

THE DARK TOWER

Episode 102

"Welcome to Town"

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Based on the novels by

Stephen King

May 11, 2018
REVISED June 22, 2018

THE DARK TOWER

FADE IN:

EXT. THE CLEAN SEA - NIGHT

WE FLY OVER a choppy sea.

Even though a FULL MOON blazes above, a ghostly FOG blankets the water. WE SOAR through its wispy tendrils.

EXT. HAMBRY - NIGHT

A seaside town. Low buildings, winding streets. A quaint waterfront.

WE descend and glide down --

EXT. BARONY SEA ROAD - CONTINUOUS

The fog thickens.

GUNSHOTS ring out.

BEAT.

SHOUTS in the distance.

WE PUSH through the fog to FIND --

ROLAND DESCHAIN, his gun drawn, smoke rising from the barrel. He's horrified at the sight in front of him.

Pinned down on the ground, at his feet --

His KA-TET, his friends, his brothers and sisters in arms --

BLOOD everywhere. ONE BODY has been riddled by Roland's bullets.

ROLAND

Cuthbert?

CUTHBERT scrambles to his feet.

CUTHBERT

For your father's sake, Roland!

JAMIE stands. She helps ALAIN to his feet.

CUTHBERT (CONT'D)
 (to Jamie and Alain)
 Are ye hit?

They check themselves for wounds. None. Cuthbert turns on Roland.

CUTHBERT (CONT'D)
 Thank ka they're safe.

Roland is taken aback by his anger.

ROLAND
 Jamie? Alain? Where's Ileen?

They look at the fallen body. Roland pushes it aside to reveal another underneath it. ILEEN stirs.

ROLAND (CONT'D)
 Thank the fathers.

She opens her eyes, recognizes him then lunges at him, knocking him back. Jamie pulls her off.

ILEEN
 Are you insane?

ROLAND
 I thought you were --

DEPAPE (O.S.)
 Over here?

JONAS (O.S.)
 You there! Stop!

Roland and the others freeze.

JONAS (O.S.) (CONT'D)
 Who is that?

Roland and the ka-tet SEE --

FIGURES emerge at the far end of the street. The fog is so thick, they look like shadows.

JONAS (O.S.) (CONT'D)
 Gunnie, say your name. Or don't. I don't need to know what your mother called ye to send you to the clearing at the end of your path.

Roland isn't sure if he should respond. Cuthbert puts his hand on his shoulder to stop him. He then raises his gun. Alain, Jamie, and Ileen do the same.

ROLAND
(whispers)
No.

CUTHBERT
You want us to run?

ROLAND
We have no quarrel with them.

JAMIE
They were following you from the square.

Roland realizes they must be Depape and Reynolds from the Travellers' Rest.

ROLAND
Then their quarrel is with me. I'll not have you spill your blood for my sake.

CUTHBERT
Should have thought of that before you fled. Do you kennit that hard times have ridden into Gilead?

Roland cuts him a cross look.

ROLAND
Gilead's stood since the days of the Eld. It'll stand long after us. Right now --

ON ALAIN, SENSING something. He points --

The figures seem to head toward them.

ALAIN
We can lose them in the fog.

Cuthbert considers it then --

CUTHBERT
Fine.

They turn to leave.

JONAS (O.S.)
Stay your ground.

He FIRES.

The bullet RICOCHETS off a building. Alain reacts a split-second before it hits so it barely misses him.

Roland and his crew dive for cover as Jonas's men OPEN FIRE. Bullets rip up the street, SHATTERING windows and tearing holes into the surrounding buildings.

Roland knows he and his friends are outnumbered. He looks them over - Cuthbert, Jamie, Alain, and Ileen. They came for him. He got them into this. It wasn't bad enough he almost killed them himself. Now, they'll die together on a street in a town far from home.

Cuthbert, Alain, and Jamie return fire.

Ileen notices --

A horseless wagon at a curb near the shooters.

ILEEN
Cuthbert, that wagon.

He looks at her, confused.

ILEEN (CONT'D)
A skip shot.

CUTHBERT
They're nowhere near it.

Roland notices the muzzle flashes reflecting off an adjacent window.

ROLAND
There's a window to the right. We
can drive them to it.

And just like that, they all understand the plan. Cuthbert takes aim at the wagon, but it's too far away.

CUTHBERT
I can't make it. Can you?

ROLAND
Not from here. Cover me.

Cuthbert nods.

CUTHBERT
(to Ileen, Alain, and
Jamie)
(MORE)

CUTHBERT (CONT'D)
Take out the window. One, two,
three --

BAMBAMBAMBAMBAM!!

They open up a barrage of gunfire. Ileen, Jamie, and Alain aim at the faint glint of light.

Windows SHATTER at the far end of the street.

Roland tears down the street toward the wagon.

Cuthbert covers him, firing into the fog.

The shadowy figures at the end of the street run for cover.

Ileen, Alain, and Jamie keep firing at them.

Roland stops. He aims a shot.

Roland's POV --

Just below the wagon.

As the figures are about to reach it --

BOOM! Roland FIRES.

THE BULLET FLIES down the street through the fog. It angles down, hits the street, skitters along, then bounces up, like a stone skipping off water, through the wagon's spoked wheel, and INTO one of the running figures.

FIGURE

Ahhhh!

The shooting stops. The figure continues to SCREAM.

Roland runs back to his group.

CUTHBERT

Hurry!

Roland runs past them. They follow him into the fog.

HOLD ON the empty, foggy street. FIGURES emerge from the fog.

JONAS. Pissed as hell.

Behind him, DEPAPE and REYNOLDS, their guns smoking. Reynolds' face BLEEDS from a cut on his cheek.

Jonas glares murderously into the fog.

SMASH TO:

MAIN TITLES

EXT. ALLEY - HAMBRY - NIGHT

Roland, Cuthbert, Ileen, Alain, and Jamie enter an alley, looking around carefully. Adrenaline's pumping so they're all on edge.

ROLAND
Why are you here?

Cuthbert looks at him in disbelief.

CUTHBERT
You are insane. Why are you here?

ROLAND
I tracked Marten across the desert.
I saw him in the square.

CUTHBERT
(a dig)
He's quite a dancer.

ROLAND
He was there. I gave chase.

ALAIN
Then good thing we got here when we
did.

Jamie's checking every direction, still on watch.

JAMIE
He could still be close.

Cuthbert considers that.

CUTHBERT
(to Alain and Jamie)
You two try to find him. Keep an
eye on him until an escort arrives.
We'll ride hard so it can be here
in a few days.

ROLAND
Escort?

CUTHBERT
I'm sure Steven will send my father
and Christopher.

ILEEN
Unless he comes himself.

Cuthbert nods. That's possible.

ROLAND
For what?

CUTHBERT
To bring Marten back to Gilead. He
needs to answer for himself. Just
like you do.

ROLAND
You're here to bring me back.

CUTHBERT
No, we're here for a holiday.
(beat)
You got your guns, made sure we'll
never earn ours --

ROLAND
-- I thought you came to help.

JAMIE
Help what?

ROLAND
Kill Marten.

That sits there heavily.

ILEEN
We're not assassins. Neither are
you.

ROLAND
He has to pay. You know what he
did.

ALAIN
No, no we didn't, Roland. We didn't
see anything. Only you did.

JAMIE
Is there any way --

ROLAND
I saw what I saw.

ILEEN

Then tell us. What did you see?

Roland looks at her. It's too painful to say aloud.

CUTHBERT

Tell us. You owe us that.

(beat)

Your father didn't send us. We came on our own. We're ka-tet.

ROLAND

If you question me on this, maybe we're not.

They all look at him in horror, as if he's said something sacrilegious.

ILEEN

You don't mean that.

Beat.

ROLAND

I need to restore honor to the Line of Eld.

ILEEN

Through vengeance?

ROLAND

Not vengeance. Justice.

JAMIE

In truth, that may end the matter.

Cuthbert looks at her like she's a traitor.

CUTHBERT

That's for Steven to decide.

ROLAND

It's been decided. Marten was my father's counselor, the man he called brother. A man who held me as an infant. We trusted him and he... I will not go back while Marten Broadcloak still lives. And if we're truly ka-tet, you'll help me.

OFF the five of them, at a loss --

EXT. BARONY SEA ROAD - NIGHT

McCreedy stares up at us with DEAD EYES. He's riddled with bullets and covered with blood.

Jonas looks down at him. Depape and Reynolds peer over his shoulder.

Big Coffin Hunters fill the street, loading their guns.

SHERIFF AVERY, 40s, hardened, enters the street. She's with Chancellor KIMBA RIMER and some MEN with guns. She takes in McCreedy's body then looks to the side --

A Big Coffin Hunter writhes in pain from a gunshot wound to the foot. Three little BALD DOCTORS tend to him.

Sheriff Avery trades looks with Jonas. It's understood --

They've got a problem.

She nods to her gunmen and the Big Coffin Hunters. They spill into the streets, looking for whoever did this.

INT. ALLEY - NIGHT

Roland and the ka-tet argue.

JAMIE
Gunslingers don't exact vendettas.

ROLAND
We defend the way of The White.

CUTHBERT
(scoffs)
You flew off half-cocked. Now
you're trying to save face.

ALAIN
By spilling another man's blood.

ILEEN
I won't have any part of that.

ALAIN
We already do.
(beat)
That man, back in the street.

ILEEN
(to Roland)
And whose fault is that?

JAMIE

The fish is bigger than that net.

They all look at her.

JAMIE (CONT'D)

Roland, we are tet so my hand is your hand. But if we fill these streets with bodies, we play into Farson's hands. He'll say look how the gunslingers rule. With force above the law. The Affiliation will continue to fray.

CUTHBERT

She speaks wisdom.

Jamie HEARS something. She holds up her hand to shush him then sneaks to the end of the alley. The others watch as she peers into the darkness.

CUTHBERT (CONT'D)

No one can know we're from Gilead.

Jamie returns and whispers.

JAMIE

They're looking for us. To see us hang in the square, I'm sure.

ALAIN

(to Roland)

Their vendetta. The only way to restore order, right?

Roland takes the hit.

CUTHBERT

We'll hold our palaver later. Let's go.

They head out the far end of the alley.

When they reach it, it's blocked by --

Sheriff Avery. The men behind her point their guns at the ka-tet.

INT. SHERIFF'S OFFICE - NIGHT

Roland, Cuthbert, Jamie, Ileen, and Alain are led in at gunpoint.

Two men cover them as another gathers five chairs and lines them up in a row. One gunman signals for them to sit. Roland, Cuthbert, Jamie, Ileen, and Alain obey.

Sheriff Avery and Kimba Rimer enter. Avery paces, glaring at each of them. Rhymer hangs back. The gunmen watch warily.

PAN ACROSS Roland and the ka-tet. They're out of their element but trying to play it cool.

CUTHBERT

We're here for the festival. Really enjoyed it.

SHERIFF AVERY

We hold that in the square, not a back alley.

ROLAND

We heard shots and took cover.

SHERIFF AVERY

A few streets away from where someone slaughtered poor Geoff McCreedy.

(to Rhymer)

Real shame about McCreedy isn't it, Chancellor?

KIMBA RIMER

He was an asshole.

SHERIFF AVERY

True but that don't give someone the right to gun him down. Things like that just don't happen in Hambry. Do they?

Kimba Rimer shrugs.

SHERIFF AVERY (CONT'D)

Hambry's a friendly place, a safe barony. Safer than Gilead itself, I'd say.

She steps in front of Cuthbert.

SHERIFF AVERY (CONT'D)

That's why it baffles me that anyone would bring guns to a Stuffey Guy festival.

CUTHBERT
 Can't be too careful. The Kissing
 Moon makes strange men stranger.

She cuts him a cold look. Cuthbert knows to shut his mouth.
 Avery steps in front of Roland.

SHERIFF AVERY
 What's your name?

ROLAND
 Will Dearborn.

SHERIFF AVERY
 Where are you from?

ROLAND
 Debaria. Born and raised.

SHERIFF AVERY
 Long way to come for a party.

Roland thinks a bit, then --

ROLAND
 We're visiting a friend, Susan
 Delgado.

SHERIFF AVERY
 You know the Delgado girl?

ROLAND
 Yes, ma'am.

SHERIFF AVERY
 Sheriff.

ROLAND
 Sheriff. Our fathers were ka-mates.

SHERIFF AVERY
 You knew Pat Delgado?

She and Kimba Rimer trade looks. That changes things.

Roland catches the past tense of *knew*.

ROLAND
 I did.

The ka-tet wonders if Roland's lie is helping or hurting
 their cause.

Sheriff Avery looks over at Ileen.

SHERIFF AVERY
Is that blood?

Ileen looks down at her vest. It is.

SHERIFF AVERY (CONT'D)
How'd you get that?

Ileen thinks fast. She puts on the frail, frightened girl.

ILEEN
I panicked when I heard the shots.
We got separated in the fog. I ran
right into someone. It must have
been this McCreedy.

Sheriff Avery doesn't buy it.

Jonas enters with DePape and Reynolds in tow.

JONAS
You found 'em?

Reynolds points to Roland then goes for him.

REYNOLDS
That's him.

Sheriff Avery steps between them.

DEPAPE
That's the cully who put Reynolds
down in the Travellers' Rest.

Sheriff Avery notices the bruise on Reynolds's head.

SHERIFF AVERY
Put you down how?

REYNOLDS
With a trick shot. Just like the
one that hit Guire on the street.

SHERIFF AVERY
Is that true, cully?

ROLAND
Your shootings are not my business.
But I tell you true, I put this one
down, all right, with a bottle to
the head, to save a barmop's hide.

SHERIFF AVERY
 (to Reynolds)
 You troubling Sheemie again?

JONAS
 Fuck that feeb. I got one man dead,
 another one down.

He points to Roland's guns.

JONAS (CONT'D)
 Big irons. Those grips sandalwood?

ROLAND
 They are.

JONAS
 Sandalwood's what gunslingers use.

ROLAND
 That's what they say.

Jonas leans in his face.

JONAS
 You're too young to be a gunslinger
 but I will admit, yer a trig hand
 with a gun.

ROLAND
 If I was a gunslinger, I'd be
 eating popkins in Gilead, not here
 smelling his ass on your breath.

Jonas goes for his gun.

JONAS
 You like shooting your mouth off?
 I'll shoot it off for ya.

Sheriff Avery grabs his hand.

SHERIFF AVERY
 You know it don't work like that,
 Jonas.

He turns on her, furious.

JONAS
 I say how it works.

KIMBA RIMER
 Sheriff Avery's still the law in
 this town.

Jonas scoffs then steps to Avery.

JONAS
How long you think that's for?

The ka-tet watches.

SHERIFF AVERY
When the world moves on, you'll
have your say. But tonight, get out
of my jail or you'll spend what's
left of it staring at bars.

JONAS
Fine. Put me in there right
alongside them.

Sheriff Avery stares at him.

SHERIFF AVERY
Good night, Jonas.

JONAS
Day's a-comin', Sheriff. We all
know it.

He stares at her then Roland and the ka-tet. They return his
look. A tense beat.

ROLAND
They say gunslingers who fail their
test are forever exiled from
Gilead.

JONAS
Some say exiled. Others say freed.

Jonas exits. Depape and Reynolds shoot parting go-fuck-
yourself looks then follow him.

Sheriff Avery whispers with Rimer. The ka-tet looks on. After
a long beat, she turns to them.

SHERIFF AVERY
There's a lot of folken here who'd
be happy to see McCreedy and the
rest of 'em gunned down.

KIMBA RIMER
And even with a witness, the fog
complicates matters.

SHERIFF AVERY
I can't hold you. You're free to
go.

Thankful for their lucky break, they shoot to their feet and
bum rush the door.

SHERIFF AVERY (CONT'D)
Best find your way back to Debaria
right quick.

Roland looks at her.

SHERIFF AVERY (CONT'D)
Festival's over and Jonas's Big
Coffin Hunters won't rest easy. No
reason for you to hang around, is
there?

Roland shakes his head then follows the others out. Sheriff
Avery and Kimba Rimer trade looks.

EXT. HILL STREET - NIGHT

Roland follows Cuthbert, Ileen, Jamie, and Alain out of the
Sheriff's office. They trade relieved looks which disappear
when they see --

Jonas, Reynolds, and Depape waiting for them.

Everyone's hands hover near their guns.

ROLAND
(to the ka-tet)
Don't waste shells on Buttercup and
the Countess. Every shot hits Jonas
square. Understood?

KA-TET
Understood.

Both groups glare at each other, ready to kill, until --
Sheriff Avery steps out holding a shotgun. She racks it.

SHERIFF AVERY
I said killing's done for the
night.

Beat. Everyone knows this ain't the last of it.

ROLAND
 (to Jonas)
 Guess you got a grave to dig. Sorry
 about your man.

He and the ka-tet back away, careful not to turn their backs on Jonas, Reynolds, Depape. They head down a street leaving the Big Coffin Hunters behind.

EXT. GREEN HEART SQUARE - DAWN

The square is quiet. A few stragglers are all that's left of the night's revelries. Roland, Cuthbert, Jamie, Ileen, and Alain enter.

Cuthbert stops and addresses Jamie and Alain.

CUTHBERT
 When the shops open, gather
 supplies and meet us back at the
 horses.

ROLAND
 I'm not leaving.

They look at him incredulously.

ALAIN
 We don't have a choice. Those
 harriers won't allow us to stay.

ROLAND
 Marten is still here.

JAMIE
 You don't know that.

Roland is undeterred.

CUTHBERT
 Your father will send gunslingers
 straight away. He'll face trial for
 his betrayal.

ROLAND
 I won't have him paraded into
 Gilead for everyone to laugh at us.
 I'll find him myself.

ILEEN
 What excuse will you give for
 hanging around?

ROLAND
That's my burden. I'll carry it.

CUTHBERT
How?

Roland says nothing.

CUTHBERT (CONT'D)
Dig out thy ears and listen, Roland
Deschain. You're my friend. We're
ka-tet but if you don't mount a
horse back to Gilead, I will shoot
you and drag you there myself.

Roland steps to him, looks him in the eye.

Cuthbert stares at him, furious that Roland is calling his bluff.

Roland walks away. Cuthbert, Jamie, Ileen, and Alain trade frustrated looks.

EXT. GILEAD PRISON - DAWN

Establishing.

INT. GILEAD PRISON - DAWN

ANGLE ON a long hallway.

WE HEAR FOOTSTEPS descending a stone stairwell, then see the figure's SHADOW on the wall.

As it reaches the bottom of the stairs, CAMERA shifts slightly but the figure darts OUT OF FRAME. Camera REVEALS --

Another long corridor running into this one. NO STAIRS.

INT. GILEAD PRISON - ANOTHER CORRIDOR - DAY

CAMERA creeps down a hallway. At the far end --

A group of MEN are in the midst of an argument. They are STEVEN, VANNAY, ROBERT, and CHRISTOPHER. WE HEAR muffled snippets of their conversation bouncing off the walls but CAMERA holds back, spying.

VANNAY
He's told us all he's going to.

ROBERT
We need to send for the mayors and
governors straight away.

CHRISTOPHER
A council. The entire Affiliation.

STEVEN
No.

VANNAY
Word has reached the western
baronies the Way of the Gun is
weak. We need to show strength.

STEVEN
Not until the children return.

ROBERT
We have no idea when that
could be.

CHRISTOPHER
Where are they?

*
*
*

STEVEN
I won't have a council knowing our
business.

CAMERA pulls away from the men, down another hallway. A
FIGURE brushes past us and soon we are following MARTEN. We
stay on his back and never SEE his face.

He approaches a heavy metal door. He waves his hand and it
unlocks. He pulls the handle. It opens easily.

INT. PRISON - CELL - DAY

The PRISONER peers up out of the darkness.

PRISONER
Who are you?

Marten says nothing.

PRISONER (CONT'D)
Please, help me.

Marten crosses to him. The Prisoner watches fearfully.

Marten crouches beside him and leans in to --

TIGHT ON MARTEN'S MOUTH. He whispers into his ear.

We still never SEE Marten's face as he whispers lengthy instructions to the prisoner. The Prisoner nods that he understands when Marten finishes --

TIGHT ON MARTEN'S MOUTH.

He smiles a perfect smile. It vanishes when he HEARS SOUNDS of Steven and his men approaching.

Marten stands and exits.

The Prisoner stares off blankly into space.

Steven's footsteps get louder. Marten approaches the door and slips out into --

INT. PRISON - CORRIDOR - CONTINUOUS

He silently shuts the door then steps into the shadows just as Steven and his men round the corner and reach the door.

They don't see Marten. Neither do we. HE'S GONE.

Robert uses a key to unlock the door. He turns it then pulls the heavy door open.

They enter.

INT. PRISON - CELL - CONTINUOUS

The Prisoner stares into space. Steven stands over him.

STEVEN

When the last of our patience goes,
you will face the executioner.

The Prisoner doesn't look at him.

STEVEN (CONT'D)

You say Farson has his war
machines. Where are they? How does
he feed them?

No answer.

STEVEN (CONT'D)

The Bend o' the Bow. Who gave it to
him? Which one is it?

No answer.

Robert and Christopher trade looks. This is a waste of time.

STEVEN (CONT'D)
Is it Black Thirteen?

No answer. Steven shoves the Prisoner.

STEVEN (CONT'D)
Speak!

ROBERT
Steven --

STEVEN
Speak!

No answer. Steven yanks the Prisoner to his feet.

STEVEN (CONT'D)
I'll teach you to hold your tongue--

PRISONER
The only tongue you should worry
about is Marten Broadcloak's. It
drank deeply of thy wife.

He sticks out his tongue and BITES down on it. BLOOD spurts out, hitting Steven in the face.

He jumps back. The Prisoner keeps biting down until he severs his tongue. It drops to the floor.

The Prisoner starts choking. Robert grabs him and throws him to the ground, holding his face down as blood pours onto the floor.

AS Steven and his men watch in horror --

EXT. SUSAN'S HOUSE - DAY

Roland walks the path leading to Susan's house. He SEES --

SUSAN carrying pails of water from a well to a corral. Two horses are brushed and clean. It's clear Susan's been working since sunup.

As she pours the water into a trough, she sees Roland approaching. Her stomach drops but she plays it cool.

He walks toward her.

ROLAND
Long days.

SUSAN
And pleasant nights.

She pours the second bucket into the trough.

ROLAND
May I be of help?

SUSAN
Thankee, no, sai Dearborn. I don't
need ye filling a bucket then
running off before it spills.

ROLAND
I cry your pardon. I ran after
someone I knew from ...

She waits.

ROLAND (CONT'D)
Debaria.

She places the bucket to the side. He watches her.

SUSAN
Did you find him?
(off his look)
Your friend.

ROLAND
He's not a -- No, I didn't.
(beat)
If you'll have me, I still owe you
a dance.

SUSAN
You don't owe me anything.

She starts pitching hay while Roland looks on. He gestures to
a third horse in the next corral.

ROLAND
How old is he?

SUSAN
That's Ocean Foam. He's eight.

ROLAND
(surprised)
He looks much older. Is he sick?

He walks over to inspect the horse. It's unkempt. Roland
notices a sore on its leg.

ROLAND (CONT'D)
 There's a sore here.
 (pats the horse)
 You need some grooming, boy?

SUSAN
 Did you come here to tell me how to
 care for my horses?

ROLAND
 No. I came to ask a kindness.

She looks at him, intrigued.

ROLAND (CONT'D)
 Seems the harriers were carousing
 last night.

SUSAN
 The whole town was.

ROLAND
 You say true but something happened
 with one of them.

She shoots him a concerned look.

SUSAN
 The Big Coffin Hunters?

He nods.

SUSAN (CONT'D)
 Best stay away from them.

He thinks he sees tears welling in her eyes but isn't sure.
 An awkward moment.

INT. SUSAN'S HOUSE - INTERCUT

CORDELIA'S POV --

ROLAND
 There was a killing. They blamed
 us.

SUSAN
 Us?

ROLAND
 Me and my friends.

She studies him.

ROLAND (CONT'D)

If anyone asks, I need you to say
you know me. That our fathers were
ka-mates.

SUSAN

And why would I do that?

He's not sure how to answer.

SUSAN (CONT'D)

Do you know who did this killing?

ROLAND

No.

SUSAN

Then why do you need an alibi?
(off his hesitation)
What are you not telling me? Are ye
an honest man, Will Dearborn?

ROLAND

(he's not)
I am.

She knows the truth but doesn't care.

The door opens. CORDELIA steps out on the porch.

CORDELIA

Are ye in need?

ROLAND

No, lady-sai. Just walking the
road.

CORDELIA

The road's up there.

Beat.

ROLAND

Yes, lady-sai.

CORDELIA

Weren't you two dancing last night?

ROLAND

We were.

SUSAN

What of it?

CORDELIA
Who are you?

ROLAND
Will --

SUSAN
Will Dearborn. His father knew
mine.

CORDELIA
My brother never mentioned any
Dearborn.

SUSAN
Are you saying I didn't know my own
father? Didn't I care for him after
my mother went to the clearing at
the end of her path? Didn't I care
for him on his last day?

Cordelia ignores the outburst.

CORDELIA
Sai Dearborn, your hands look soft
so maybe ye don't know a farm's a
busy place. Don't be keeping Susan
from her chores.

ROLAND
I cry your pardon.

CORDELIA
Cry it from the road.

She stares at him.

He touches his hand to his throat, a sign of respect to both
of them.

Susan gives him a parting glance that reads, "Please don't
leave me here with her."

Roland turns and heads back to the road. Susan looks at him
and cuts Cordelia a cold look. Cordelia shoots one back then
steps off the porch back into the house. The door slams after
her.

Susan returns to her chores.

OFF Roland, heading back to the road --

EXT. RESTAURANT - DAY

Cuthbert, Jamie, Ileen, and Alain sit at a table outside a small restaurant. There's an empty table behind them. The street beside them bustles with townfolk.

Jamie, Ileen, and Alain tear into their meals. Cuthbert hasn't touched his.

ALAIN

Staying here's a mistake. One man has already been laid low. I fear the Coffin Hunter's vengeance more than any Roland may mete out.

He grabs some food off Ileen's plate.

ILEEN

Marten's crime doesn't warrant the gallows. Both parties may have been willing. Did you ever think of that?

Alain and Jamie cut her a look.

JAMIE

It could have been Marten's glammer.
(to Alain)
Do you feel it here?

ALAIN

I feel something. When we first approached town. I'm not sure what it is.

Ileen and Jamie aren't sure how to respond so they let it go.

JAMIE

Two of us need to stay here to keep an eye on Roland. The other two ride hard for Gilead to say we've found him. That's what the dinh cares about - his son.

They look at Cuthbert, waiting for his response. He looks at them distractedly.

CUTHBERT

Why won't he tell us?

Beat.

CUTHBERT (CONT'D)
 How do you get your guns, leave
 everything, cross the desert, and
 not speak en-tet?

They see he's hurt.

CUTHBERT (CONT'D)
 We can't split up.

JAMIE
 Leave him here?

CUTHBERT
 If Marten or these Coffin Hunters
 get him, so be it.

ALAIN
 You don't mean that.

ILEEN
 We're ka-tet.

CUTHBERT
 He doesn't say so.

JAMIE
 He's lost his mind. And now, you've
 lost yours.

CUTHBERT
 He didn't even ask if Cort's alive.

They hadn't thought of that.

ILEEN
 Cuthbert...

JAMIE
 Hey --

She points out something down the street.

JAMIE (CONT'D)
 That's George Latigo.

ALAIN
 Farson's lieutenant?

She nods. They look and SEE --

A MAN shaking hands with Depape.

JAMIE

How many gunslingers have died
looking for him?

CUTHBERT

Farson wouldn't be too far from his
right hand. He could be here as
well.

ILEEN

Spreading his treason.

That's a big fucking deal.

JAMIE

Our fathers are combing the western
baronies. Could Farson have come
this far east already?

ALAIN

That would mean while Gilead
prepares for a storm, it rages all
around it.

JAMIE

But why Hambry? Why these harriers
and horse thieves?

ILEEN

We don't know if any of this is
true.

ALAIN

Yet there he is.

JAMIE

We have to track him. If he leads
us to Farson, we could end the
threat to the Affiliation.

Cuthbert considers that.

Reynolds joins the men. He shakes hands with Latigo then
ushers him into a building. Before Reynolds enters, he looks
around cautiously.

REYNOLDS'S POV --

The street is bustling but seems quiet. The ka-tet's table is
empty.

Reynolds turns to enter the building.

KA-TET POV --

Reynolds enters the building.

ANOTHER ANGLE on the building and surrounding street. A PINK LIGHT starts to glow. No one notices it as it spreads, soon tinting the entire scene with a deep pink HUE.

The outline of every shape on the street - every pedestrian, house, building, carriage - starts to SHAKE as if becoming static.

One WOMAN walks toward us. A ghostly, pink image splits off and walks beside her. It mirrors her every move.

The same happens with everything else on the street. WE SEE each original image accompanied by its ghostly, pink counterpart. We'll call this GRAPEFRUIT VFX.

As the woman walks toward us, PULL BACK TO REVEAL --

RHEA looking down on the town like a giant.

INT. RHEA'S COTTAGE - DAY

Rhea stares into the GRAPEFRUIT, a glass orb that casts the deep pink glow. The cottage is bathed in the furious light.

Rhea stares intently. She's enraptured. Her face is haggard, not smooth and peaceful like when we first met her in #101.

GRAPEFRUIT VFX -- The woman disappears into a shop.

The town SPINS LIKE A WHEEL, a globe.

GRAPEFRUIT VFX -- A horse and carriage roll through the street.

The town SPINS again.

GRAPEFRUIT VFX -- Roland walks back toward town.

Another SPIN.~

GRAPEFRUIT VFX -- MAYOR THORIN sits down to a large lunch on silver trays.

SPIN.

GRAPEFRUIT VFX -- The ka-tet watches Latigo from a distance.

Rhea grunts. She's bored.

SPIN.

INT. HOUSE - INTERCUT

A woman polishes the furniture in her house. She drags a dust rag across a tabletop then picks up items from the table and polishes them too. A small box, a tray, a candlestick.

RHEA

Yes.

GRAPEFRUIT VFX -- The pink light fills the woman's house. Her face changes. It becomes calm, trancelike, as if she's under a spell. As she polishes the candlestick, her hand slows, as if stroking it erotically.

Rhea watches intently. Her face is splotchy, her skin cracked.

NORMAL -- The woman replaces the candlestick then stands.

She looks over her shoulder then the other, making sure she's alone. Convinced she is, she unbuttons her housecoat.

Rhea watches the grapefruit. It shines brightly.

The woman steps out of her housecoat, stands there naked, drops to her knees. She wraps her hand around one of the table legs then starts licking it. As she does, she writhes with pleasure.

Rhea leers wickedly at her crystal ball porn. She runs her hands over her blouse then down the front of her skirt.

IN THE GRAPEFRUIT -- The woman licks the table leg.

Rhea's eyes dart around the room. There's a look of twisted desire on her face.

She sees MUSTY, her six-legged cat. It runs off.

ERMOT, her snake, is coiled on a table.

The door springs open. It's Jonas.

JONAS'S POV --

Rhea holds her skirt in one hand, the snake in the other. She drops the snake.

ON JONAS -- What the fuck is going on?

RHEA (CONT'D)

Dare ye bust through my door, filth
and foul as your mother's poultry?

Jonas SEES the grapefruit.

JONAS

We gave you that wretched thing to keep it safe, not to spin glammer.

RHEA

You gave it because your master fears to keep it himself.

(fearfully)

Have ye come to take it?

JONAS

Not until Farson wants it for his game.

RHEA

Don't pretend you're one of his true believers. You're loyal to no man, Eldred Jonas.

JONAS

I am if he has the right coin. And until I'm paid to reclaim it, what do I care if you drink its poison?

RHEA

Then why come you here?

JONAS

I'm tasked with making sure it's well-tended.

She knows he's lying. She picks up the grapefruit and holds it out. It terrifies him. She smirks then whisks it into a box.

RHEA

Tell your Farson the grapefruit is safe.

She carries the box over to a hole in the floor by her bed.

JONAS

He didn't send me.

She looks at him suspiciously.

JONAS (CONT'D)

It shows things.

RHEA

To those it wants to see. Do you want to see?

She opens the box. The pink glow fills the room.

He averts his eyes.

JONAS

One of my men was shot.

She laughs inappropriately. He cuts her a quizzical look - crazy, old bat.

JONAS (CONT'D)

Ask it to show you who took
McCreedy's life.

RHEA

You fucking idiot.

His hand goes to his gun.

RHEA (CONT'D)

This is one of Maerlyn's Rainbow,
kept by The Wizard himself. It's
not some errand boy who does ye
bidding when fingers snap.

JONAS

When I walked in, it seemed the
errand boy's fingers knew ye very
well.

RHEA

The ball and I understand each
other.

He indicates a boil on her face, one that wasn't there when he entered.

JONAS

Best take care, witch. That glass
seems to understand you better than
you understand it.

She touches the boil. It bursts. PUS OOZES out. She wipes it then sucks her finger.

JONAS (CONT'D)

(disgusted)

Ask it about my man.

He looks at the grapefruit. It glows an angry pink.

Rhea slams the box then pulls a floor board over the hole. She stands on it staring at Jonas defiantly.

JONAS (CONT'D)

One day, Farson's going to want it back. The world will move on and he'll have no use for you then.

He glares at her.

RHEA

You think your gun will be the one to end my life?

She laughs then spits.

RHEA (CONT'D)

The glass has shown me. You won't see Reap Day.

His face goes white. His blood runs cold. She smiles hatefully.

JONAS

Crazy Cöös.

He shoots her and the hidden grapefruit one last look then exits. Rhea touches her face. The sore is gone. Her skin is already beginning to heal.

EXT. CAMINO VEGA - HAMBRY - DAY

Roland cuts through the crowded streets looking for Marten. They're bustling with hardened folk, very different from his Gilead. He does his best to fit in and for the most part, he does. To us, though, he looks like a kid lost in a red light district.

POP POP POP POP POP!

He pulls his gun, turns toward what he thinks are gunshots.

A DOG runs toward him, exploded firecrackers and ribbons tied to its tail. It's chased by a PACK of young BOYS, nasty street urchins we'll come to know as the LI'L COFFIN HUNTERS. They'll play a part in our story later. For now, Roland watches them push their way through the crowd, chasing after the dog.

One boy reaches for the dog but it changes direction, almost running into another laughing boy. It blasts past that one.

Roland watches intently. There's a dreamy look on his face as if this is triggering the memory of another time in the not too distant past, a moment when things were simpler and he was still innocent, the moment just before his world came crashing down.

He looks at the gun in his hand then hurriedly holsters it before disappearing into the crowd.

EXT. TRAVELLERS' REST - DAY

Latigo, Depape, Reynolds and a host of men spill out of the bar and mount their horses.

Reynolds gets on his motorcycle and revs it up.

UP THE STREET --

Cuthbert, Jamie, Ileen, and Alain peer around a corner and are baffled by what they see.

CUTHBERT
(re: motorcycle)
What is that?

JAMIE
Must be from the Old Ones.

Reynolds guns the motorcycle and tears off down the street. He blasts past them. They stare after him in awe.

Latigo slaps his horse's reins. He and the others follow Reynolds.

ILEEN
They're leaving town.

CUTHBERT
Then so are we.

He walks over to his horse, unties it, and mounts. The others do the same.

Cuthbert is about to slap his reins but he doesn't. He waits.

Ileen looks at him impatiently.

ILEEN
We'll lose them.

CUTHBERT
You go. I'll find Roland.

They look at him, surprised.

CUTHBERT (CONT'D)
If Farson's near and somehow learns
the son of the dinh is here --

JAMIE
Roland would make quite the prize.

CUTHBERT
We can't leave him on his own.

Alain nods. He's glad Cuthbert sees that.

CUTHBERT (CONT'D)
Leave a trail so we can follow.

ALAIN
Are you sure he'll come with you
this time?

JAMIE
Farson threatens the entire
affiliation. Even Roland will see
that.
(beat)
I hope.

Cuthbert dismounts.

CUTHBERT
If we miss each other, meet by the
alley near the waterfront. Now go.

Jamie, Ileen, and Alain head off. Cuthbert watches them go.

INT. SUSAN'S HOUSE - DAY

Cordelia puts a bowl of soup on the table then sits. Across
from her is another bowl of soup.

She waits.

CORDELIA
(calls out in Spanish)
Soup's on.

No answer. Cordelia picks up her spoon and starts eating.

Susan exits her bedroom, approaches the table, and sits. She
looks at the grey soup with disappointment. She and Cordelia
SPEAK IN SPANISH WITH SUBTITLES.

SUSAN

Thankee.

Cordelia nods. They eat in silence.

CORDELIA

It's not much but that'll change soon.

She smiles. Susan avoids looking at her.

CORDELIA (CONT'D)

He's a good man.

Susan cuts her a disbelieving look.

CORDELIA (CONT'D)

He'll honor his commitments.

SUSAN

Then that's all that matters.

Cordelia takes offense.

CORDELIA

I will not be sassed at my own table after I --

SUSAN

Your table? This was my da's. All of this was his.

CORDELIA

It was pitiful for him and it's even far less for the two of us.

Susan says nothing. They return to their meal.

CORDELIA (CONT'D)

That boy, Dearborn. How did his father know Pat?

SUSAN

He sold him horses, during the spring drive.

CORDELIA

I've never seen a Dearborn named in the accounts.

Susan knows she's caught in a lie but she despises her aunt so much, it's apparent she doesn't care.

CORDELIA (CONT'D)

I can't have unknowns putting our arrangement at risk.

(pleadingly)

There'll come a day when men don't look at you anymore. Sooner than you think. Please... This is best for both of us. I can't stomach any more thin soup.

Susan looks at her with a mix of compassion and resentment.

She gets up, slams the soup bowl in the sink, then exits the house.

EXT. SUSAN'S HOUSE - SUNSET

Susan approaches her horses, Pylon and Felicia. She pets them then sees --

OCEAN FOAM.

Sad and lonely in the next corral.

She considers him, then --

SHOTS OF:

-Susan filling a bucket of water at the well.

-Susan, her sleeves rolled up, carrying the bucket.

-Susan dipping a sudsy sponge into the bucket then washing Ocean Foam.

-Susan drying Ocean Foam.

-Susan brushing his mane.

-Susan examining the sore on his leg. It is pretty bad.

-Susan bandages it.

-Susan pats Ocean Foam's neck then carries the bucket away toward the house.

As the sun sets, Ocean Foam watches her go.

EXT. MARKETPLACE - HAMBRY - NIGHT

UNKNOWN POV -- Roland questions two VENDORS if they've seen Marten. They shake their heads.

Roland taps his throat and forces a smile of gratitude but can't hide his disappointment.

WE CUT into Roland's POV as he continues his search. It's clear he's weary and frustrated.

HE SEES --

MAYOR THORIN speaking with Sheriff Avery.

Roland pulls his hat down and starts to head the other way when he SEES something ahead of him.

He quickens his pace, pushing through the crowd until he reaches out and grabs --

Cuthbert.

Cuthbert spins and is surprised to see Roland has gotten the drop on him.

CUTHBERT

You always were better at tracking than I was.

ROLAND

I thought you left for Gilead. Where are the others?

Cuthbert looks around then leans in discretely.

CUTHBERT

They're following Latigo. He's here.

Roland takes that in.

UNKNOWN POV FROM A DISTANCE -- Roland and Cuthbert exit the marketplace.

EXT. WATER STREET - HAMBRY - NIGHT

Roland and Cuthbert step onto a quiet street. All the shops are closed. Not another soul around.

CUTHBERT

Latigo and the Big Coffin Hunters headed out of town. Jamie, Alain, and Ileen followed them.

ROLAND

And you came back for me.

CUTHBERT

We've stepped in a snakepit. If the Big Coffin Hunters are in league with Farson --

ROLAND

The entire Affiliation's under threat, not just the western baronies.

CUTHBERT

Having one of the Eld as a hostage would tie Steven Deschain's hands.

Roland hadn't thought of that.

ROLAND

I'm fine.

CUTHBERT

Ileen thinks ten steps ahead, not you.

Roland knows that's true but says nothing.

CUTHBERT (CONT'D)

We need to bring your father here straight away. All the gunslingers.

(beat)

If you were going to find Marten, you would have by now.

Roland fears exactly that. He nods in the direction of the marketplace.

ROLAND

My mother said she and he used to visit the markets in Arten.

CUTHBERT

That's what she said.

Roland looks at him sadly. Realizes it was probably a lie.

ROLAND

That's what she said.

CUTHBERT

His trail's gone cold.

Roland won't admit that.

ROLAND
I tracked him across the desert. I
can find him here.

CUTHBERT
(frustrated)
You're dumber than a ten-eyed mule.

ROLAND
You shouldn't have come.
(beat)
It's all gone to shit.

CUTHBERT
Are you going to tell me?

Roland doesn't respond.

CUTHBERT (CONT'D)
What you saw. What he did. We can
imagine but... You got your guns,
Roland.

Roland nods solemnly. The gravity of his situation, of what
he's done, hits him.

ROLAND
How is Cort?

CUTHBERT
He was still alive when we left.

Roland is relieved to hear that.

CUTHBERT (CONT'D)
Barely. He may have entered the
clearing at the end of his path by
now.

Roland's emotions turn dark again. Cuthbert clocks this.

CUTHBERT (CONT'D)
If we all ride for Gilead -
together - tell them Latigo is
here, maybe Farson, bring enough
gunslingers to capture them and
Marten, everything can go back to
the way it was.

Roland looks at him compassionately, like an adult looking at
a naive child.

CUTHBERT (CONT'D)

In a few months, Cort will be back at us.

(imitating Cort)

Cry off, maggots. Run back behind your mother's skirts.

ROLAND

(contemptuously)

My mother.

Cuthbert realizes his mistake.

ROLAND (CONT'D)

Things will never go back, Cuthbert. You know ka works and the world moves on.

Cuthbert thinks about that.

CUTHBERT

Then we move on with it.

Roland doesn't understand.

CUTHBERT (CONT'D)

Returning to Gilead without you would mean... Gilead without you.

They look at each other awkwardly. Neither's comfortable expressing emotion. Cuthbert switches to a sterner tone.

CUTHBERT (CONT'D)

We'll help you find Marten - but to return him to Steven's justice. Ileen is right. We're not executioners.

ROLAND

The others will never stay.

CUTHBERT

I'll make them.

ROLAND

I'm sure you will.

He smiles gratefully.

ROLAND (CONT'D)

We have to find them. If they're spotted, there's no fog tonight to hide in.

Cuthbert nods in agreement. Together, they go after their friends.

UNKNOWN POV THROUGH A WINDOW --

SOMEONE watches Roland and Cuthbert head off. As the figure moves away and WIPES FRAME --

CUT TO:

EXT. GILEAD - CORT'S COTTAGE - NIGHT

CAMERA MOVES across the palace grounds toward the window. WE FIND --

TWO NURSES attending Cort. He's still unconscious.

GABRIELLE approaches the cottage and enters.

INT. CORT'S COTTAGE - CONTINUOUS

The nurses look up, surprised.

NURSE
Sai Gabrielle.

GABRIELLE
Goodeven. How is he?

NURSE
I fear good days are behind him.

Gabrielle is sorry to hear that.

NURSE (CONT'D)
Have they returned with your son
and his tet?

GABRIELLE
They will.

NURSE
May ka will it so. Is there
something ye need of us?

GABRIELLE
Thankee, no. I just came to see for
myself.

The nurse isn't sure how to answer.

GABRIELLE (CONT'D)
 I'll sit with him awhile. Will ye
 leave us, if it please ya.

NURSE
 Yes, sai.

The nurses exit.

Gabrielle approaches Cort. He lies there before her. His face
 and body in ruins.

The SOUND of his steampunk life support fills the room.

She notices PUS oozing out of his eye socket.

She dips a rag in a bowl of water beside the bed, rings it
 out, and then wipes the discharge from Cort's eye.

GABRIELLE
 Long days but nights aren't so
 pleasant anymore, are they, old
 friend?

She rinses the rag out and cleans the rest of his face.

GABRIELLE (CONT'D)
 We never thought it would come to
 this. Another two years and they'd
 face you in the Great Yard.
 Roland's more his father's son than
 mine. He'd call you out first.

(smiles)
 He'd win. Come sundown, they all
 would. Even Cuthbert. They'd earn
 their father's irons and defend the
 Affiliation, the Way of the White.
 Isn't that the gunslinger's litany?
 To remember the face of their
 fathers and leave old mothers
 behind.

She looks down at him sorrowfully, focusing on his clawed
 eyes.

GABRIELLE (CONT'D)
 When he did this to you, were you
 proud? All your training... your
 rantings? Were they worth it? Did
 you look up at him through ragged
 eye and think, my student, the Line
 of the great Eld himself?

She pats his hand.

GABRIELLE (CONT'D)
I should have seen this coming.

She holds back tears.

GABRIELLE (CONT'D)
In truth, I did. I did see. And I
looked away.
(beat)
Ka is a wheel. It turns for all of
us.

EXT./INT. GILEAD - PALACE - CONTINUOUS

Steven watching her from their bedroom.

He's torn. He wants to go to her. To seek reconciliation. To
punish her. He does neither.

EXT. GREAT ROAD - NIGHT

ANGLE ON MOTORCYCLE WHEEL.

Reynolds rides alongside --

Latigo and Depape leading twelve BIG COFFIN HUNTERS.

The group veers off the road to cross a grassy plain.

A MILE BEHIND --

Ileen, Jamie, and Alain see the Big Coffin Hunters' cloud of
dust curve away from the road. They veer off the road after
them.

THE BIG COFFIN HUNTERS --

Ride across the plain.

LATIGO'S POV --

Ahead of them the plain seems to end at a cliff. This is THE
DROP. The group doesn't stop. They head straight for it.

As they approach, Reynolds guns his bike and disappears over
the cliff.

Latigo, Depape, and others drive their horses after him. They
drop from view.

Alain, Ileen, and Jamie head straight for the Drop. They trade confused looks. It seemed the Big Coffin Hunters went right over the cliff.

They approach it cautiously. They reach the edge. The cliff is very high. It looks out over a vast plain. Jamie points to where --

The Big Coffin Hunters are cutting down a canyon trail leading to the plain. It's filled with monstrous MACHINES jutting into the sky, like a city of black TOWERS.

Some of the machines are moving, raising and lowering their heads as if feeding.

This is CITGO, Hambry's oil field.

A hundred OIL DERRICKS dominate the plain. 19 of them are working.

Alain, Ileen, and Jamie take in the sight. They've never seen anything like it.

Jamie signals for them to follow the Big Coffin Hunters but Ileen grabs her. Jamie stops. Ileen points to --

ARMED MEN patrolling the oil field. They're keeping watch on the Drop.

Ileen, Jamie, and Alain back their horses away. Citgo falls out of view.

ILEEN

It's an oil field. Those are rigs. They're drilling oil from deep in the ground.

ALAIN

For what?

ILEEN

To make fuel. For the Old Ones machines.

JAMIE

That's how Farson is able to wage war.

ILEEN

Aye. And he has these fool Coffin Hunters minding the entire farm. We're in the stink o' the shit now.

ALAIN
Do you see Farson?
(contemptuously)
The Good Man himself?

Ileen studies the men below.

ILEEN'S POV --

Jonas. Reynolds. Depape. Latigo. Dozens of others.

ILEEN
We need a closer look.
(to Alain)
Stay here.

She signals for Jamie to accompany her.

They head for another vantage point.

WE RIDE with them. A few hundred yards away, they pull their horses to a stop and peer over the Drop again.

ILEEN AND JAMIE'S POV --

Citgo is even more expansive from this view. 200 derricks in all.

BACK TO ALAIN --

He dismounts and cautiously inches forward to peer over.

ALAIN'S POV --

The Big Coffin Hunters reach the bottom of the canyon trail and ride to join up with other MEN waiting for them. There's a full workforce down there.

ON ALAIN --

He HEARS a high-pitched WHINE.

He looks around trying to locate its source.

He studies the oil rigs, but their drilling is mostly silent.

The whine persists but it stops and starts, developing a rhythm, as if something is BREATHING.

Alain looks behind him, across the plain, away from Hambry.

The whine intensifies.

Whatever it is, it's enchanting. Alain's face looks both curious and calm, not frightened.

He mounts his horse and rides off straight for it, away from Citgo.

EXT. THE DROP - NIGHT

Ileen and Jamie watch the oil field.

They SEE --

Jonas and Latigo shaking hands. Latigo says something, prompting Jonas to give orders to nearby men. Those men head off.

Ileen and Jamie take it all in. They hear HOOFBEATS approaching. They pull their guns and make themselves low in the grass.

Jamie lines up a shot at the --

TWO APPROACHING RIDERS.

Ileen does the same, until she SEES it's --

Roland and Cuthbert.

Ileen and Jamie trade surprised looks then get to their feet.

Ileen holds up her hands so Roland and Cuthbert stop far enough back from the Drop so the Big Coffin Hunters won't see them.

Roland and Cuthbert pull up at a safe distance, dismount, then crawl forward to SEE --

EXT. CITGO - INTERCUT

FARSON'S WAR MACHINES

A Mad Max-style ATTACK FORCE gathers like a storm. 18 wheelers roll into view. Most are outfitted with makeshift cowcatchers.

Cars with scrap metal cages pull up, shooting clouds of dust into the sky.

Reynolds guns his bike. Half a dozen motorcycles follow. A MAN with horrific FACE BURNS rides in a sidecar.

Pickup trucks run circles through the chaotic scene. In their beds, Big Coffin Hunters swivel mounted machine guns, gunning down imaginary victims.

One flatbed truck has a small crane with a WRECKING BALL. Depape scrambles up, hugs it, then holds onto the crane with one hand while waving the other. He's ready to roll out.

One Big Coffin Hunter lovingly strokes his rocket launcher.

Another fires an AK-47 into the air. The AUTOMATIC GUNFIRE rips through the night. Jonas barks at him.

The ka-tet stare in wonder and fear. They trade terrified looks.

This type of force hasn't been seen in Mid-World in hundreds of years.

JAMIE
What do we do?

ILEEN
What can we do?

Roland looks around. He's completely at a loss. A beat, then--

ROLAND
Where's Alain?

EXT. ALAIN'S SPOT - THE DROP - NIGHT

Roland, Cuthbert, Ileen, and Jamie ride up. No Alain?

ILEEN
He was right here.

They look around worriedly.

ROLAND
(sotto)
Alain!

CUTHBERT
(sotto)
Alain!

Roland barks at Ileen and Jamie.

ROLAND
Find him. We'll need every gun to stop that force from leaving this field.

CUTHBERT
We can't fight them head on. That's
suicide.

ROLAND
If ka wills it.

They stare at him in disbelief. Then they HEAR the WHINE.

CUTHBERT
What is that?

Ileen puts her hands to her ears.

ILEEN
For your father's sake.

Jamie points to the ground. Alain's TRACKS head off.

JAMIE
His tracks.

She leads her horse to follow.

JAMIE (CONT'D)
Alain!

She spurs her horse. It takes off, following Alain's tracks.

ROLAND
Stop!

Ileen races after. Roland tries to stop Cuthbert.

ROLAND (CONT'D)
We can't leave.

CUTHBERT
Are we only ka-tet when it suits
you?

He spurs his horse. It takes off. Roland shoots a look toward the gathering army then follows the others.

EXT. THE DROP - NIGHT

The four riders tear through the darkness after their friend.

EXT. EYEBOLT CANYON - NIGHT

Roland, Cuthbert, Jamie, and Ileen ride in one direction, Alain's horse rides toward them.

Jamie gets her horse close to it and grabs the reins.

JAMIE

Was he thrown?

The WHINE is louder now but they still can't determine its source. It's an eerie, off-putting, strangely melodious TWANG. When EDDIE DEAN hears it in Season 5, he'll say:

EDDIE

Sounds Hawaiian, doesn't it?

But that's another story.

Roland SEES --

A BOX CANYON.

They walk their horses over to it and look down into it.

It's a thin, sinewy crack in the ground. Nowhere near as high or wide as the Drop. This looks like a flash flood ripped open the earth and left a nasty scar.

The WHINE calls out from within.

Roland, Cuthbert, Ileen, and Jamie look at each other.

INT. EYEBOLT CANYON - NIGHT

The four gunslingers climb down. It's steep and narrow so they have to use their hands to find their way.

The walls are tight, forcing them to proceed single file.

Roland looks up. As their path twists downward, some of the rocks hang over them, blocking out the sky.

They continue their descent.

Cuthbert slips. A flurry of BATS erupts skyward.

Roland holds onto an outcropping of rock to steady himself as he helps the others climb down past them. Ileen takes his arm and he lowers her down.

MINUTES LATER --

They reach the bottom. The rock walls of the canyon spiral around them in twisted shapes, vaulting upward like a stone cathedral.

It's eerie. Dark. The whine now HOWLS.

The rock twists in front of them, cutting off their view of the rest of the canyon.

They steady themselves, continuing forward.

They reach the formation blocking their view. A strong sense of dread fills them all. They collect themselves, pull their guns, then step out from behind the rock to SEE --

THE THINNY.

A phantasmic, amorphous, pulsing shape at the far end of the canyon. It seems to be a wall, a membrane maybe, between this world and the next. It SHIMMERS a silvery green.

The whine WAILS.

The thinny ROLLS. Moves. Breathes. Stretches up into the sky then slides back down so that it oozes along the canyon floor.

Shadowy SHAPES on the far side try to reach through. The thinny gives with every movement. Stretching thin, but never breaking.

Roland, Cuthbert, Ileen, and Jamie are stunned. It's a horrible sight. Putrid. Disturbing. Even more so when they SEE --

Alain walking toward thinny.

A BAT swoops past him. A greenish HAND springs out, grabs it, and drags it back into the thinny.

TIGHT ON ALAIN

He's panicked, almost in tears, but it's not from the thinny itself. It's from its effect on HIM, on only what he SEES --

ALAIN'S POV

Ghostly IMAGES of Roland, Cuthbert, Ileen, and Jamie stand between Alain and the thinny. They're huddled together, as if conspiring.

ALAIN

Roland? Cuthbert? Hear me.

They ignore him.

ALAIN (CONT'D)

Ileen? Jamie?

Thinny Jamie cuts him a look of contempt then turns her back on him.

ON ALAIN --

ALAIN (CONT'D)

No.

He stumbles forward, his arms outstretched.

ROLAND

Alain, stop.

He rushes forward. The thinny itself whips forward, Roland hesitates. A part of it writhes in the air before him like a cobra, ready to strike.

Roland avoids the lashing tendril to reach Alain. He grabs him and shakes him.

ROLAND (CONT'D)

Alain.

Alain acts as if Roland isn't there. He's watching --

ALAIN'S POV --

The thinny ka-tet pointing at his thinny self. They're laughing, jeering, spitting at him. His thinny self is in tears, humiliated and heartbroken.

Roland can't see what Alain sees.

ROLAND (CONT'D)

What is it?

He tries to pull him back.

The thinny SCREAMS. It lurches forward.

Roland pulls Alain back but Alain fights him. He's trying to stop the thinny ka-tet from beating thinny Alain.

ALAIN

Stop it! We're ka-tet!

ROLAND

Yes, we are.
(calls out)
Cuthbert, help me.

No answer.

ROLAND (CONT'D)
 Jamie! Ileen!

He SEES --

The three of them are frozen in fear, staring straight ahead at the thinny.

JAMIE'S POV --

A thinny scene of Jamie and the ka-tet in the training yard behind the palace in Gilead.

Thinny Cort stands over her.

THINNY CORT
 You have forgotten the face of your
 father, maggot.

THINNY JAMIE
 I cry your pardon, sai Cort.

Thinny Cort swings his staff and cracks thinny Jamie's head. Thinny Jamie drops to the ground.

ON ILEEN --

Her face is pure terror.

ILEEN'S POV --

A ghostly 5-year old Ileen steals an apple from a STREET VENDOR on the streets of LOWER TOWN in Gilead. The little girl is filthy, starving. The vendor notices the theft as thinny Ileen darts away.

She runs down another street to find a homeless person huddled under blankets.

THINNY ILEEN
 Mother?

She shakes the person. No response. Frightened, she removes the blanket to REVEAL --

Her DEAD MOTHER.

On REAL ILEEN --

ILEEN
 No!

She starts to cry.

PAN ACROSS TO CUTHBERT.

He's also hallucinating.

CUTHBERT'S POV --

The greenish-silver thinny gathers like a swirling cloud. Within it, LIGHTS begin to twinkle. They look like the muzzle flashes in the Hambry fog the night before.

ON CUTHBERT --

He SEES --

His thinny self back on Barony Sea Road in Hambry. A different version of our opening scene. Images of Roland, Ileen, Jamie, and Alain are beside him. Gunshots ring out from the far end of the street. Thinny Jamie is blown off her feet. The others return fire but thinny Cuthbert's hands are frozen at his side. Thinny Alain takes a hit and crumples to the ground.

THINNY ROLAND
For your father's sake, Cuthbert,
SHOOT!

Thinny Cuthbert is paralyzed with fear. He can't lift his hands. The hallucinatory gunfire continues.

The actual thinny bubbles like a BOILING SEA. It creeps toward Cuthbert.

CUT TO:

AERIAL SHOT --

WE FLY OVER the top of Eyebolt Canyon, past the ka-tet's horses.

WE DIVE INTO the canyon, twisting through the rock, and past the outcropping to see the entire scene --

The thinny reaching out for each member of the ka-tet. Each member walking zombie-like toward the pulsing supernatural mass. All except for Roland who is fighting to pull Alain away from the thinny.

AS WE FLY past each character, WE SEE what they see --

Cuthbert witnesses thinny Ileen's head devastated by a bullet. Thinny Roland turns to him.

THINNY ROLAND

Cuthbert.

His jaw is blown off. He drops to the ground dead.

CUTHBERT

Roland!

Real Cuthbert runs toward fallen thinny Roland, but WE SEE he's running straight into the thinny.

Ileen holds her dead thinny mother but is snatched off her feet by the angry street vendor.

THINNY ILEEN

No!

She starts running away but to US, it's straight for the thinny.

Thinny Jamie is crumpled on the ground as thinny Cort rains down blows. The thinny ka-tet looks on. She gets to her knees, then her feet, then stumbles away. Staggering into the thinny.

Roland sees Cuthbert, Ileen, and Jamie headed toward the thinny.

On the far side of the thinny, the hungry creatures try to puncture their way through the membrane. They're like frantic prison inmates about to riot.

ALAIN'S POV --

The thinny ka-tet starts tearing at him.

Roland grabs him.

ROLAND

Alain! Hear me well.

He shakes Alain hard.

ROLAND (CONT'D)

It's me, Roland Deschain, your ka-mate. We are ka-tet.

That finally breaks the spell. Alain looks at Roland, tears in his eyes. A second later, he realizes what's going on.

Cuthbert, Ileen, and Jamie are running past them. Roland reacts instantly. He tackles Cuthbert.

Alain clips both Jamie and Ileen from behind, knocking them to the ground.

The thinny springs forward.

Roland shields Cuthbert with his body. Alain covers Jamie and Ileen.

The thinny washes over them but doesn't touch them. It recedes like a broken wave.

It SCREAMS in disappointment then retreats.

Roland and the ka-tet scramble to their feet. They think it's over. They trade fearful but relieved looks then move away from the thinny. Time to get the hell out of there.

Roland hears something over his shoulder.

GABRIELLE (O.S.)

Roland?

He turns and SEES --

A ghostly IMAGE of Gabrielle emerging from the thinny. It's her head and torso but her lower body is a tendril of the thinny. She's like a snake woman. She holds out her arms.

ROLAND

Mother?

He takes a step toward her.

A ghostly snake Marten emerges beside thinny Gabrielle. It's connected to the body of thinny so the two figures look like a two-headed snake.

Roland glares with disgust and hatred.

Thinny Marten sneers then coils around Gabrielle. He kisses her neck then flicks his tongue and licks it. She tosses her head back in erotic ecstasy.

ROLAND (CONT'D)

No!

He runs for the image. Alain tackles him.

ROLAND (CONT'D)

Let me go!

(to Marten)

I'll kill you!

Ileen, Jamie, and Cuthbert join Alain to hold Roland down.

Thinny Marten and thinny Gabrielle wrap around each other in a serpentine sexual union.

Roland can't take it. He struggles to break free of the ka-tet but --

A CLAW rips through the thinny wall and snatches Marten and Gabrielle back onto the far side of the membrane.

Roland stops fighting the ka-tet. They cling to each other, exhausted and emotionally drained, but somehow still alive.

EXT. CITGO - NIGHT

The ROAR of the war machines fills the night as Latigo inspects his troops. He saunters past lines of Big Coffin Hunters, strapped with military weapons from our world, not some old-time western.

LATIGO

Ka is a wheel that turns for John Farson. It turns for you. Nigh are the days of being ground under the gunslingers' bootheels. Death to Gilead.

BIG COFFIN HUNTERS

Death to Gilead!

LATIGO

For the Good Man!

BIG COFFIN HUNTERS

For the Good Man!

LATIGO

For Farson!

BIG COFFIN HUNTERS

For Farson!

(chant)

Farson! Farson! Farson!

Latigo nods at Jonas then climbs into a dune buggy.

The entire force waits expectantly.

Reynolds, Depape, and the others watch Jonas like racers at a starting line.

Jonas waves his hand in the air.

And they're off.

Reynolds guns his bike.

Depape lets out a WHOOP, holding onto the wrecking ball crane as the truck speeds off.

Jonas's driver hits the gas.

The force tears out of the field spewing plumes of dust into the air. They block our view until --

The war machines spill forth like a monster from its lair. Ready for war and craving blood.

THE END

