, take care of him.

MITCH

With pleasure.

VAUGHN

I'm takin' Curly back to the ranch.
When you're through here, meet me
at the bluff outside Darkietown....
We're ridin' tonight.

Vaughn glares at Sara. Zandar focuses on Vaughn's thoughts.

VAUGHN (V.O.)

(directed toward Sara)

You bitch from Hell... I'll burn
down Darkietown once and for all.
And throw your two pickaninny
babies smack dab in the midst.

Mitch leads the three prisoners down the street. Sanchez
and two other ranch hands follow behind.

Vaughn boards the wagon, and it rolls out of town. Zandar
dashes toward Dickie's buckboard.

KAREN

What's going on? Zandar!

Karen and Rachel run after Zandar. Zandar mounts the buckboard and cracks the reins.

The horse WHINNIES, the vehicle takes off, and reaches the women. Karen tries to jump on. Zandar slows the buckboard.

ZANDAR

Where do you think you're going?

KAREN

From the expression on your face,
straight into trouble.

Rachel and Karen climb on. The buckboard races out of town.

INT. JAIL - NIGHT

Mitch shoves Dickie, Sara, and Chili into the only cell.

MITCH

In case you're wonderin', I'm the
one who dragged your momma into the
fire that night. Ha.

Mitch locks the cell, pockets the keys, and runs out.

EXT. EGYPT SIDE STREET - NIGHT

Mitch turns the corner. A TALL RANCH HAND points a gun at him, then freezes.

MITCH

Jesus, you moron! Look for that
Hank demon. Git.

The Tall Ranch Hand stuffs the gun in his belt and takes off. Mitch continues down the side street.

EXT. ALLEY - NIGHT

The Tall Ranch Hand spots Hanok in the alley between the jail and land office, his back to him.

TALL RANCH HAND (V.O.)

(to himself)

Right through the head...

The man reaches for his gun. Hanok's image vanishes.

HANOK

Humans are so easy to read.

The Tall Ranch Hand whirls around. Now, Hanok faces him. His customized revolver rests in its holster.

HANOK

Looking for me? Pardner?

Slaughter advances toward them. The Tall Ranch Hand scowls.

HANOK

Take your best shot.

SLAUGHTER

No. Don't raise your hand against him. He's God's messenger.

The Tall Ranch Hand draws and FIRES his weapon.

Hanok pulls out his gun and waves it. The bullet stops in mid-air, a foot from Hanok's head.

The perplexed Tall Ranch Hand takes a step backward. Then, he empties his gun at the alien. Five more bullets dangle in front of Hanok.

TALL RANCH HAND

My Lord.

SLAUGHTER

That's what I tried to tell you.

Mitch peeks around the corner and rubs his eyes.

Hanok plucks each bullet and tosses them all aside. The Tall Ranch Hand turns and runs. Into Big Norman's arms.

The giant man secures the man and twists his neck. The Tall Ranch Hand falls dead.

Hanok laughs. Grabs the dead man by the collar and drags him away. Mitch turns and hurries off.

Slaughter kneels and delivers a silent prayer.

INT. JAIL - NIGHT

Hanok hauls the dead man into the jail. Frowns at the three blacks in the cell.

HANOK

What the hell does Vaughn think he's doing, setting his men against me? I'm sheriff now.

He BLASTS open the cell door with his pistol.

HANOK

I have no use for you three. Out of my way... Go!

The three blacks dash out of the jail. Hanok tosses the dead body into the vacant cell.

EXT. DARKIETOWN - NIGHT

The only light in the town emanates from Dickie's shack.

INT. DICKIE'S SHACK - NIGHT

Jeremiah lies on the floor, the twin babies sleep on either side of him.

The RUMBLE of a buckboard and HOOFBEATS approach.

EXT. DICKIE'S SHACK - NIGHT

Jeremiah exits the shack, as Zandar, Karen, and Rachel climb down from the buckboard.

JEREMIAH

Where's Mamma and Papa?

ZANDAR

Jeremiah. Vaughn's coming to burn down this place. Wake everyone. We'll get them somewhere safe.

Jeremiah runs among the shacks and dilapidated cabins that make up Darkietown.

JEREMIAH

The white folks is comin', the white folks is comin'!

Karen and Rachel join Zandar. They rouse the community.

EXT. OUTSKIRTS OF DARKIETOWN - NIGHT

A bluff near the mountains. A dozen RANCH HANDS on horseback wear white KKK hoods. Some carry lit torches.

Vaughn holds a white hood, as he mounts his steed.

VAUGHN

Remember. I want them two pickaninnies. Burn everything. Anyone gets in the way, shoot 'em.

His henchmen cheer, and Vaughn dons the hood. He gallops away from the ranch and leads the charge.

EXT. DARKIETOWN - NIGHT

An evacuation of twenty BLACK PEOPLE of various ages. Jeremiah, Karen, and Rachel assist anyone in need.

EXT. DARKIE MOUNTAIN/DICKIE'S MINE - NIGHT

Zandar and Jeremiah carry the twin babies. They scramble up the mountain, and enter Dickie's mine.

INT. DICKIE'S MINE - NIGHT

Zandar and Jeremiah set the twins down on the rock floor.

ZANDAR

Take everybody into the hills and
tell them to scatter. The twins
are safe with me. Go!

Jeremiah hesitates for a moment, then hurries away.

EXT. DARKIETOWN - NIGHT

Jeremiah reaches Karen, Rachel, and the escaping blacks.

RACHEL

Where's Sanders?

JEREMIAH

Up yonder. In Papa's mine. He say
we's to go in the hills and hide.

KAREN

I'm going where he is.

She starts up the mountain. Rachel hesitates, then joins
Karen. They continue to climb.

The blacks decide to follow the two women.

INT. DICKIE'S MINE - NIGHT

The two infants lie on the floor of the mine. Zandar takes
out the crystal rod and moves toward the entrance.

The babies CRY. Zandar returns to the twins, waves his
hands at them, and they stop. He heads for the mine
entrance again.

EXT. DARKIETOWN - NIGHT

Vaughn and his hooded klansmen invade the community. They
holler, SHOOT their guns, and set fire to homes.

But, each time a shack or cabin catches fire, a powerful
WIND materializes and blows out the blaze.

Vaughn gallops to two hooded riders, who carry torches.

VAUGHN

What the hell's wrong with you? I
said burn everything.

SANCHEZ

We are. But, soon's we set it, the
wind blowed it out.

VAUGHN

What wind? Give me that.

He grabs the torch from Sanchez and sets a nearby shack on
fire. A gust of wind extinguishes it.

VAUGHN

What the devil is happening?

MITCH

And where's the darkies? I ain't
seen nobody. Nobody! Blast it!

EXT. DICKIE'S MINE - NIGHT

Zandar stands outside the mine entrance. He points the
crystal baton toward the community dwellings.

EXT. DARKIETOWN - NIGHT

When each fire starts, a faint HUM emits and snuffs it out.

EXT. DICKIE'S MINE - NIGHT

One-by-one, Karen, Rachel, Jeremiah and the rest of the
Darkietown residents reach the mine and approach Zandar.

ZANDAR

(to Jeremiah)

I told you. Hide in the hills.

JEREMIAH

They wouldn't go. Guess they feels
safer here, with you.

Zandar throws his hands up in frustration.

Jeremiah, Karen, and Rachel lead the rest into the mine. A
beat later, the twins cry again.

EXT. DARKIETOWN - NIGHT

Vaughn gestures for silence. Hears the CRYING ECHOES of the
babies. He glances up the mountain, and grins.

INT. DICKIE'S MINE - NIGHT

The twin babies cry. The refugees panic.

JEREMIAH

Quiet, you two. Or them white
folks'll hear us.

Zandar rushes back into the mine.

ZANDAR

They already have... I suppose
saving lives is more important than
keeping secrets.

KAREN

And, I thought you said you were
against interfering.

ZANDAR
Preventing death is different than
reversing it.

KAREN
Bull.

ZANDAR
Everybody, follow me. Hurry.

Karen and Rachel grab the infants, and everyone follows Zandar to a section of the wall.

He waves the crystal rod at the wall. The portal to the spacecraft opens. People gasp.

Zandar motions them to enter. After a hesitation, Jeremiah volunteers. Steps through the portal and disappears.

A beat later, he sticks his head through the opening. The people catch their breath.

JEREMIAH
C'mon. It be safe.

The others follow with caution. Jeremiah watches each person pass through. He points at the crystal rod.

JEREMIAH
You does it with that?

Zandar nods. Karen, Rachel, and babies enter the portal. Zandar grabs Jeremiah's hand, and they slip inside.

INT. ALIEN SPACECRAFT - NIGHT

People pack the ship. Zandar and Jeremiah enter last.

Zandar checks that everyone has made it inside. People crowd the small space.

Zandar reaches through the mob and points the crystal baton at the open portal.

The nervous occupants jostle and bump Zandar. The rod slips out of his hand. It tumbles through the portal and onto the rock floor of the mine.

The portal opening closes.

ZANDAR
Oh, no.

Karen inspects the spacecraft, curious. Jeremiah checks out the control console and taps the edge.

Zandar freezes and concentrates his mental powers.

EXT. DARKIE MOUNTAIN/DICKIE'S MINE - NIGHT

Mitch, Sanchez, and the others make their way toward Dickie's mine, followed by Vaughn. White hoods hang from their belts.

INT. DICKIE'S MINE - NIGHT

The group invades the mine and spreads out.

Mitch explores the back of the empty mine, near the baton, which lies on the mine floor, beside a wall.

Vaughn joins them, out-of-breath. His hired hands shrug their shoulders.

MITCH

Blast it!

Mitch kicks the crystal rod by accident. It tumbles into a tiny puddle of water. Sparks FLY, and it SIZZLES. The water evaporates.

SANCHEZ

What the hell -- ?

Vaughn uses his white hood to pick up the mysterious rod.

VAUGHN

Glass? Feels funny. Tingles.

MITCH

Where'd them darkies get to?

VAUGHN

How should I know?... Shoot.

A laser burst EMITS from the tiny baton. Just misses Mitch's boot.

Vaughn fingers the rod and examines it.

VAUGHN

It quivers when I talk... Shoot.

He aims the rod at the ceiling. A burst hits it. Loose rocks and stones fall, and shower the men.

VAUGHN

This jigger cuts through rock.
Look for an opening. Over there.

He points to a corner, where rocks pile together. Mitch and Sanchez clear away the rocks. No opening.

A low-pitched HUM from the mine wall. The men freeze.

VAUGHN

They're behind this wall. There's got to be a way in. Open it up.

The men feel the wall with their hands. Vaughn gestures, waves the rod at them and the back wall.

VAUGHN

Open it up! Open it!

The portal to the craft appears. Mitch whistles. Without hesitation, Vaughn steps through the opening.

Mitch and Sanchez pause a moment, then follow Vaughn.

EXT. JAIL - NIGHT

A nervous Pohlman approaches the jail.

Slaughter stands frozen, in the middle of the street.

Big Norman sits on a chair in front of the jail door and guards the entrance.

POHLMAN

Hello? It's Mayor Pohlman. Please don't shoot... Deputy? Hank? I know you did what you had to do. Can we talk about it?

Hanok struts out of the jail. Big Norman stands, but Hanok gestures for him to sit down again. Pohlman backs away.

HANOK

I want everyone at the church tomorrow morning, nine o'clock. We'll talk then.

Pohlman glances back at Slaughter, who nods in agreement. Hanok pats Big Norman on the back.

INT. ALIEN SPACECRAFT - NIGHT

Vaughn and the others creep through the empty spaceship.

SANCHEZ

That Dickie Garrett's one hell of a carpenter. Why'd he want to live in a shack when he got this?

VAUGHN

Fool. Dickie didn't build it.

Mitch and Sanchez step to the rear of the craft.

INT. REAR OF ALIEN SPACECRAFT - NIGHT

No one in sight. Mitch inspects the metamorphosis cylinders. He feels for an opening, but finds none.

INT. ALIEN SPACECRAFT - NIGHT

Vaughn strums his fingers on the console. Mitch and Sanchez return to the main section of the craft.

SANCHEZ

Well, if Dickie didn't put this together, who done it?

VAUGHN

Maybe that murderin' maniac, Hank?.... Phillips is still in town. Smart guy like him might know what this is all about. You and Mitch. Go get him and bring him here. I don't care if you have to haul his ass out of bed.

MITCH

What about Darkietown?

VAUGHN

That can wait. Those three nigras are in jail. I got a feelin' this is more important. Get goin'!

Mitch and Sanchez take off. Vaughn turns to the remaining ranch hands inside the ship.

VAUGHN

The rest of you. Get back to the ranch, pronto.

EXT. DARKIETOWN - NIGHT

The other ranch hands mount up and gallop away.

Dickie, Sara, and Chili emerge from behind a boulder. The exhausted trio glances around the area. Total darkness.

CHILI

I don't see no lights, nowhere. Is the whole place asleep, or empty?

SARA

Mister Vaughn said somethin' about ridin' tonight. You knows what that means.

DICKIE

Maybe they all got wind of it somehow and cleared out? Could be they's hid somewheres.

CHILI

I don't see no harm done here.

SARA

Whatever's goin' on, we'd best make
sure Jeremiah and babies is safe.

The three make their way through the settlement.

INT. ALIEN SPACECRAFT - NIGHT

Vaughn, Mitch, and Sanchez watch Phillips examine the craft.

VAUGHN

Well, Phillips?

PHILLIPS

For starters, there's light in
here. Where's it come from?
There's no lanterns. No candles.

VAUGHN

What's it all mean? That's why I
had you brung out here.

SANCHEZ

You reckon that murderin' deputy,
Hank built this?

PHILLIPS

Maybe... Too bad I didn't make it
to your bonfire party. Apparently,
I missed quite a show.

VAUGHN

He murdered my boy!

PHILLIPS

I'm sorry... Well, this wasn't made
here. It was made somewhere else,
brought here. Then somehow, sealed
inside the mountain.

Phillips goes to the two bowl-shaped chairs. Crouches down
beside the console and feels it. Examines the monitor.

PHILLIPS

Two kinds of metal. No welds, no
seams. But, it's one solid piece.

VAUGHN

So, what kinda thing are we in?

PHILLIPS

I believe it's a conveyance.
Transportation of some sort.

MITCH

You mean, like a train?

PHILLIPS

More like a flying train... Your boys told me something strange was seen in the sky a few days ago. A round object? Look around you. This is circular... May I borrow that glass stick?

Vaughn gives Phillips the rod. He rubs it over the console.

PHILLIPS

Open... Open... Open... Open...

An opening appears atop the console. Phillips peers inside.

PHILLIPS

Seems like a sort of machine. No moving parts. Like the stick. Operated by the mind? Who knows what powers it has?

MITCH

It's Hank! He's a demon!

PHILLIPS

I doubt it. But, these powers he has... He brings dead animals back to life? Turns a midget into a giant? Stops bullets?

MITCH

I seen him do it. He ain't human.

Phillips hands the crystal rod back to Vaughn, who rolls it between his fingers. He stares at the device.

VAUGHN

Okay boys, looks like that's it for now. Let's get out of this... whatever it is. I got to bury my boy tomorrow. And, get that demon Hank ready for his own burial.

The men exit and leave the portal open. A beat.

One of the metamorphosis chambers opens. Zandar crawls out of a large pit in the ground below. Jeremiah's head pops out. He gasps.

JEREMIAH

All clear?

Zandar nods. Jeremiah leads the rest out of the hole.

JEREMIAH

They took yer doohickey.

ZANDAR

Right. And, they left the portal open. Better sleep here. Take turns keeping watch, in case they come back. Stay here until dawn.

JEREMIAH

What about my folks? You said they and Chili was in jail.

ZANDAR

At this point, they're safer than we are. We can't do anything about it until tomorrow. Get some rest.

INT. ALIEN SPACECRAFT - NIGHT

Darkietown's inhabitants stretch out on the floor of the craft and sleep.

Karen snuggles beside Zandar. Rests her head on his chest. Zandar opens his eyes. She kisses him.

The kiss puzzles Zandar for a moment. Then, he returns it.

Zandar leads her to a metamorphosis cylinder.

He waves his hand and opens a portal. The two slide inside.

INT. METAMORPHOSIS CYLINDER - NIGHT

Zandar and Karen hover in mid-air and make love.

EXT. EGYPT CEMETERY - DAY

A small graveyard. Vaughn, Sanchez, and other ranch hands pay respects to a mound of dirt that covers a fresh grave. Phillips stands with them.

Mitch hurries into the graveyard with a sense of urgency.

MITCH

Mister Vaughn, the darkies is gone.

VAUGHN

What?

MITCH

Cell door's open. No sign of Hank. Norman was in front, standing guard. Over what, who knows? But, he said them darkies ain't there.

Loud church bells RING.

SANCHEZ

Ain't Sunday, is it?

INT. CHURCH - DAY

White TOWNSPEOPLE fill half the pews. Slaughter fidgets at the pulpit.

Big Norman and Pohlman stand beside Slaughter. Big Norman scans the audience. He shakes his head in disgust.

BIG NORMAN

Not such a great turnout.

POHLMAN

Me and Reverend Slaughter spread the word best we could.

BIG NORMAN

I'm sure you'll improve next time... You better.

Pohlman wipes sweat from his forehead.

Vaughn and his men walk into the church and sit.

Hanok advances to the pulpit and steps in front of Slaughter. Big Norman and Pohlman shift to the side.

Vaughn's ranch hands reach for their weapons.

VAUGHN

Steady, boys.

HANOK

Citizens... I am an angel of God, come down from heaven.

Jeers, boos, and laughter respond to his pronouncement.

Zandar and Karen slip inside. Hanok waves at them.

Several blacks from Darkietown arrive, with Chili and Dickie's entire family, even the twin babies.

Vaughn stands and glowers at them.

HANOK

All right, none of that behavior here in the House Of God. We're all friends here. I see there's been a sort of family reunion... Welcome to all... Now, where was I?

MITCH

You said some bullshit about you bein' some sort of dang angel.

Hanok laughs.

SLAUGHTER

He's right. Believe, I beg you!

HANOK

I don't give a damn whether you believe or not. But, you'll do whatever I say. Or die.

MITCH

And, I still say, "Bullshit".

Mitch draws his gun. Hanok grabs his holstered pistol. It HUMS. Mitch FIRES a shot. Hanok motions with his revolver.

The bullet stops inches from Hanok's face. Hanok bats it away with a nonchalant expression.

HANOK

(to Mitch)

You've seen me do this once, and you still don't believe it?

He shoots Mitch in the wrist, and the blast severs his hand. Hand and gun hurl several feet away.

The crowd shouts and screams. Mitch howls in pain.

Sanchez removes his kerchief and covers Mitch's bloody stump. He escorts the injured man out of the church.

HANOK

You can't hurt me. Because I know what you're all thinking. I know what you're going to do before you do it. Nothing can injure me.

Vaughn stands up and points the crystal rod at Hanok.

VAUGHN

You're wrong. Shoot!

Nothing happens. Vaughn tries again and again.

VAUGHN

Shoot! Shoot!

It won't fire. The crowd laughs. Zandar turns to Karen.

ZANDAR

(whispers)

We can't use it on our own kind.

HANOK

Sit down, Vaughn.

The mystified Vaughn obeys.

HANOK

Give that to Norman.

Big Norman strolls to Vaughn, takes the rod from him, and gives it to Hanok.

HANOK

I don't want to kill anyone. But, if I wanted to, I could kill every person in this room, every person in this town.

The crowd bellows its displeasure.

HANOK

However, I will allow you to go on with your lives. But, whenever I feel like it, I will do anything I please. And, you will all worship and obey me.

The Blacksmith rises to his feet.

BLACKSMITH

I don't care what tricks you got. I ain't prayin' to you. No way.

He leaves the church. Several others follow.

HANOK

Is a further demonstration needed?

Hanok concentrates and focuses his mind.

BEGIN SERIES OF SHOTS

A. In the woods outside of town, wolves and coyotes abandon their usual routines. They HOWL and lope out of the wilds.

B. Mountain lions ROAR, and swoop down from the hills.

C. Ranch cattle and cows SNORT and MOO. They break out of their paddocks and barns, and gallop away.

D. Horses hitched along Main Street WHINNY, rear up, and jerk their reins, until they snap.

END SERIES OF SHOTS

EXT. EGYPT MAIN STREET/CHURCH - DAY

A dust cloud forms. A herd of various animals approaches.

Mountain lions, horses, wolves, coyotes, cattle, and cows ignore their natural antagonism or fear of each other. They unite in a furious STAMPEDE through the town.

PASSERSBY join the Blacksmith and other citizens who leave the church and stare in disbelief at the pack of animals that descends on them.

Several people open the church doors and peer out. They gaze wide-eyed, as the herd charges past them.

The Blacksmith and other unfortunates try to run from the onslaught. Too late. The rampaging animals trample and crush them, some bite and slash the victims with fangs and claws. Townspeople scream in agony.

INT. CHURCH - DAY

Stunned citizens kneel and pay tribute to Hanok, who smiles. Only Zandar and Karen remain seated. Zandar pats her hand.

HANOK

Very good. Next order of business.
I am the new sheriff.

The crowd voices its immediate approval.

HANOK

Here is your new deputy.

Hanok gestures toward Big Norman. He pulls aside his vest and reveals a badge. The crowd reacts in stunned whispers.

HANOK

I am also the new mayor. Agreed?

POHLMAN

Yes, I resign. You're the mayor.
Anything you want.

HANOK

Let's just cut through the
bullshit. Proclaim me. Ruler.

The crowd agrees.

HANOK

Cool. Now, get the hell out of
here. You, and you remain.

He indicates Joanne and a beautiful BLONDE WOMAN in her 30s.

Joanne leaves Pohlman and heads toward Hanok. The HUSBAND and young SON of the Blonde Woman protest, and so does Pohlman, but a glare from Hanok stops them.

The Blonde Woman hesitates, then joins Joanne with Hanok.

HANOK

Who's got the best home in town?

SLAUGHTER

Guess that's Ben Pohlman's place.

HANOK

It will do. Pohlman. You got one
hour to get your ass out of there.
I'm moving in with these bitches.
Take them there, Reverend.

Pohlman hurries to the exit. Slaughter bows to Hanok.

HANOK

When I want something else, I'll
let the rest of you assholes know.

The crowd departs. Zandar whispers to Karen, who also leaves. Rachel follows her. Zandar remains.

Joanne and the Blonde Woman follow Slaughter out of the church. Zandar approaches Hanok.

ZANDAR

You've picked up the local
vernacular quickly. The
obscenities, I mean.

HANOK

No shit... Excuse me. I have a
busy day. Got to send a telegram
and move into my new home.

Hanok hands the extra crystal rod to Zandar.

HANOK

Here. This must be yours. You
ought to be more careful with it.

Hanok nods to Big Norman, who leaves. Zandar follows Hanok.

EXT. EGYPT MAIN STREET - DAY

The Doctor and several CITIZENS examine the dead and maimed bodies left by the animal assault. Hanok smirks at Zandar.

HANOK

You're too attached to these
creatures. I warned you. Human
emotions don't agree with you.

ZANDAR

Why play with these people's lives?

HANOK

You were born into royalty, you
should understand... Maybe not.
Maybe you took power for granted?

A STOREKEEPER sneaks behind Hanok, draws his gun, and aims at his back. Hanok turns in a casual manner and kills him with one SHOT through the head.

ZANDAR

This isn't power. It's insanity.

Hanok shrugs his shoulders.

ZANDAR

So, you've decided to make your own kingdom here on earth?

HANOK

One thing at a time. First, the state. Then, the nation... When the President sees what power I have, he'll turn over his authority to me. The United States will become an awesome force. In a matter of time, I'll control the world... I may even call myself "Exalted Ruler".

ZANDAR

I thought you hated rulers?

HANOK

I suppose it depends who is on top? On our planet, it was you and the royal colony. Here, you're just some fancy-talking darkie.

Zandar frowns.

HANOK

Oh, I won't interfere with your civil rights heroics. As long as they don't effect me... Here's an idea. When I become Exalted Ruler, I'll let you govern Africa. Cool?

Hanok picks up the dead storekeeper, slings him over his shoulder in a fireman's carry, and struts down the street.

Zandar glares at him for a moment, then heads toward the newspaper office.

INT. EGYPT WEEKLY NEWS - DAY

Rachel hangs her head, upset. She and Karen drink coffee. Zandar walks in.

RACHEL

I can't believe this is happening!
Isaac is his accomplice! It's
Satan's work! He's the devil!

Karen escorts the hysterical Rachel into the back room.

A beat later, Karen rejoins Zandar.

ZANDAR

So, she's staying with you now. I suppose it's better here than with that crazy preacher.

KAREN
Speaking of crazy --

ZANDAR
Yes. Hanok has lost his mind.
People here are either afraid to do
anything, or they just don't care.

KAREN
They do care.

ZANDAR
What's left for them to care about?

Karen takes his hand and kisses it.

KAREN
You know that I care for you, don't
you? Can't you tell, from what
happened last night?

ZANDAR
I hear it in your mind. But, it's
still confusing. I don't
understand it. Not really.

KAREN
There's no love in your world?

ZANDAR
Love of the colony. Of our planet.
Duty... Emotions like yours are
foreign to us.

KAREN
A place without real love. Why
would you ever want to go back?

ZANDAR
It's where I belong. It doesn't
matter. I can't return now.

KAREN
Maybe it's selfish, but I'm glad.

She tries to kiss him, but he pulls away.

ZANDAR
Karen, I got a quick look at
Earth's future, before we landed.
I don't know if our being here will
change things, but a century from
now, racial prejudice still exists,
just not as bad... Maybe you and I
could get by in 1985? In 1885,
there's nowhere we could be,
without people hating us.

Karen sighs.

ZANDAR

I could change the color of my skin. But, I already went through metamorphosis once. You have to wait a long time before doing it again. Otherwise, you could die.

KAREN

I don't care what color your skin is. I don't care about the future. I care about here and now.

Karen grabs Zandar and kisses him.

INT. VAUGHN RANCH HOUSE/LIBRARY - DAY

Phillips sits in a chair. Vaughn paces.

PHILLIPS

Why don't you sit down and relax?

VAUGHN

Relax? A few days ago, I thought I'd got rid of that nigra Dickie Garrett. Now, he's still here, and that damn maniac killed my boy! For all I know, he'll kill me too! Mitch was right. He ain't human. He's some kind of monster!

PHILLIPS

I don't know what he is, to tell you the truth.

VAUGHN

So, how can you fight him? How do you fight the bastard if he can read your mind?

PHILLIPS

Well, when we sleep, our conscious mind rests. Hell, maybe he doesn't sleep. Bullets can't touch him... Does he eat and drink?

Vaughn stops pacing. He thinks for a moment.

INT. POHLMAN HOUSE/KITCHEN - DAY

A modern kitchen for 1885.

Joanne wears a see-through negligee, with her bare butt exposed. Prepares a meal, cuts vegetables and potatoes.

Hanok enters. He carries a platter, piled with odd-looking cuts of meat.

Joanne sticks out her rear end. He places the platter on the counter and strokes her behind. She sniffs.

JOANNE

More meat? That stuff stinks.
Where do you keep getting it?

HANOK

It's not for you. Fry it up.

He focuses on Joanne. Raises an eyebrow.

HANOK

You forget something?

JOANNE

Oh, yes. This just came for you.

She hands him a telegram. Hanok glares at her. Grabs the telegram and swaggers out of the kitchen.

INT. POHLMAN HOUSE/PARLOR - DAY

The beautiful Blonde Woman lies on a long sofa and wears a sheer nightgown. Hanok enters. In a reflex action, she prepares to disrobe.

HANOK

Not now. Whore.

BLONDE WOMAN

I thought if I please you, you'd
let me go. My family needs me.

HANOK

I'll tell you when you can go.

He sits in a chair and reads the telegram. Joanne enters.

HANOK

(reads)

"Mister Hanok... As Governor
Wilson's secretary, I handle all
sorts of threats against him and
the state of Nevada, but none as
amusing and original as yours. We
have no intention of turning the
seat of government over to you or
any other fanatic. I suggest you
seek psychiatric help -- "

He crumples the paper and throws it on the floor.

HANOK

Bastards! Get my whiskey, bitch.

JOANNE

You drank it all.

HANOK

Then, get more.

Joanne puts on a coat and exits.

Hanok gives the Blonde Woman a lewd smile. Drops his pants and approaches her. She removes her nightgown.

INT. SALOON - DAY

Pohlman and the Saloon Girl drink. The Piano Player and a drunken Layton sing tunes.

Mitch and Sanchez gamble with two other ranch hands. A bandage wraps the stump of Mitch's right arm.

Vaughn sits at the bar.

The Bartender holds a bottle under a whiskey barrel and inserts a funnel. Vaughn slips a vial of liquid to him.

VAUGHN

(whispers)

That's poison enough to kill a
hundred men with one swallow.

The Bartender nods, pours the liquid into the bottle, and fills the rest of the bottle with whiskey. He corks it.

Joanne strolls in. The Piano Player plays a striptease tune, as she sashays to the bar and swings her hips. Pohlman kicks the Piano Player, who stops.

JOANNE

He wants another bottle.

BARTENDER

That's the third one today.... All
right, here. Best in the house.

He hands her the doctored bottle. Joanne's unbuttoned coat reveals her scanty negligee. Some patrons whistle.

Joanne smirks at Pohlman and exits. Vaughn's men gather around him.

VAUGHN

Y'all surround the house. Don't
get too close to him.

SANCHEZ

You feeling up to it, Mitch?

MITCH

I'm pretty good, left as right.
Blast it, I want that bastard.

The men leave the bar.

INT. POHLMAN HOUSE/PARLOR - DAY

The Blonde Woman puts on the flimsy nightgown, and Hanok pulls on his pants.

HANOK

Come in, Reverend. You too,
Joanne. You got something for me.

Slaughter enters. Joanne follows behind him. She gives the bottle to Hanok, who places it on a serving table. Hanok fills a couple of glasses.

Slaughter stares at the scantily-clad Blonde Woman.

Hanok gestures for both women to leave the room, and they obey. Slaughter kneels and kisses Hanok's hand.

SLAUGHTER

My savior. I have the names of
those who speak out against you.

HANOK

Good. They will be destroyed.

He hands a glass to Slaughter, and they clink glasses. Hanok takes a big gulp of the tainted whiskey.

Slaughter raises the glass to his lips. Hanok gasps. Gags. Doubles over in pain. Struggles to his feet and staggers.

Hanok reaches the door. Flings it open and races outside.

EXT. EGYPT MAIN STREET - DAY

Hanok reaches the street and collapses to his knees.

His head jerks, and he vomits with violent movements.

Repulsive chunks of meat regurgitate from his mouth. He also expels part of his stomach lining and entrails.

Mitch, Sanchez, and the two ranch hands converge on Hanok from all sides.

Hanok manages to remove the crystal rod from his pistol grip. Jams it into the ground. It HISSES.

Vaughn watches from a distance. Phillips sneaks around a corner and joins him.

The four ranch hands surround Hanok and draw their guns. Slaughter runs up to them.

SLAUGHTER

No! He's God's chosen one!

Sanchez clubs Slaughter with his gun and knocks him down.

Hanok scrambles to his feet. Extends his arms outward, like Christ on the cross. The men cock their weapons.

BEGIN RANCH HANDS ILLUSION

Mitch spots Hanok's image in front of another ranch hand.

Sanchez watches Hanok's likeness position itself between himself and the second ranch hand.

Each man perceives a separate vision of Hanok, which stations itself in front of a different person.

All four men FIRE at the false images of Hanok. Their bullets pass through the illusions and strike each other.

Hanok's images vanish.

END ILLUSION

INT. TUNNEL - DAY

Hanok hides out-of-sight, in a hole. A circular tunnel connects with it.

He chokes, gags. Ducks into the tunnel and vomits again.

EXT. EGYPT MAIN STREET - DAY

Bullets riddle and pierce the bodies of Vaughn's men. They fall, dead.

Vaughn approaches the dead men. Phillips observes the scene from a distance.

VAUGHN

Where'd he go? Why the hell did
they shoot each other?

INT. TUNNEL - DAY

Hanok lies still. Uses the crystal rod to scan from his mouth, along his throat, and down to his stomach.

EXT. EGYPT MAIN STREET - DAY

Slaughter comes to and watches Hanok elevate from the hole.

SLAUGHTER

He is risen!

Hanok waves the baton, and the hole below him closes.

He spits out a bloody chunk of meat. Glowers at Vaughn and levels the crystal rod at him.

Vaughn sweats. Wisps of smoke emanate from his body, and he stands motionless. Phillips retreats.

Vaughn's clothes ignite and burn. He screams in agony. His body **MELTS** with the intense heat.

Zandar, Karen, and Rachel observe the horrific sight outside the door of the newspaper office.

Vaughn's body becomes molten and compacts into a putrid ooze. His remains collect in a loathsome puddle. It evaporates in seconds.

SLAUGHTER

Mine eyes have seen the glory of
his terrible swift sword.

Hanok makes hypnotic eye contact with Phillips, who follows the alien down a side street.

Zandar examines the spot where Hanok rose. Glances at the ground and vomit. Then, starts for the jail.

EXT. JAIL - DAY

Big Norman blocks the jail entrance.

Zandar approaches him. The giant draws a revolver.

BIG NORMAN

What the Sam Hill do you want?

Zandar focuses on Big Norman and concentrates.

ZANDAR (V.O.)

(to Big Norman's mind)

You will stand aside, let me pass.
And, remember nothing about this.

A blank countenance clouds Big Norman's face. He glides to the side and allows Zandar to enter the jail.

INT. JAIL - DAY

Zandar creeps into the deserted room. An empty jail cell.

He walks around and stops when he hears a hollow **CLUNK**.

He stomps on the wooden floor planks. Pulls up some floorboards, which reveal a deep hole with a ladder.

Zandar grabs a nearby lantern and lights it. Lowers himself through the opening and onto the ladder.

INT. TUNNEL - DAY - TRAVELING

Zandar's lantern illuminates a wide passageway. He travels along the tunnel. The path curves, and he follows it.

Zandar turns the corner and freezes.

Two glass containers in mid-air. They store depleted carcasses of the Storekeeper and the Tall Ranch Hand.

Zandar catches his breath, then continues along the tunnel.

INT. POHLMAN HOUSE/BEDROOM - DAY

Phillips sits on the bed. Faces Hanok, who stands.

PHILLIPS

Mister... Hanok? On the surface, you are invincible. You read minds. If you feel threatened, you set up a barrier around yourself. But, you need humans to assist you.

HANOK

How can you help me?

PHILLIPS

Your problem isn't means. It's method. Human beings don't comply with verbal threats. They require deeds before they act.

HANOK

Agreed. What kind?

PHILLIPS

In your case, violent, tragic ones. Spectacular deaths, with many innocent victims. I can advise you. And be a witness, to credit you with causing these disasters... I happen to know Governor Wilson.

INT. TUNNEL - DAY

Zandar's lantern reveals another hole, with a ladder.

He climbs up the ladder. Reaches a set of loose floorboards, similar to the configuration at the jail.

Zandar stops and strains to listen.

HANOK (O.S.)

All right. But, don't think of betraying me, Phillips, or I'll destroy you... Now, bring Reverend Slaughter to me.

INT. POHLMAN HOUSE/BEDROOM - DAY

Phillips escorts Slaughter into the bedroom. Slaughter bows and kneels before Hanok.

HANOK

The hour of judgment is nearly upon us. Together, we will prepare a list of those to be saved.

SLAUGHTER

Hallelujah.

HANOK

They will take a train to Denver. Wait in the mountains for the Rapture. God will raise them to Paradise. We will arrange for a train, and leave very soon.

Slaughter nods in agreement. He rises, bows and exits. Hanok turns to Phillips.

HANOK

You will send another telegram.

INT. SALOON - NIGHT

Pohlman sits and drinks with the Saloon Girl. A drunk Layton leans on the side of the piano. The Piano Player plays a melancholy song.

Chili and Dickie stand at the bar, along with the Doctor.

The swinging doors fling open, and Hanok barges in. Music stops. Hanok points at Pohlman.

HANOK

Pohlman. You're a deputy now.

POHLMAN

You force me to resign as mayor, steal my wife, take over my house. Now, I'm supposed to help you?

HANOK

You've got one minute to decide.

Hanok glares at the Bartender.

HANOK

The last whiskey I got here was a little too strong.

The Bartender's face reddens. He perspires.

Hanok takes out his gun and activates the hidden crystal rod in the grip. The Bartender glides from behind the bar, drawn toward Hanok like a magnet.

Hanok waves his gun over the Bartender, whose body jerks and twitches with each motion.

Like a skilled puppeteer, Hanok forces his victim to bend backwards. Further. Further. The Bartender's spine breaks with a sickening CRACK.

The body convulses, then drops onto the floor.

HANOK

I believe I'll have my bitches test
my food and drink from now on.

(to Pohlman)

All right, Deputy?

Pohlman agrees without hesitation. Hanok grabs the dead Bartender by the collar and drags him off.

LAYTON

What's he do with them bodies?

INT. CHURCH - DAY

A full church. Slaughter at the pulpit, Hanok behind him, flanked by Pohlman and Phillips, who wear deputy badges.

The congregation consists of whites and blacks. All sit together, including Zandar and Karen.

Joanne and the Blonde Woman join Big Norman by the altar.

SLAUGHTER

I shall accompany you on our
"Paradise Express" train, tomorrow
at noon. Names are posted at the
train station. Those remaining...
Pray to join us later.

EXT. SLAUGHTER HOME - DAY

Rachel and Karen wait across the street and watch Zandar enter the house.

INT. SLAUGHTER HOME/PARLOR - DAY

Slaughter and Zandar face each other.

SLAUGHTER

You are strange and impudent,
Sanders. One moment, you speak
like a white man. The next, like a
darkie. What is on your mind?
Upset you are not on the list for
our "Paradise Express" train?

ZANDAR

I notice Rachel is.

SLAUGHTER

If I weren't a man of God, I'd be
angry at you for turning my wife
against me.

ZANDAR

You are angry. But, your cruelty is why Rachel left. Reverend, you're being deceived by Hank.

SLAUGHTER

I understand the workings of God's holy messenger, and you do not --

ZANDAR

He's got nothing to do with God, or the Lord, or anything like it.

SLAUGHTER

You have been corrupted by that obscene atheist, Karen Scott!

ZANDAR

You think Hank... is holy?

SLAUGHTER

"Ye shall know Him by His deeds."

ZANDAR

Then know me, you hypocrite.

Zandar enters Slaughter's mind and concentrates.

BEGIN SLAUGHTER'S ILLUSION

Slaughter witnesses the exact type of illusion Hanok implanted. Zandar takes on the image of an angel.

END ILLUSION

Slaughter stumbles and tries to keep his balance. Zandar steadies him and places him in an easy chair.

ZANDAR

I can do whatever Hank can. Give you a vision. Read your mind. Right now, you're thinking, "How can there be black angels?"

Slaughter sweats and trembles.

SLAUGHTER

"Be not thou far from me, oh Lord. Hasten thee to help me."

ZANDAR

Hank and I are from a world where the mind is more advanced.

SLAUGHTER

"He is my refuge and my fortress."

ZANDAR

Make you see anything we want.

SLAUGHTER

"My God. In Him will I trust."

ZANDAR

Anything. God. Angels. Devils.

Slaughter staggers to his feet. Zandar points to his head.

ZANDAR

Here's where God is. Not in some mythical kingdom in the sky, but in the minds of everyone... I'm not here to destroy the fantasy that people need. I want you to realize who and what Hank is. Stop helping him massacre people!

SLAUGHTER

Get thee behind me, Satan.

ZANDAR

In our world, he had no power. No control of his own life, much less others. Here, he's like a God. But, he's really a monster. A cannibal, Reverend.

SLAUGHTER

I am deceived no longer. The Bible has foretold of you and Hank. In "Revelations." You two are the beast and the false prophet.

Slaughter holds a crucifix in front of Zandar, who laughs.

ZANDAR

I'm not a prophet, or a beast. And, definitely not a vampire.

Slaughter pulls out a revolver from inside his jacket.

SLAUGHTER

"Many false prophets shall rise, and deceive many. They shall show great signs and wonders."

Slaughter points the pistol at Zandar.

Rachel and Karen slip into the room. Rachel takes down the rifle from the mount above the fireplace mantle.

She pokes the weapon in Slaughter's side.

RACHEL

Put the gun down, Isaac.

ZANDAR

Rachel. No, please.

KAREN
Don't do it, Rachel.

SLAUGHTER
You will not shoot, woman.

RACHEL
I'm through taking orders from you.

SLAUGHTER
Forgive me, Lord. Deliver my soul
from the sword.

BANG! Before Slaughter pulls the trigger, Rachel shoots him. He collapses in a heap.

SLAUGHTER
"What God... hath joined...
together... let no man -- "

Slaughter dies. Zandar grabs the rifle from Rachel.

ZANDAR
I could have stopped him. Made him
think I disappeared.

BIG NORMAN
Drop it, coon.

Hanok enters with Big Norman, who points a gun at Zandar.

HANOK
(to Big Norman)
If he vanishes sudden-like, fire
anyway... He'll still be there.

Zandar levels the rifle at Hanok, who shows fear.

ZANDAR
I'm not afraid to die. Are you?

Hanok presses his gun against Rachel's back and engages the crystal rod. Rachel's body jerks and twitches. She crumples to the floor, dead.

HANOK
She was.

This stuns Zandar. Hanok places the gun on Karen's back.

HANOK
So is she. Shall I give her a
heart attack too?

Zandar hands the rifle to Big Norman and glowers at Hanok.

ZANDAR
You savage bastard.

SMACK! Big Norman knocks out Zandar with the rifle butt.

Karen rushes to the unconscious Zandar.

Hanok waves his gun in her face. She freezes in a tableau.

Big Norman carries Zandar out of the room. Hanok drags the bodies of Slaughter and Rachel and follows the giant.

INT. JAIL - NIGHT

Zandar awakens on a jail cell bunk. Blindfolded. Hands and feet tied. Mouth gagged and ears plugged with wax.

Bricks seal up the cell window. Zandar moans in pain. He cocks his head, strains to hear.

Hanok stands in front of the cell and observes Zandar. Pohlman waits at the desk.

ZANDAR (V.O.)

Are you there, Hanok?

HANOK (V.O.)

Pohlman told me you were awake.
Norman hit you pretty hard. You
were unconscious all day.

ZANDAR (V.O.)

Am I in the jail?

HANOK (V.O.)

I'm not sure I can trust you. Open
your mind to me, prove me wrong.

Hanok concentrates for a moment, then smiles.

HANOK (V.O.)

See? You mask your thoughts.

Zandar tilts his head up and sniffs.

HANOK (V.O.)

If you're searching for fresh air,
I'm afraid I had to seal up your
window. Now, it's too thick to
receive and send mind messages
outside. Sorry if it is stuffy.
Had to take your baton, too.

ZANDAR (V.O.)

You're afraid of me. I might upset
your plans.

HANOK (V.O.)

If I let you run around free, I
think maybe you'd try to stop me.

ZANDAR (V.O.)

And tell people you're a cannibal.

HANOK (V.O.)

(after a beat)

Know where the bodies are buried?... Well, I enjoy the pleasures of the flesh, in more ways than one.

ZANDAR (V.O.)

How can you -- ?

HANOK (V.O.)

I grew up in the wilderness. We did anything to survive. I've explored planets where there were food shortages.

ZANDAR (V.O.)

There's plenty of food on earth. You don't have to eat humans.

HANOK (V.O.)

Earthlings raise cattle for food. Chickens. We're far above this species. They are my cattle.

ZANDAR (V.O.)

Why the train to Denver?

HANOK (V.O.)

Ah, the train. Slaughter and his wife dying creates two vacancies. I filled them with two of your friends. Karen and Jeremiah.

ZANDAR (V.O.)

You bastard.

HANOK (V.O.)

You've picked up some local vernacular yourself. The obscenities, I mean. Cool.

ZANDAR (V.O.)

Why do you let me live?

HANOK (V.O.)

(sarcastic)

Murder royalty? That's a capital offense on our planet... Besides, I may need you sometime, though I can't imagine the circumstances.

ZANDAR (V.O.)

Is it day or night?

HANOK (V.O.)
 Just about midnight... Train to
 Paradise leaves in twelve hours.

Hanok laughs and saunters away. Pohlman shrugs, puzzled by the silent conversation between the two aliens.

EXT. EGYPT MAIN STREET - DAY

A western Exodus. PEOPLE head toward the train station.

Joanne assists citizens to abandon any large items they bring with them, including livestock.

The beautiful Blonde Woman walks with husband and son.

Big Norman, gun drawn, escorts Jeremiah toward the train station. Dickie, Sara, and Chili follow behind.

SARA
 Don't takes my boy. Please.

BIG NORMAN
 His name's on the list. He goes.

CHILI
 Ain't no other darkies on the list.
 Why you takin' Jeremiah?

BIG NORMAN
 How the Sam Hill should I know?
 Somebody's gotta shine shoes.

EXT. EGYPT TRAIN STATION - DAY

A CROWD waits. People crawl around the terminal, by the ticket office, and on the platform. Some read from a list of names tacked onto a message board.

Joanne carries a clipboard and checks off passenger names. Layton stands with the husband and son of the Blonde Woman.

Hanok stations himself on the platform, Karen beside him.

Joanne glances at her watch. Layton approaches her.

LAYTON
 Miz Joanne. Lookie here. Hank, or the Lord or someone done screwed up. What the hell the Lord be wantin' with me in heaven anyways?.

BLONDE WOMAN
 Layton. My husband and son are on the list. I'll give you a hundred dollars to take your place.

JOANNE
 Not allowed. Move along, Layton.

BLONDE WOMAN

I should be with my husband and child, not left with... him.

JOANNE

Life goes on. You can always get another husband. Another brat. And, I'm stickin' with Hank.

LAYTON

I'm tellin' you, I don't belong.

HANOK

Even heaven needs a sinner, Layton.

Big Norman arrives with Jeremiah and the other blacks.

CHILI

Miss Karen. You goin' too?

KAREN

Afraid so.

Hanok escorts Karen to Layton's group and whispers to Big Norman, who nods.

Hanok gestures for silence, then addresses the crowd.

HANOK

Goodbye, brethren... Anyone who tries to get on or off the train without my permission will be killed dead by Deputy Norman.

Big Norman cocks his pistol. Non-passengers back away from the station. Hanok plops down on a bench.

Joanne checks her watch again. A train WHISTLE drowns out all conversations.

People freeze. A train rolls into the station.

INT. JAIL - DAY

Zandar stretches on the cell bunk. Hears the piercing train WHISTLE through his plugged ears.

BEGIN POHLMAN'S ILLUSION

Pohlman perceives a phantom form of Hanok, who points at Zandar in the cell.

HANOK

Watch him closely. Don't bother me until after the train leaves.

Pohlman nods. Hanok takes a seat at the desk. Glances through a ledger.

END ILLUSION

EXT. EGYPT TRAIN STATION - DAY

Hanok remains motionless on the platform bench.

The train consists of a single locomotive, four passenger cars, and two boxcars.

The TRAIN FIREMAN and ENGINEER exit the locomotive cab.

TRAIN FIREMAN

Damn donkey dung. What a mob.

ENGINEER

Good thing them extra cars was added... All aboard, everyone! Help the kids and old ones on!

The Engineer, Train Fireman, Joanne, and Big Norman assist young and old into the train.

Passenger cars fill up. Big Norman and Joanne usher the rest of the riders into boxcars like cattle.

Big Norman forces Karen into a car. Pries Jeremiah from Sara and throws him inside. Karen comforts the youngster.

DICKIE

Be careful, son.

JEREMIAH

I will, Papa.

SARA

Jeremiah. We'll be joinin' you soon, I feels it in my heart.

BIG NORMAN

That's damn touchin'.

The final travelers pile into the train.

TRAIN FIREMAN

Great horny toads. We gonna make it up to the bridge?

ENGINEER

Damn track runs crooked as a dog's hind leg, three percent grade all the way. They shoulda give us a bigger locomotive. But, we'll make it, barely crawlin'.

The two men enter the locomotive.

The Blonde Woman waves a tearful goodbye to her husband and son. Joanne drags her away.

The train STEAMS away from the platform.

EXT. EGYPT MAIN STREET - DAY

The Doctor rests in a rocking chair and uses a long jackknife to whittle on a piece of wood.

Slaughter's buggy trots out of town. A lone white horse pulls it. Phillips drives, with Hanok the only passenger. The Doctor shakes his head.

EXT. EGYPT TRAIN STATION - DAY

A stone-faced image of Hanok remains seated on the bench. People aboard the train express farewells to those who stay. Sara and Dickie weep.

The Blonde Woman catches one last glimpse of her husband and son. The train moves out of eyesight.

Chili tries to comfort Sara and Dickie. The three walk away from the train station. Sara weeps.

INT. JAIL - DAY

Pohlman sits and yawns.

BEGIN POHLMAN'S ILLUSION

Hanok's image continues to sit at the desk and examine a single page of the ledger.

ILLUSION ENDS

EXT. EGYPT MAIN STREET - DAY

Sara, Dickie, and Chili walk down the street. Big Norman strides past them and chuckles.

The trio approaches the Doctor, who stops whittling.

DOCTOR

"Behold a pale horse. And his name that sat on him was Death. And Hell followed with him."

CHILI

Say what, Doc?

DOCTOR

Hank. And Deputy Phillips. Riding Reverend Slaughter's buggy.

SARA

Hank? Ridin' where? When?

DOCTOR

The mountains. Two minutes ago.

DICKIE

Why, we's just left him, sittin' on
a bench, starin' all fish-eyed at
the train pullin' out.

CHILI

Woulda passed us by, sho'nuff. But,
he ain't.

DOCTOR

I'm telling you, it was Hank.
"God's Messenger". Big as life.

Dickie shrugs. Gazes at the Doctor's long jackknife.

INT. JAIL - DAY

Big Norman flings open the door. Pohlman sleeps in a chair.

BIG NORMAN

Pohlman! Get your sorry ass up!

Pohlman wakes up with a start.

POHLMAN

You can't talk to me like that,
Norman. I'm the mayor --

BIG NORMAN

You were the mayor. Crazy buzzard.
Left the door unlocked. Sleepin',
instead of guardin' your prisoner.

POHLMAN

Hank's been here the whole time.

BIG NORMAN

Where?

POHLMAN

There. At the desk. You blind?

BEGIN POHLMAN'S ILLUSION

Pohlman points at Hanok's image. It still studies the
single ledger page.

Big Norman walks into the apparition, and the illusion of
Hanok disappears.

END ILLUSION

Pohlman's eyes widen. Big Norman spins the empty desk chair
around and glowers at Pohlman.

BIG NORMAN

What? Here? You blockhead!
You're blind drunk!

EXT. JAIL - DAY

Sara, Dickie, and Chili listen through the open door.

POHLMAN (O.S.)
Hank was there. Plain as day.

BIG NORMAN (O.S.)
Lay off the whiskey, fool.

POHLMAN (O.S.)
I'm goin' to the saloon. You can
go to Hell.

Pohlman storms out the entrance and passes the black trio.
Big Norman slams the door and locks it from the inside.

CHILI
Sanders done told me Hank can make
spooks to happen.

DICKIE
Make folks see him in three spots?

SARA
Maybe wanted folks thinkin' he's
snoopin' on 'em? In truth, he
probably headed for some more evil
doin'. We gots to get Sanders outa
jail, right quick.

DICKIE
You loco, woman?

Chili watches a HOUND near the jail wall. It digs a deep
hole and buries several long rib bones.

CHILI
Dickie. Ever seen bones like that?

Dickie turns. The dirt collapses. The dog falls through a
cavity in the street, YELPS, and manages to scramble out.

INT. JAIL - DAY

Big Norman watches Zandar. He hears the floorboards RATTLE
and investigates.

He locates the loose floorboards. Lifts them. Dickie aims
the Doctor's jackknife at his nose.

BIG NORMAN
What you reckon on doin' with that?

DICKIE
Cuttin' you a new asshole.

Big Norman raises his hands and surrenders.

INT. TUNNEL - DAY

Dickie stands on the top rung of the ladder, below the jail floor. He pokes the jackknife against Big Norman's chest.

INT. JAIL - DAY

Dickie crawls out of the hole, and extracts Big Norman's gun from its holster.

DICKIE

I ought to shoot you straight away.

Big Norman cringes. Chili climbs the ladder. Sara follows.

BIG NORMAN

What the Sam Hill? Hank'll catch you. You coons stupid, or what?

Dickie clubs Big Norman with the gun. The big man drops to the floor, unconscious.

DICKIE

I guesses we's "or what."

Chili goes through the unlocked cell. Unties Zandar's blindfold, hands, and feet. Sara removes the gag.

Zandar blinks his eyes and picks the wax out of his ears.

EXT. TRAIN - DAY

The train CLATTERS toward the mountain range.

EXT. JAIL - DAY

Dickie, Sara, and Chili exit the jail. Zandar steps onto the dirt street and concentrates.

ZANDAR

I need the fastest horse in town!

A high-pitched horse WHINNY rings out, and a stable door BURSTS open.

A beat later, a jet black horse emerges and gallops to Zandar. He admires the horse for a moment and appears to meld his mind with the animal's.

Zandar jumps on the horse's bare back.

ZANDAR

Black is beautiful. Hut!

The animal rears up, and takes off at breakneck speed toward the mountain range.

BIG NORMAN (O.S.)

I'll kill you damn coons!

Sara and the others scatter.

Big Norman bursts through the jail door. He holds a rifle. Takes after the three.

The giant places a foot into the hole where the dog fell. He hollers and plummets down into the deep pit.

EXT. RAILROAD TRACKS - DAY

Zandar exhorts the black horse. The animal's pace increases with each stride.

EXT. MOUNTAINS/TRAIN - DAY

The train winds up through the mountains at a lazy pace.

EXT. TRAIN/BOXCAR - DAY

Karen and Jeremiah stare out the boxcar. Their eyes widen, when they spot Zandar on horseback behind them.

Zandar and horse approach the train.

The horse loses footing and threatens to fall off the precipice. The animal regains balance and gallops closer.

Karen stretches out her hand to pull Zandar into the boxcar. She hears a loud BUZZ.

An intense, green light encircles Zandar's body. He vanishes off the horse.

EXT. BRIDGE - DAY

Large cross timbers border the frame bridge. They extend up from the railroad tracks.

Catwalks flank each side, with narrow gaps between the tracks and footways.

The canyon and river lie three hundred feet below.

At one end of the bridge, part of the alien ship folds into the rock and juts out. Hanok and Phillips stand next to the spacecraft, on a catwalk.

A green light FLASHES. Zandar materializes on the bridge, between the track rails.

Hanok and Phillips advance toward Zandar. Hanok takes out a crystal rod.

HANOK

You forget, Zandar. Maybe I can't harm you with this. But, I can transport you anywhere I want.

ZANDAR

You said the craft couldn't be fixed. You lying piece of --

HANOK

Watch the local vernacular. The obscenities, I mean. Ha, ha... Navigation control stabilized days ago. I took a component from the console and hid it, so you couldn't tell it was working.

ZANDAR

Of course, you'd rather stay. But, why keep me here?

HANOK

If we don't return home, they'll figure we're dead and rule this planet unsuitable.

ZANDAR

Then, you'll have your kingdom all to yourself.

HANOK

I couldn't let you board the train. You might convince them to stop.

Hanok turns around and passes the crystal rod from the top of the bridge to the bottom. A thin, transparent green mesh screen APPEARS between the tracks, behind them.

ZANDAR

Force field?

HANOK

In two minutes, the irresistible force meets the immovable object. When the train hits this, it'll buckle and take a nose-dive off the bridge. No survivors, I'm afraid.

ZANDAR

A show of power to the state?

Hanok nods.

ZANDAR

No good. People will figure you just blew it up with dynamite.

HANOK

Nobody will hear an explosion. And, I've got an eyewitness right here. A respected geologist.

Zandar glowers at Phillips. Hanok laughs.

PHILLIPS

We sent the governor a telegram,
telling him what's going to happen.

HANOK

If that doesn't impress him, I'll
do something even more outrageous.
Maybe have a pack of mountain lions
attack his home?... Now, I suggest
you climb up here.

Zandar hesitates.

HANOK

Or, stay there and get hit by the
train? Or jump off? I really
don't care, either way.

Zandar gazes down the steep canyon.

ZANDAR

If they see me, maybe the train can
stop in time.

HANOK

I can transport you again.

ZANDAR

Not if I concentrate my thoughts to
stay in one place.

Hanok points the crystal baton at Zandar. Nothing happens.

HANOK

All right, give me your gun,
Phillips. I'll shoot the son of a
bitch and toss him into the river.

Hanok stuffs the baton in his pocket.

Phillips hands him a gun.

Hanok points the gun at Zandar and pulls the trigger.
CLICK. Nothing happens. Hanok checks the chamber.

HANOK

Phillips, you dumb shit. You
forgot to load it!

PHILLIPS

Sorry. But, I'm no gunman.

Phillips fumbles in his pockets for bullets.

HANOK

Forget it. I'll push him off.

He lowers himself between the tracks and attempts to grab
Zandar, who delivers a left jab to Hanok's nose.

Hanok backs up a step. Rubs his bloody nose.

HANOK

Fisticuffs, eh?... Zandar, I'm bigger and stronger than you.

ZANDAR

So, you won't mind if I put up a struggle?

Hanok barrels into Zandar. They wrestle and fight.

EXT. TRAIN - DAY

The train CHUGS around the wide bend in the track.

EXT. TRAIN/INT. LOCOMOTIVE CAB - DAY

The Train Fireman glances outside the train.

He does a double-take, when he spots Zandar and Hanok battle on the bridge.

TRAIN FIREMAN

Holy turkey turds! Look! There's people on the bridge!

The Engineer reaches for a lever on the floor and pulls it.

The air brakes engage. Billows of steam HISS and belch from the wheels. SPARKS shoot out, as metal SCREECHES on metal.

EXT. BRIDGE - DAY

The train approaches. Phillips panics.

He spins and dashes down the catwalk, toward the spacecraft at the end of the bridge.

He moves around the force field and stations himself in a position of safety, between the force field and the ship.

Hanok knees Zandar in the stomach. Zandar doubles over, and Hanok drags him to the catwalk. Tosses him over the bridge.

Zandar manages to grab hold of a wooden timber on the outside of the bridge.

Hanok stomps on Zandar's hand. Zandar pulls his hand away and hangs on with the other. He dangles in the air.

HANOK

Are you ready to die?

Zandar reaches with his free hand and grabs Hanok's ankle. Hanok stumbles and hits his head on a wooden timber.

Zandar continues to hang onto Hanok's ankle.

Dazed, Hanok attempts to get his foot loose. Zandar won't release him.

EXT. BRIDGE/INT. LOCOMOTIVE CAB - DAY

The hissing, screeching train rattles onto the bridge. It brakes, and the wheels shimmy on the tracks. The train threatens to derail.

Hanok yanks his leg free. Zandar falls.

Hanok loses his balance, trips, and tumbles into the gap between the tracks and catwalk.

The gap pins and traps him. He struggles to escape, but is stuck. The train slows and rumbles toward Hanok.

Zandar dangles from a timber frame, below the track level.

The Engineer and Train Fireman gape open-mouthed from the locomotive. Hanok strains to pull his body out of the gap.

The locomotive and passenger cars roll past Hanok and twist him at the waist.

Hanok shrieks in agony. His lower body spins around in a grotesque spectacle. Pieces of clothing fly off.

His pocket rips apart.

The crystal rod falls into the river below.

The cowcatcher at the front of the locomotive strikes the force field and crumples. The train stops with a jolt.

The bridge and the last boxcar trap Hanok's twisted body.

Some passengers scream and panic. Others lean out windows, to discover what made the train stop.

Zandar scales the outside framework of the bridge like a jungle gym, and heads toward the front of the train.

The Train Fireman tumbles out of the locomotive.

He examines the crushed cowcatcher. Bangs his fist against the green, semi-invisible force field barrier.

TRAIN FIREMAN

I'll be a road apple. What's this?

He spots Phillips and part of the spacecraft that sticks out from the rock.

TRAIN FIREMAN

Who're you? And what's that?

Karen and Jeremiah peek out the open door of the boxcar and see Zandar scramble up to the catwalk.

KAREN

Zandar!

Zandar makes his way to Karen and grasps her hand. Jeremiah smiles at Zandar.

JEREMIAH

What you doin' here, Sanders?

ZANDAR

I came to take you all home.

The Engineer appears on the top of the boxcar.

ENGINEER

Hey you! Your name Zandar? You'd best get over here. Your friend wants to talk to you.

The Engineer hurries down the boxcar and onto the catwalk.

ENGINEER

Never seen this before. Heard about it happenin'. In that new-fangled underground train in London. Poor guy's all twisted up. Soon as we pull away, all his guts gonna spill out.

He leads Zandar along the catwalk to Hanok.

The last boxcar pins the alien against the side of the bridge. Hanok is barely alive.

HANOK

(weak)

Zandar...

Hanok's mangled lower body twists like a corkscrew.

HANOK

Zandar. I can't get out. Don't feel anything. I'm going to die... I went power crazy... Wish it... never happened.

ZANDAR

You really mean it?

HANOK

No. Thought you might like to hear me say I'm sorry.

He tries to reach his gun belt, but fails.

HANOK

My gun grip. The component is inside, next to the crystal. You'll need it, to get home.

Zandar removes the damaged gun from Hanok's shredded holster. He takes the crystal rod and a tiny component from the hollow pistol grip.

Hanok grabs onto Zandar's leg.

HANOK

Let me die. Down there.

Zandar forces a smile. He waves the crystal rod toward the force field, and it disappears.

The train rolls ahead a few feet and releases Hanok's body.

Hanok tumbles off the bridge and plunges into the river at the bottom of the canyon.

The train stops. Zandar spies Phillips, who remains on the catwalk, next to the spacecraft.

Zandar approaches Phillips, who backs up.

PHILLIPS

Don't hurt me! Don't hurt me!

ZANDAR

I won't touch you. But, what do you think the local citizens will do to Hank's right-hand man when I take him back?

PHILLIPS

I'll see you in Hell.

Phillips leaps off the bridge to his death.

EXT. EGYPT TRAIN STATION - DAY

The train returns to the station. People exit, some reunite with those left behind.

Zandar and Karen escort Jeremiah out of the boxcar.

Sara and Dickie hug Jeremiah. Chili pats the youngster on the back. Zandar kisses Karen.

INT. TUNNEL - DAY

Big Norman regains consciousness. Stumbles along the tunnel as it curves.

He reaches the bodies of Slaughter and Rachel. They hang in mid-air, encased in the glass containers.

Big Norman hyperventilates and staggers forward.

He spots three more containers. First, the half-eaten corpse of the Bartender. Then, skeletal carcasses of the storekeeper and Tall Ranch Hand.

No flesh on the last bodies. Only the heads remain intact.

Big Norman gags. Grabs his head in pain. Crumples to his knees. Falls on his face, dead.

EXT. EGYPT MAIN STREET - NIGHT

Darkness in the shops and houses. Empty streets. Zandar and Karen walk on the wood sidewalk.

KAREN

You said you had a surprise for me?
But, it's so late.

ZANDAR

You'll see.

EXT. EGYPT WEEKLY NEWS - NIGHT

A solitary oil lamp illuminates the inside of the office.

KAREN

Why's the office open?

INT. EGYPT WEEKLY NEWS - NIGHT

Karen enters with Zandar. Her eyes widen. She gasps.

Clay and Rachel wait at the desk, both alive.

KAREN

Clay! Rachel!

Karen rushes to them and hugs both.

ZANDAR

I had to restart their hearts. Do some minor skin repair. They may have to move to another town. Hard to tell how people will treat them.

CLAY

Miss Karen... I feel like... I slept for a week...

ZANDAR

(whispers to Karen)

Good thing nobody embalmed him.

Karen embraces Zandar, and they kiss.

EXT. DARKIETOWN - DAY

Early morning. Darkietown residents assemble outside shacks and cabins. Karen stands beside Zandar.

ZANDAR

(to the crowd)

I want to thank you all, for helping me. I couldn't have survived without you.

DICKIE

Sanders. I'm thinkin' the shoe's on the other feet. You saved us.

They all cheer. Zandar raises his hands to request silence.

ZANDAR

I have a gift for you, if you want it. You all know I have... special abilities. To change things. I can change the color of someone's skin. Turn a black person into a white person.

CHILI

Hold on, Sanders. You sayin' you can make us'n into white folks?

ZANDAR

As many who want it. I'll stay for as long as it takes.

The blacks talk among themselves for a few seconds.

KAREN

You're leaving?

ZANDAR

I don't belong here. I have to go back to my own world.

DICKIE

Sanders. A week back, I'da took your offer --

CHILI

But, you taught us to gets respect. We gots it. Learned to respect ourselves, too. Future look better for young 'uns like Jeremiah. Thanks, but no.

SARAH

I gots to agree with them. I's right happy the way I is.

DICKIE

Me too. We's black, but we's human beings. We's proud to be black.

ZANDAR

Do the rest of you feel that way?

One-by-one, the blacks nod in agreement. Zandar smiles.

ZANDAR

Then, I'm ready to leave. Goodbye.

He hugs Sara, then Dickie.

ZANDAR

(whispers to Dickie)

Keep digging, Dickie.

Dickie wrinkles his nose and squints at Zandar, puzzled.

KAREN

(to the others)

Can I speak with Sanders? Alone?

The joyful blacks leave. Karen turns to Zandar.

KAREN

You honestly think I'd let you
leave without me?

ZANDAR

You don't know what you're saying.

KAREN

Of course I do. I love you.

ZANDAR

It's a long journey to my planet.
Our bodies might not survive there.
We might have to metamorphosize.
If we did, it could change our
emotions. We might not even love
each other anymore.

KAREN

I'll chance it. Will you?

ZANDAR

It's very dangerous.

KAREN

I like adventure... Face it. I am
your destiny.

They kiss.

EXT. DARKIE MOUNTAIN - DAY

The spacecraft folds out of the mountain. Ascends into the
sky and disappears.

INT. DICKIE'S MINE - DAY

Dickie at work in his mine. Hammers the mine wall with his
pickaxe. Loose rocks and stones fly out from the wall.

He wipes the sweat from his face with a handkerchief.
Notices notices the tiny bore hole.

A healthy swing smashes the pickaxe square on the hole. A
small crack opens.

A heavier blow SPLITS the crack open and reveals a deep gap.
With a wide vein of silver.

Dickie uses the pickaxe, digs out more rock, and exposes
more silver.

He pulls out a chunk of the precious metal and stares at it.

DICKIE

Silver!... Praise God, we's rich!

EXT. SPACE

The alien ship accelerates through space.

INT. ALIEN SPACECRAFT

A happy Zandar and Karen relax in the bowl-shaped chairs.
Zandar thinks for a moment and scratches his head.

KAREN

What?

ZANDAR

The crystal batons. Hanok had both
of them. I recovered the one in
his gun. He had the other in his
pocket... Well, it's probably at
the bottom of the river. No one
will ever find it.

EXT. RIVER - DAY

A grizzled PROSPECTOR pans for gold at the edge of the river
bank. He spots something that glistens in the water.

The Prospector reaches in and pulls out the crystal rod. He
looks at it, puzzled. Dismisses it. And tosses it away.

FADE OUT.

THE END