

FINGERED FOR MURDER

By

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EXT. APPALACHIAN FOREST - DAY

Snow covers the skeletal limbs of hickories.

EXT. NORTH CAROLINA ROAD - DAY

Speeding tire chains grip the snow-covered road.

A full-size pickup passes a sign reading, "Norton Creek Trail."

In the bed of the truck, snow powder covers a suitcase, a wrapped body-sized black tarp, and construction tools.

EXT. APPALACHIAN FOREST - AN HOUR LATER

A worn shovel pats down a fresh dirt grave amongst the trees.

A strong and rugged HURITT SPENCER (30) drops to his knees and shoves snow over the dirt. Though he works in the construction field, his tanned complexion is that of being native Cherokee.

EXT. APPALACHIAN FOREST - BACK COUNTRY ROAD - SAME

A suitcase containing women's clothes and accessories lays open in the snow. KIMBERLY "KIMBA" SMART (27) dangles an unfashionable bra over a campfire with a stick. She's a previous prom queen who has graduated to a mall hairstylist.

The bra catches fire and drops into the flames with other burnt fabric.

She cringes at the sight of some granny panties as she pokes them with a stick.

She lifts it over the flames.

EXT. APPALACHIAN FOREST - BACK COUNTRY ROAD - MINUTES LATER

Huritt drudges back to the campfire where Kimba is toasting a marshmallow now.

She slides the marshmallow between chocolate and graham crackers.

She tries to feed it to Huritt, but he shrugs her off and pokes the fire with the shovel.

He tosses the remaining suitcase in the fire.

HURITT

We need to work on our alibi.

KIMBA

Easy. I don't know. Plain and simple. Even for you. You don't know.

She forces him to take a bite of her cookie.

EXT. APPALACHIAN FOREST - BACK COUNTRY ROAD - LATER

A FEMALE CROSS COUNTRY SKIER (early 20's) slides upon the remains of the smothered campfire.

She examines the smoldering embers.

She investigates the tire tracks leading away and the boot print trail leading into the woods.

She skies along the boot prints.

EXT. APPALACHIAN FOREST - MINUTES LATER

The Skier pauses at the grave site and studies the surroundings.

She snaps out of her skies and drops to her knees. She puts her ear to the ground.

She quickly wipes the snow away with her gloves.

She uses a ski as a shovel and digs into the dirt.

MOMENTS LATER

She uncovers a black plastic tarp.

She takes off her glove. Suddenly, her feminine index finger extends out into a carved obsidian tip like that of an Indian's flint arrow.

The Skier slices open the plastic with her flint-tipped finger.

GAIL SPENCER (late 20's) lays unconscious. She is a chubby and homely Cherokee, yet she's attractive.

The Skier wrenches out the body.

MOMENTS LATER

The Skier constructs a stretcher and sled by securing her skies together.

She cinches the body onto the sled with a belt and tows it across the snow.

EXT. NORTH CAROLINA CABIN - NIGHT

On a backwoods front porch, a GIRL (10) practices a lonesome and mournful song on a violin.

MOTHER (O.S.)
Can you practice a more upbeat
song?

The Girl keeps playing and abruptly stops in mid-note as something catches her eye in the dark forest.

GIRL
Mom?

Gail stands before her fatigued with frostbite. Dried blood encircles her parched lips.

GIRL (CONT'D)
MOM!?

Gail collapses.

FLASHBACK TO:

INT. ROTTING SHACK - DAY

Rusted car licenses decorate the splintered wooden walls on one side and numerous backpacks hang on the other. Vintage car seats are the only furniture.

In the middle of the granite floor is a natural boiling thermal pool which steam heats the room. The aqua boiling water is like a witches cauldron. A chain dangles from a pulley into the water.

The attractive Skier is wrapped in a bear pelt kneeling at the bubbling pool.

She turns a crank that lifts the chain from the depths of the water. A hooked, stewed human leg emerges from the pool.

MOMENTS LATER

On a truck bench seat, the Skier gnaws human meat off a bone. Nearby, Gail is blanketed with a bear pelt.

The Skier rudely nudges Gail awake.

SKIER
Wake. No sleep, no more. You must
eat.

Gail wakes with blurry eyes.

GAIL
Uh, where am I?

SKIER
I dug you up. You are bad.

GAIL
Bad?

Gail attempts to rise, but discovers her ankles and wrists are chained to the frame of a car bench. Her sleep turns to fright.

SKIER
Bad people get buried.

GAIL
Why am I here? Chained? (screams)
HELP! HELP ME!

The Skier pinches her.

GAIL (CONT'D)
Ouch!

SKIER
Shut up already. Only the tree
spirits can hear you. Cold
skeletons of winter hear no more.

Suddenly, the Skier begins heaving from what appears to be a stomach virus. She scurries to the boiling pool. She vomits into the water.

She blankets herself in a bear pelt and convulses.

Gail is frightened by the Skier and then sickened by the remains of the human leg on a plate.

FLASHBACK ENDS:

EXT. DRUG HOUSE - NIGHT

SHERIFF OATMAN (early 30's) listens at the front door, ready for a pending drug raid. He appears more like a logger than a lawman. He wears a scraggy beard with his strong frame.

The Sheriff motions to his DEPUTIES to go around the house.

MUSIC PLAYS IN THE HOUSE

The Sheriff swings a batting ram to the door.

The hinges splinter off the frame and the front door breaks open.

LIVING ROOM

The Sheriff enters with his pistol drawn.

SHERIFF OATMAN
ON THE FLOOR!

ADDICTS fall on the floor on their stomach. There is drug paraphernalia and pills in baggies on the tables.

Deputies crash in the back door (O.S.)

DEPUTY (O.S.)
ON THE FLOOR!

HALL

The Sheriff and the Deputy are just about to break in the closed door.

However, the door opens by an ADDICT in underwear.

ADDICT
What up?

The Sheriff aims the gun muzzle at his head.

SHERIFF OATMAN
Down on the ground!

The Addict drops to his knees with his hands held high.

The Deputy enters the room with his gun leading.

BEDROOM

A nude WOMAN (Brianna Oatman, late 20's) is sprawled on her stomach, overdosed on the bed.

The Sheriff flings a soiled blanket over her torso. He brushes the long air from her face and freezes.

The Deputy stops upon identifying her.

DEPUTY
Is that Brianna?

The Sheriff is stung in silence.

Another POLICE OFFICER enters.

The Deputy pushes the Officer out.

DEPUTY (CONT'D)
It's the Sheriff's ex-wife.

SHERIFF OATMAN (O.S.)
Get the paramedics! Now!

EXT. BOWLING ALLEY - NIGHT

A wind blows the tattered remains of a political flyer stapled on a power pole. The faded face of Gail Spencer is on it and it reads, "Vote for integrity and honesty in your community."

INT. BOWLING ALLEY - NIGHT

Huritt and Kimba are drinking beers as part of a BOWLING TEAM.

HURITT
C'mon Kimba. We need a strike.

The Team chants as Kimba prepares to bowl.

TEAM
Kimba, Kimba, Kimba.

Huritt's cell phone rings and he answers.

Kimba rolls her ball down the lane.

The Team cheer as the rolling ball heads to the lead pin.

Kimba excitedly jumps up and down.

Suddenly, the ball crashes into the pins and knocks them all down.

KIMBA
STRIKE!

The Team celebrates as Kimba bounces back.

She finds Huritt intently speaking on the phone. He is not celebrating and his worried eyes meet Kimba.

He mouths the words, "She is alive."

INT. HOSPITAL HALL - NIGHT

Huritt and Kimba whisper down the hall.

KIMBA

How deep did you bury her?

HURITT

I dunno. It was deep. It was cold.
The earth was hard.

KIMBA

Huritt, listen to me. I know you.
Don't give it away. She was drugged
out and didn't see us that night.

Huritt and Kimba enter Gail's hospital room.

HOSPITAL ROOM

Huritt and Kimba stop dead in their tracks.

HURITT

Sheriff.

KIMBA

I'm sorry to hear about Brianna.

SHERIFF OATMAN

She's getting the help she needs
now.

The Sheriff holds a clear evidence bag filled with Gail's soiled snow jacket and clothes.

HURITT

How is she?

Huritt and Kimba converge on the bed where Gail sleeps. Her body is swollen and purple from frostbite. Her lips are chapped.

SHERIFF OATMAN

Extreme frostbite. The doctor is
unsure if she will fully recover.

Huritt caresses her purple shoulder.

HURITT

My poor sister. Where did they find her?

SHERIFF OATMAN

A family outside of Lake Fontana. She appeared at their doorstep like a malnourished lost puppy.

Kimba examines Gail's hands and nails.

KIMBA

She is so lucky.

HURITT

Has she spoken?

The Sheriff shakes his head.

SHERIFF OATMAN

Not yet. She couldn't have lasted more than two days out in that environment. Damn, she has been missing for three weeks.

The Sheriff pats Huritt on the shoulder before leaving.

SHERIFF OATMAN (CONT'D)

She must have a story to tell, huh Huritt?

Kimba and Huritt meet eyes.

Gail's eyelids twitch.

FLASHBACK TO:

INT. ROTTING SHACK - DAY

Gail peers over the cover of the bear pelt, still horrified by the cooked leg.

The sick Skier still lays unseen under the bear pelt.

Suddenly, the bear pelt rises with the Skier on her hands and knees.

The covered Skier stalks like an animal toward Gail.

SPEARFINGER

Eat. Eat is to live.

Gail backs away in fear as the shackles tighten on her ankles.

SPEARFINGER (CONT'D)
 (in Cherokee)
 Tsalagiyi Detsadanilvgi.

Gail is surprised to hear her native language.

GAIL
 Yes. I'm Eastern Keetoowah Band of Cherokee.

SPEARFINGER
 Chief Yonaguska is the father of your fathers?

Gail's eyes widen as the bear comes an arm's distance away.

SPEARFINGER (CONT'D)
 I must taste your blood.

A flint finger reaches out to Gail. However, it is not attached to a young person, but an old woman.

The aging hand grips her wrist.

Gail can't escape.

The flint finger pierces Gail's wrist. Her blood streams out.

The bear pelt rises and falls away revealing a naked and ancient Cherokee witch.

Gail is frightened, yet mesmerized.

GAIL
 What happened to the young girl?

The blood drips from the flint finger as it is inserted between the Witch's lips. She tastes Gail's blood like a person taste-testing wine.

The Witch swirls it in her mouth and swallows deep.

SPEARFINGER
 The skier has left us. Her spirit has moved on. She has provided us with her body.

The Witch glances down at the human leg.

SPEARFINGER (CONT'D)

I have longed for the day when I could be like her. Cursed in this life I can't escape. I can finally allow my spirit to escape like the great beasts who wore these pelts. The Great Spirit has forgiven me and allowed my spirit to soar. It is you. Chief Yonaguska is in your blood.

FLASHBACK ENDS:

INT. HOSPITAL ROOM - DAY

Gail wakes in the bed and gets her bearings.

She moves her hands, wiggles her fingers, then curls her toes.

EXT. HOSPITAL - DAY

Huritt paces outside on the cell phone.

HURITT

(in phone)

She's alive. You know I can't do it again. It was a one shot thing.

BRISTOL MONTCLAIR (O.S.)

I put a stop on your payment. If I had an electrician to which I paid to install security cameras and, I find out after payment, the cameras malfunctioned after a robbery, what would you do?

HURITT

(in phone)

I need something?

BRISTOL MONTCLAIR (O.S.)

I'll wire a tenth. Buy yourself a new phone and never call me again. If it works out, I'll contact you.

HURITT

(in phone)

The voting is over...

CLICK - The cell phone connection is dropped.

HURITT (CONT'D)

Fuck!

INT. HOSPITAL ROOM - DAY

DOCTORS examine Gail's moving body parts.

DOCTOR

All your motor skills and muscles function as normal. There will be a degree of discomfort due to swelling, but it is amazing. I've never seen a body mend so quickly, mostly with your overwhelming frost bite.

Huritt enters and is surprised to see his sister awake and moving.

HURITT

Gail, you're up?

Gail extends out her hand to her brother who delicately touches it.

HURITT (CONT'D)

Is it OK to touch you?

GAIL

I'm not an icicle.

HURITT

I'm so happy you are alive.

He bends his head and kisses her forehead.

HURITT (CONT'D)

Do you remember what happened?

Gail cocks her head.

GAIL

Not all.

HURITT

How did you get out there?

GAIL

I don't know. How long have I been away?

HURITT

Three weeks.

GAIL
The election is over.

Huritt glances away ashamed as the Doctor takes her vitals.

GAIL (CONT'D)
I didn't win?

HURITT
You disappeared.

GAIL
Alcott won.

HURITT
At least, your teaching job is
still open at the high school.

DOCTOR
I don't want you back to work yet.

FLASHBACK TO:

INT. ROTTING SHACK - DAY

The Witch sponge-washes Gail with warm water. Gail is leery from her touch and keeps eying the Witch's index finger.

SPEARFINGER
You must eat and get strong.

Gail nods toward the human leg.

GAIL
I can't eat that.

The Witch laughs revealing her rotted teeth.

SPEARFINGER
You shall get a taste for it. Like
deer or rabbit. It holds life.

GAIL
Are you going to eat me?

The Witch laughs just as strong as before and pinches her chubby cheeks.

SPEARFINGER
Too fatty. No. I will make you
strong.

GAIL
You will allow me to leave?

SPEARFINGER
Yes. Eat. You must be strong to
make it back to your tribe.

The Witch lifts the cooked leg to her.

SPEARFINGER (CONT'D)
Take.

Gail gamely holds the human leg.

SPEARFINGER (CONT'D)
Eat.

Gail timidly licks it.

SPEARFINGER (CONT'D)
Bite. The Great Spirit has given
you teeth.

Gail bites into the flesh.

FLASHBACK ENDS:

EXT. HOSPITAL - DAY

Gail hides from sight in a wheelchair as she smokes a
cigarette while reading a newspaper.

The Sheriff discovers her behind some trees.

SHERIFF OATMAN
Searched all over for you.

Gail drops the cigarette and stomps it out. She sets the
paper aside.

SHERIFF OATMAN (CONT'D)
Don't worry, I'm not the smoking
police. Your secret is with me.

GAIL
That's alright. It's lost its
taste.

The Sheriff takes out a small notebook from his jacket.

SHERIFF OATMAN

Talked to your doctor. You are mending miraculously. If you don't mind, I have a few questions.

GAIL

So do I.

SHERIFF OATMAN

How did you get stranded out in the wilderness?

GAIL

I don't know.

The Sheriff studies her as she shakes her head.

GAIL (CONT'D)

I don't. Crazy as it seems.

SHERIFF OATMAN

Where were you for three weeks? You can't survive for two days, let alone weeks.

GAIL

A stranger found me passed out on Norton Creek Trail and cared for me.

SHERIFF OATMAN

A stranger?

GAIL

An elderly hermit. She lived in a shack in the wilderness. She was odd, had a mental illness of some sort.

SHERIFF OATMAN

Was?

GAIL

She died.

SHERIFF OATMAN

Died?

GAIL

Yes, she had a heart attack. That's why I left. To find help. But it was so far and I got lost.

SHERIFF OATMAN
Can you take me to this shack?

GAIL
I don't know where it is.

SHERIFF OATMAN
How long did it take you to go from
this shack to where you were found?

GAIL
Two, three days. It's blurry.

SHERIFF OATMAN
Alright. How did you get to Norton
Trail?

Gail shakes her head.

GAIL
That, I don't know.

The Sheriff flips some pages in the notebook.

SHERIFF OATMAN
You had a train ticket to D.C. the
night you went missing. I'm
assuming to see your, you know...

GAIL
Girlfriend. My ex-girlfriend.
Marcy.

SHERIFF OATMAN
Marcy. I never thought you and her
would, you know... in high school.

GAIL
Hookup. I knew Brianna and you
would hook up in high school.
Football star and prom queen. I
read the paper. Seems both of us
are fodder for the local rags.
Sorry, to hear the news about her.

SHERIFF OATMAN
She was an ex for over a year now.
She's getting help. Back to your
ex.

Gail takes a deep breath.

GAIL

I had no intention of taking that train. She wanted me to stay the weekend with her. She wanted to mend our relationship. She wanted me to move to Washington with her. She was going to get her graduate degree at Georgetown. She wanted me to sell my father's property and join her.

SHERIFF OATMAN

Have you spoken with Marcy since?

GAIL

Just the day I was supposed to take the train.

SHERIFF OATMAN

Your car was left at the station, but nobody saw you on the train that night.

GAIL

I didn't drive to the train station. Like I said, I was never going back to her. D.C. was not on my map.

SHERIFF OATMAN

You took your suitcase and your clothes.

GAIL

I didn't pack a suitcase.

The Sheriff cocks his head to her.

GAIL (CONT'D)

Marcy cheated on me.

SHERIFF OATMAN

I see. Your cell phone was not on you when you were found.

GAIL

If I don't recollect where I was, how am I going to know about my phone. I just remember watching a Munsters rerun on TV and, all of a sudden, blank. Blacked out. Then I'm in a wacky, old woman's cabin.

SHERIFF OATMAN

Who just up and died? A Munsters rerun? What station was that?

GAIL

One of those that plays ancient sitcoms. I don't know.

SHERIFF OATMAN

It would help pinpoint a time. Funny, a woman who is sad, distraught, and depressed wouldn't watch The Munsters.

GAIL

Who said I was distraught?

SHERIFF OATMAN

Your brother, his girlfriend, and Marcy.

GAIL

Marcy?

A NURSE discovers Gail.

NURSE

There you are.

SHERIFF OATMAN

You've been found out. One last thing. You were discovered with dried blood smeared on your face.

GAIL

I caught a rabbit and ate it.

SHERIFF OATMAN

Raw?

GAIL

I did what I had to do to survive, Sheriff.

EXT./INT. GAIL'S RANCH/HURRIT'S TRUCK - DAY

Huritt drives Gail to the fenced entrance which leads to a picturesque ranch house along a river.

A "FOR SALE" sign is attached to the fence. Across it reads "SOLD."

Gail scrutinizes the sign.

GAIL
Huritt, what the fuck is this?

HURITT
Stop. It's not what you think.

She slams out of the truck and yanks at the sign.

GAIL
I'm gone for three weeks and you
sell our parents' property.

Huritt follows her.

HURITT
Damn Gail. I thought you ran off
and killed yourself.

GAIL
Suicide?

HURITT
Your life was spiraling out of
control. The campaign was taking
its toll on you. Your break up with
Marcy. Dad dying.

GAIL
I told you, we weren't selling
Dad's ranch.

HURITT
I haven't had a construction
contract for months and given your
measly teacher's salary, we can't
keep the ranch. We already sold off
the livestock and horses.

GAIL
No. I won't sell my half.

HURITT
Let me call the real estate office.

GAIL
It can't be out of escrow that
fast. Didn't you need me to sign
off?

HURITT
The attorney said we would put your
half in a trust, for if you should
ever return.

GAIL
 "If I should ever return?" I'm
 going to put a stop to this.

She yanks the sign off the gate and inserts it under her arm
 and stomps toward the house.

INT. GAIL'S HOUSE - MINUTES LATER

Gail enters the house and finds election leaflets and posters
 strewn about.

She collects them all up and tosses them in the recycle bin.

Huritt watches her from afar.

HURITT
 I'm sorry.

GAIL
 (in Cherokee)
 There is a change coming.
 A new wind blows.

HURITT
 I've never heard you speak our
 language before.

GAIL
 (in Cherokee)
 Do you feed the good wolf or the
 bad wolf?

FLASHBACK TO:

INT. ROTTING SHACK - NIGHT

The human leg is half eaten as Gail sips water from a cup.

The Witch offers her a candy bar.

GAIL
 You offer me a candy bar after I
 eat that?

The Witch laughs.

SPEARFINGER
 Leftovers from the skier. She had
 some in her pack.

GAIL
Did you kill her?

The Witch shrugs.

SPEARFINGER
(in Cherokee)
I am myth.

GAIL
You are myth?

SPEARFINGER
(in Cherokee)
U'tlun'ta.

Gail transfixes on the Witch.

GAIL
Spearfinger.

The Witch raises her hand and her index finger extends out into the chiseled, flint finger.

GAIL (CONT'D)
My parents warned us from staying past curfew. They said that the Spearfinger would get us. You hunted children. You shape-shifted into those you killed and used their bodies to kill more.

The Witch rises in anger.

SPEARFINGER
Phooey.

A sudden realization captures Gail.

GAIL
You were she. You shape-shifted into the skier.

SPEARFINGER
(in Cherokee)
Much you must learn.

GAIL
Learn? Learn what?

INT. SHERIFF'S OFFICE - DAY

The Sheriff reviews his emails as a DEPUTY closes a case.

SHERIFF OATMAN
Should be clear today.

He rises and goes to a wall map of the West North Carolina area.

SHERIFF OATMAN (CONT'D)
I think I'll take the day off and go by Mercer's cabin.

DEPUTY
Why? The case is closed.

SHERIFF OATMAN
She said an old woman died in a cabin.

DEPUTY
And you believe her?

He makes a circle on the map with the cabin being the center.

SHERIFF OATMAN
Two days walking in the snow. It should be as far as this toward the trail.

DEPUTY
We can't keep a case open, when there hasn't been a crime. We got her medical examine. No rape. No drugs in her system. It's like that forest in Japan where people commit suicide. She went into the forest, but chickened out.

SHERIFF OATMAN
"Chickened out?"

DEPUTY
Shit Sheriff. She had a change of heart.

SHERIFF OATMAN
She had frostbite.

DEPUTY
You're Sheriff, do what you want. How'd the interview go in Asheville?

SHERIFF OATMAN
Good. My ex's arrest didn't help.
"

(MORE)

SHERIFF OATMAN (CONT'D)
 Sheriff arrests his ex-wife for
 opioids." Every state newspaper
 carried the story. The Asheville
 City Council called me for a
 clarification.

DEPUTY
 Hell, she's a crazy ex.

SHERIFF OATMAN
 She used when I was still with her.
 That's why I need to make more
 money. Pay off credit cards maxed
 on prescription drugs.

DEPUTY
 Some bad relationships are out of
 your control. If anything, this
 makes you human.

INT. GAIL'S BEDROOM - DAY

Gail reflects upon herself in a full-length mirror. Her
 sweats are baggy on her.

GAIL
 Maybe I should get lost in the
 woods more often. Lose more weight.

EXT. GAIL'S HOUSE - DAY

Gail jogs out and runs along a path beside the river.
 She jogs like a marathon runner.

FLASHBACK TO:

EXT. ROTTING SHACK - DAY

Gail tries on snow shoes as the Witch watches her. She is
 dressed in ski clothes.

GAIL
 Who's were these?

SPEARFINGER
 (in Cherokee)
 Speak in your true language.

GAIL
 (in Cherokee)
 I don't want to know.

Gail steps out in the snow.

GAIL (CONT'D)
 You trust me?

GAIL (CONT'D)
 (in Cherokee)
 You trust me?

SPEARFINGER
 (in Cherokee)
 Run toward the sun to an
 outcropping of a growling wolf.
 Come back. Follow your tracks.

GAIL
 (in Cherokee)
 Why?

SPEARFINGER
 (in Cherokee)
 For strength to find your way home
 alive. Go.

Gail trods into the snowy wilderness.

FLASHBACK ENDS:

EXT. BEAUTY SALON PARKING LOT - DAY

Kimba leans into Huritt's truck.

KIMBA
 Don't worry. She doesn't remember.
 The vote is over. She can't stop
 the selling of the property. She
 still has her job.

She leans and whispers.

KIMBA (CONT'D)
 Most of all, she is not dead. You
 are not a murderer.

Huritt leans into her from the window.

HURITT
 And you aren't an accomplice.

Kimba nods in agreement.

KIMBA
Win-win. It's cold out here. Also,
I have a dye job waiting inside.

INT. REAL ESTATE COMPANY - DAY

Gail slaps down a hunting magazine on a waiting room table in disgust.

GAIL
Excuse me. Excuse me.

A RECEPTIONIST lifts her finger as she talks on a headset.

RECEPTIONIST
Just a moment please.

She presses hold on the phone.

RECEPTIONIST (CONT'D)
I'm sorry, Mr. Richardson is still
in a meeting.

GAIL
I had an 11 clock appointment. It
is now 25 after.

Suddenly TWO MEN in suits and briefcases leave Mr.
Richardson's office.

Mr. Richardson shakes one of their hands and they pass Gail
to exit.

MAN 1
Nice working with you, Ms. Spencer.

GAIL
Who are you?

They leave her to Mr Richardson.

MR. RICHARDSON
Sorry to make you wait.

GAIL
Who was that?

MR. RICHARDSON
They represent the company who
bought your property.

GAIL
Company? We need to stop the sale.

MR. RICHARDSON
Come in my office and we can
discuss it in private.

INT. REAL ESTATE COMPANY - OFFICE - DAY

Gail sits across Mr. Richardson's desk.

MR. RICHARDSON
They upped the price fifty
thousand.

GAIL
I'm not selling my parents'
property.

MR. RICHARDSON
The papers are already signed Gail.
Those city lawyers can make your
life complicated.

GAIL
Complicated?

MR. RICHARDSON
The company buying your property
has deep pockets. They will take
this to court.

GAIL
Let them.

MR. RICHARDSON
How much do you make as a teacher?

GAIL
I won't sign.

MR. RICHARDSON
Your brother needs the money. He is
ready to start a family. Take a
couple of days, Gail. Talk to
Huritt. I've already told him of
the higher bid. Also, it appears
you are going through a rough patch
and don't need financial
difficulties.

GAIL
What does that mean?

MR. RICHARDSON

You've always been a reasonable person. You taught my kids civics. You taught them to be responsible and give back to their community. I was even going to vote for you, but... Think what you can do with the money. Weigh your options, Gail. I trust you will make a well-informed decision.

EXT. CHEROKEE HIGH SCHOOL - HOURS LATER

Gail strides past a sign reading "Cherokee High School."

On a wall reads "Go Braves."

STUDENTS detour away from her like she has measles.

She takes notice, but walks into the Administration Building.

INT. PRINCIPAL'S OFFICE - MINUTES LATER

Gail sits by a SECRETARY awaiting a meeting.

There is awkward silence between the two.

SECRETARY

I spent many nights working to get you elected. I canvassed on the weekends.

GAIL

I'm sorry Jane. I know I let many friends and colleagues down, but I had no choice. I ended up in the wilderness and became lost.

SECRETARY

How many times have I heard you say to your students, "Voting is the heart of democracy. It is your way of making your opinion count in what happens." You let us down. You let the whole community down.

The PRINCIPAL exits his office and nods for Gail to come in.

OFFICE

Both sit across the desk from one another.

GAIL
Please allow me to explain.

PRINCIPAL
I already spoke to law enforcement and discussed this with the Superintendent. I, we, think you need to take some further time off. The school district can help with referrals to any medical professionals.

GAIL
Psychologists?

PRINCIPAL
I'm sure. If that is what is needed.

GAIL
I don't need mental help.

PRINCIPAL
Have you read the papers?

Gail shrugs.

PRINCIPAL (CONT'D)
You shouldn't read them.

GAIL
That is only one side of the story. It's not my side, my opinion.

PRINCIPAL
It's the public's opinion. We are a public school.

Gail is about to butt in.

GAIL
However...

PRINCIPAL
Allow me to finish. The reason I requested you here is to tell you that civics will no longer be part of Cherokee High's curriculum.

Aghast, Gail's mouth drops.

GAIL
I don't have a job?

PRINCIPAL

I'm not letting you go. We are going to need you as a substitute.

GAIL

A sub?

PRINCIPAL

You know how important they are for this school.

GAIL

How many hours are guaranteed?

PRINCIPAL

I can't foresee that Gail.

Gail rises.

GAIL

You know I love to teach civics. I love to teach my kids.

PRINCIPAL

We had to listen to our parents.

GAIL

That's it? The parents?

The Principal reluctantly nods to her.

EXT. NORTH CAROLINA CABIN - DAY

The Sheriff sits on the porch with the Girl who found Gail.

SHERIFF OATMAN

Do you remember which direction she came from?

GIRL

I was practicing violin and focused on my fingers to get the right notes. My teacher always says to focus on your fingers.

The Sheriff raises his hands and wiggles his fingers.

SHERIFF OATMAN

I played tuba. My fat fingers couldn't make a note on strings. You said "she was just there?"

GIRL
She scared me.

SHERIFF OATMAN
Do you know about an old woman who
lives in the wilderness?

GIRL
The witch.

SHERIFF OATMAN
The witch?

Her MOTHER exits the house.

MOTHER
She is not a witch. There is a
quiet, old woman who, we have
heard, roams Norton Creek Trail.

GIRL
She's a witch.

MOTHER
Have you been talking to Adahy
again?

SHERIFF OATMAN
Adahy?

GIRL
"He who lives in the woods."

Consternation takes hold of the Mother.

MOTHER
He's a Cherokee hunter who gives us
his leftover elk. And fills my
daughter with crazy Indian stories.
If she really lives out there, he
would know.

SHERIFF OATMAN
Do you have his number?

GIRL
He doesn't have a cell. There's
nobody he wants to call, but he
said he would call me if he had
one. Anyway, he says the
electricity frightens the animals
away.

MOTHER

He lives about four miles along the old route road. It's a rough drive being that it is still winter. Worse when it is a mud bog come spring melt off.

The Mother points to a far ridge line.

MOTHER (CONT'D)

Up past the ridge-line. Near a boulder they call Growling Wolf. It looks like a wolf they say.

The girl growls like a wolf with claws.

GIRL

Grrrrr....

INT. GAIL'S HOUSE - KITCHEN - NIGHT

Gail grabs a beer from the fridge and opens it.

She takes a deep swig and goes back in time.

FLASHBACK TO:

INT. GAIL'S LIVING ROOM - NIGHT

Gail takes a swig of beer and sits in an easy chair.

She lifts a train ticket to Washington D.C. from a coffee table. She contemplates it by turning it over in her fingers.

She drops it and turns on the TV to a Munsters rerun.

She swigs the beer again.

FLASHBACK ENDS:

INT. GAIL'S LIVING ROOM - NIGHT

Gail studies the easy chair.

A CAR DRIVES UP THE GRAVEL ROAD (O.S.)

Gail spins her head to the front door.

Gail opens a nearby glass doored rifle cabinet.

SLAPS ON THE FRONT DOOR (O.S.)

MARCY (O.S.)
(drunk)
Gail! Gail! Let me in.

Gail quickly steps to the door and yanks it open.

GAIL
Marcy?

MARCY explodes through the door and confronts Gail.

MARCY
(drunk)
Why didn't you come to me?

GAIL
Marcy, you're inebriated.

MARCY
(drunk)
Inebriated. I'm fucking drunk. You always try to impress people with your vocabulary. Big words. Little Miss Goody Two-Shoes. Miss Civics do-gooder.

Gail backs away, allowing a safe distance between them.

MARCY (CONT'D)
(drunk)
Do I disgust you? Where did you go for three weeks? Who you sleeping with? Who's cunt are you lickin' now?

Gail shakes her head in disgust.

GAIL
You need to sleep this off. We can't have a serious conversation when you won't remember it the next morning.

MARCY
(drunk)
You fucked everything up. We had plans.

GAIL
We had no plans. You bought me that train ticket. Do you really believe I would crawl back to you after I found out you were cheating on me?

Marcy laughs.

MARCY

(drunk)

For someone being so smart, you are one blind bitch.

GAIL

Get out of my house.

MARCY

(drunk)

You ruined everything. You're like one of those "walkers" on that show.

GAIL

The Walking Dead.

She pulls out a gun from her jacket and aims it at Gail.

MARCY

(drunk)

You were supposed to die.

Gail freezes in fear as the situation becomes serious.

Marcy staggers up close to Gail.

MARCY (CONT'D)

(drunk)

Now you are scared. You were such a prude. The reason I fucked around was because you were so prudish. You are a boring lay, Gail. Pull down your pants.

Gail shivers in fear.

GAIL

Why are you doing this to me?

Marcy leans close to her ear.

MARCY

(drunk)

Because you're still my bitch.

Marcy rips Gail's pants down.

Gail quivers from her touch.

Marcy penetrates Gail with her bloodshot eyes and glides the gun muzzle to the front of Gail's panties.

MARCY (CONT'D)
(drunk)
You never liked toys.

Marcy seductively presses the gun muzzle into Gail's crotch.

GAIL
Please. Don't do this.

Suddenly, Gail gets the courage and slams her right hand into Marcy's neck.

Marcy's eyes bulge as she shrieks.

Gail steps back as the gun drops from Marcy's hand.

There is a gash in Marcy's neck and her artery explodes with a flow of blood.

Marcy grips her wound, but the blood surges out.

Horrified, Gail raises her right hand. The instrument for murder is her flint-like index finger. The spearfinger is inside of her.

GAIL (CONT'D)
Noooo....

Marcy convulses and collapses to the floor in a pool of blood. Marcy's eyes roll back into her head as she dies.

Gail trembles in fright while reaching her hand for a house phone.

Her spearfinger clicks on the plastic hard casing of the phone.

She pulls her hand away and examines her flint finger tip.

Suddenly, she thinks real hard and the flint tip recedes back in her finger.

FLASHBACK TO:

INT. ROTTING SHACK - NIGHT

The Witch sets out winter wear for Gail.

SPEARFINGER
(in Cherokee)
These will keep you warm. When the sun ray strikes the door, you must leave.

(MORE)

SPEARFINGER (CONT'D)

There will be a piece of meat left for you to eat on your journey. To make it alive, you will need it for nourishment. It will keep you warm.

GAIL

(in Cherokee)

Where will you be?

Spearfinger pokes Gail's heart with her flint index finger.

SPEARFINGER

(in Cherokee)

I'll be with you, to protect you always.

GAIL

(in Cherokee)

Thank you.

EXT. APPALACHIAN FOREST - DAY

Gail struggles through the stormy terrain.

She takes safety under the outcropping that looks similar to a "Growling Wolf."

She unwraps a raw and bloody, reddish-brown human organ.

Her face distorts in disgust.

SPEARFINGER (O.S.)

(in Cherokee)

To make it alive, you will need it for nourishment. It will keep you warm.

She sniffs the pound of human liver.

A blizzard pounds down around her.

Gail quickly bites into the bloody organ and rips off a piece with her teeth. Blood drips down her mouth.

FLASHBACK ENDS:

INT. GAIL'S LIVING ROOM - NIGHT

Gail grips the phone to her ear as she measures the situation with the dead body.

INT. GAIL'S LIVING ROOM - DAY

The same location where Marcy bled out is now unsoiled and clean of blood and body.

KIMBA (O.S.)
(on voicemail)
Hey, Marcy. We have a slight
problem. Gail has come home. Call
me as soon as you get this.

INT./EXT. MARCY'S CAR/CITY STREET - DAY

Marcy drives the car and listens to the messages on her cell phone. However, this is not the true Marcy, it is Gail who shape-shifted into her.

KIMBA (O.S.)
(on voicemail)
Hello Marcy, we can't send you any
money at this time. The house sale
is currently in the air due that
bitch causing problems. After the
vote gets passed, we'll get the
windfall we expected. I'll call you
soon.

Marcy inserts the cell phone into a purse and extracts a lipstick tube. She lowers the rear-view mirror and paints her lips blood red.

INT. KIMBA'S APARTMENT - MINUTES LATER

Kimba performs Zumba with a program on TV. She wears a leotard.

KNOCK, KNOCK.

Kimba turns down the TV volume.

KIMBA
Hold on.

Kimba bops over to the door and swings it open to Marcy.

KIMBA (CONT'D)
Marcy!

Kimba greets her with a hug which may go beyond friends to lovers.

KIMBA (CONT'D)

I missed you.

To Marcy's surprise, Kimba trails the hug into a long and passionate kiss.

Kimba kicks the door closed and gropes Marcy. She tears at her clothes to undress her.

MARCY

Can we talk first?

Kimba cocks her head.

KIMBA

No.

Kimba strips the clothes off Marcy.

MARCY

How many times have you done this?

KIMBA

"We," you mean. Not enough times for me.

Kimba begins kissing Marcy's breast.

MARCY

What about Huritt?

KIMBA

You know, Huritt gets off hearing about our sex.

Marcy is surprised but stays in character as Kimba unzips her pants.

Kimba falls to her knees and starts kissing her stomach.

TIME DISSOLVE

TO:

BEDROOM

Kimba and Marcy are sweaty and nude on the bed.

KIMBA

Stay with me. I have only one appointment this afternoon. Jeanna can do the dye for me.

She kisses Marcy.

MARCY

I can't. I have things to do before
I head back. When is the money
coming? I have to pay for school.

KIMBA

I told you after the vote.

Marcy rises and gathers her clothes.

MARCY

Vote?

KIMBA

Thursday's vote. They won't pay
until it passes. They blocked the
transfer of funds when zombie Gail
woke up from the dead.

MARCY

How did she survive?

KIMBA

I told you. Fuckin Huritt. He
didn't have the cojones to kill her
first. She was drugged out. She
would have never felt a thing.

FLASHBACK TO:

INT. GAIL'S LIVING ROOM - NIGHT

Gail ponders over a train ticket as she watches "The
Munsters."

She swigs the beer and follows it with a bite of laced pie.

FLASHBACK ENDS:

INT. KIMBA'S APARTMENT - BEDROOM - SAME

Kimba is still discussing the murder mishap.

KIMBA

He buried her alive. Fuckin alive.

MARCY

Note to self. Only bury the dead.

KIMBA

Huh-low. That is what I'm sayin'.

Kimba goes to the bathroom and sits on the toilet. Only her bare legs can be seen from the open door.

MARCY

I don't know how I ever loved her.

Kimba laughs out to her.

KIMBA

You never loved her. You only enjoyed spending her family's money.

Kimba leans back out of sight. Marcy quickly yanks out a freezer bag containing a bloody knife from her purse.

MARCY

I think she really loved me.

Kimba leans over and glances at Marcy. Marcy barely hides the knife under her clothes out of view.

KIMBA

Of course she loved you. She would love anybody who petted her.

She quickly lifts the bed mattress and drops the blood and knife onto the box spring.

Marcy extracts the lipstick tube out of the purse.

KIMBA (CONT'D)

Also, Gail is a Cherokee. She loves everything. You were loved as much as she loved some big mouthed bass.

Kimba mocks Indians with the stereotypical tapping her mouth with her open hand.

KIMBA (CONT'D)

Whoo, Whoo, Whoo.

Kimba flushes the toilet. Marcy quickly lays the lipstick tube on a nightstand.

KIMBA (CONT'D)

Are you getting second thoughts about her?

MARCY

I'm just feeding the other wolf inside me.

Kimba questions her comment with a cock of her head.

KIMBA
That sounds like a Gail comment.

EXT. KIMBA'S APARTMENT - MINUTES LATER

Kimba kisses Marcy goodbye.

KIMBA
How long will you be here?

MARCY
Not long.

KIMBA
C'mon, I can back out of Huritt's date night. Meet me at the Bel Aire tonight.

MARCY
I'll try.

Marcy bounds to her car as an old NEIGHBOR passes while walking a dog.

MARCY (CONT'D)
Hello. Beautiful day for a walk.
The season is changing.

NEIGHBOR
Yes, it is.

MARCY
Spring is such a time of rebirth
and renewal.

The Neighbor passes as Marcy hops in the car.

EXT. CITY PARK - MINUTES LATER

Marcy exits her car and accesses the trunk.

The rotting body of the real Marcy lies in rest.

The shapeshifting Marcy spills her purse all over the body.

She slams the cell phone against the bumper, breaking the glass screen. She slides it under the car.

Marcy quick-steps across the parking lot and enters Gail's truck.

She disguises herself with a coat, wig, and cap.

INT./EXT. GAIL'S TRUCK/RURAL ROAD - MINUTES LATER

The shapeshifter Marcy begins to heave like the young skier shifting back to the witch.

She quickly pulls the truck off the shoulder of the road.

Marcy heaves and vomits in the passenger seat.

Her back lurches from the violent heaving.

EXT./INT. RURAL ROAD/GAIL'S TRUCK - SAME

Only Marcy's back is seen as she is bent over the passenger seat.

The Sheriff's SUV drives past and breaks.

The white backup lights shine as the SUV reverses back to Gail's truck.

The Sheriff leans over and focuses on the body in Gail's truck.

The Sheriff exits the SUV to Gail's driver side window.

The shapeshifter Marcy has her back to the window.

The cap and wig are off as she raises her head to the Sheriff.

Marcy has shifted back to Gail.

Gail wipes the vomit from her mouth with her sleeve. Her eyes are teared up.

SHERIFF OATMAN

Gail? Are you alright?

GAIL

My lunch.

The Sheriff sniffs the rancid vomit and steps away.

SHERIFF OATMAN

You haven't been drinking?

GAIL

No, no, I think it was the fish I had.

SHERIFF OATMAN

I can take you home, if you had too much.

GAIL

I'm fine Sheriff. Really I am.
Thank you.

SHERIFF OATMAN

Alright. Go straight home.

The Sheriff returns to his SUV. Gail grips the steering wheel trying to gain her strength and composure.

FLASHBACK TO:

INT. ROTTING SHACK - DAY

Gail and the Witch gather around the bubbling cauldron of the natural thermal aqua pool.

SPEARFINGER

(in Cherokee)
You must learn the change.

GAIL

(in Cherokee)
The change?

SPEARFINGER

(in Cherokee)
The rules of shapeshifting.

GAIL

(in Cherokee)
You became the young skier.

SPEARFINGER

(in Cherokee)
After I killed her with my finger.

The Witch shows her spearfinger. Gail is wary of it.

SPEARFINGER (CONT'D)

(in Cherokee)
Don't be scared. It will be a
useful tool for you.

Gail is puzzled.

GAIL

(in Cherokee)
That's what a pocket knife is for.

SPEARFINGER
 (in Cherokee)
 Once your prey is dead, you must
 cut out the liver. Show me...

The Witch lifts up Gail's shirt with her spearfinger.

GAIL
 (in Cherokee)
 I don't need this.

Gail nervously lifts her shirt revealing her bare midriff.

SPEARFINGER
 (in Cherokee)
 Lift your fat.

Gail lifts up a fold of skin.

The Witch touches her flint tip to the right side of Gail's belly.

SPEARFINGER (CONT'D)
 (in Cherokee)
 There. You must cut here...

Her flint finger goes across the belly.

SPEARFINGER (CONT'D)
 (in Cherokee)
 ...and reach under the rib and rip
 it out. Don't be weak.

Gail winces in disgust.

SPEARFINGER (CONT'D)
 (in Cherokee)
 Then you must eat it.

Gail's eyes pop out.

GAIL
 (in Cherokee)
 I don't even like liver. I know
 this part of the myth. My
 grandmother scared me with it.
 Disgusting. The Spearfinger, you
 ate the liver?

SPEARFINGER
 U'tlun'ta. (in Cherokee) I didn't
 scare you, your grandmother did.

GAIL
U'tlun'ta.

SPEARFINGER
(in Cherokee)
After the change, it will last for
half a day's sun or moon. What is
this your time?

GAIL
(in Cherokee)
Twelve hours?

SPEARFINGER
(in Cherokee)
Half.

GAIL
(in Cherokee)
Six hours.

SPEARFINGER
(in Cherokee)
Give or take. Sometime early,
sometime later. This is a warning.

GAIL
(in Cherokee)
Thanks for the warning. I'll heed
this if ever I become a witch.

FLASHBACK ENDS:

EXT. GAIL'S HOUSE - NIGHT

Gail wipes the passenger seat of her truck with a sponge. A
cleaning bucket is near.

Huritt's truck drives on the property. Gail takes notice and
quickly submerges the sponge in the soapy bucket.

She partly wrings out the sponge as the truck stops nearby.

Huritt exits the truck and meets her. Tears fall from his
eyes.

GAIL
Huritt? What is wrong?

He hugs her tight and sobs.

HURITT
You didn't have a phone to call.
Marcy is dead.

GAIL
Dead?

HURITT
Murdered.

He cries harder.

HURITT (CONT'D)
They arrested Kimba.

GAIL
Kimba? Huritt, what are you saying?
Kimba murdered Marcy?

Huritt shakes his head and covers his face with his sleeve.

HURITT
I can't believe it.

GAIL
Marcy is dead?

Gail deceptively wets her eyes and cheeks with the sponge water.

Huritt meets her now teary eyes and hugs her tight.

HURITT
I'm so sorry.

INT. SHERIFF'S OFFICE - NIGHT

The Neighbor who witnessed Marcy leaving Kimba's apartment is about to exit the Sheriff's office.

The Deputy escorts her out as the Sheriff studies a case file at his desk.

DEPUTY
Thank you for coming into the
office this late.

The Neighbor stops and turns to them.

NEIGHBOR
I forgot, the woman said something
that was odd.
(MORE)

NEIGHBOR (CONT'D)

She said, "Spring is the time of rebirth and renew..." something.

The Deputy leads her out and returns.

DEPUTY

Damn, she's like that nosy neighbor on that old television show.

SHERIFF OATMAN

Mrs. Kravitz.

The Sheriff reads the file.

SHERIFF OATMAN (CONT'D)

This case is bewitching.

DEPUTY

It's black-n-white. The cell phone messages. There's a hidden sexual relationship between the two. The victim's blood on the murder weapon. It was hidden under the mattress. Damn, Marcy's lipstick was on her nightstand. Mrs. Kravitz witnessed her leaving her apartment.

SHERIFF OATMAN

When does the coroner come back from vacation?

DEPUTY

Thursday morning.

SHERIFF OATMAN

Her body was mutilated.

DEPUTY

Maybe she was going to spill the beans on their relationship to Huritt.

SHERIFF OATMAN

She said Huritt knew already. He was turned on by it. The cell phone messages disturb me. "The bitch is causing problems." The house sale. Two plus two ain't four in this equation. I still don't know how Gail's vanishing act adds into it.

DEPUTY

She's just getting over her father's death and, now, her lover is murdered by her brother's girlfriend. Shit stinks. I feel for her.

SHERIFF OATMAN

Where was she for three weeks?

INT. GAIL'S LIVING ROOM - MORNING

Huritt wears pajamas and glances at his reflection in the glass gun case doors.

HURITT

(loud for Gail to hear)
Holy shit! I'm looking like dad every day. I even fit his pajamas. Damn, I miss him so much.

He takes notice of a handgun in the case and takes it out.

HURITT (CONT'D)

Gail! Is this Marcy's gun?

He carries the gun to the kitchen.

KITCHEN

He searches for Gail and steps out onto the back porch.

Across the river, Gail exercises by running like a warrior.

INT. GAIL'S LIVING ROOM - AN HOUR LATER

Gail adds the handgun to the rifle case and closes the glass doors.

She studies her reflection in the glass.

Her sweats droop on her new body.

HURITT (O.S.)

I have an interview with the Sheriff today. Do you want to go with me?

GAIL

You are a big boy now Huritt. You don't need your sister by your side.

EXT. BEAUTY SALON - DAY

Gail stands before her reflection in the plate glass salon front. She holds full bags from clothing stores.

She enters Kimba's beauty salon.

INT. BEAUTY SALON - SAME

All eyes of the BEAUTICIANS and CUSTOMERS focus on Gail. The volume of the conversations lower to a whisper.

The STORE MANAGER greets her.

STORE MANAGER

Gail. I think this is the first
time you have been here. Welcome.
What can we do for you?

Gail combs her hand through her hair.

GAIL

A new do.

The Store Manager leads her to MARIE.

STORE MANAGER

Marie can help you with that.

Gail sits at Marie's station.

The nearby hair station is Kimba's. Photos of Huritt and Kimba encircle the mirror.

Marie snips her shears.

MARIE

What would you like today?

Gail imagines herself in the mirror.

GAIL

Bold.

MARIE

Bold? Bar bold or office bold?

GAIL

A bit of both.

Marie grins and snips a piece of Gail's hair.

EXT. ADAHY'S CABIN - DAY

Water drips from the remaining snow of spring.

The Sheriff greets ADAHY who guts a rabbit near the porch. Adahy (30's) is a Cherokee, strong and toned like a gazelle with a long mane of black hair.

ADAHY

Sheriff, I heard you were investigating that woman's disappearance and reappearance.

SHERIFF OATMAN

You make her sound like a ghost.

ADAHY

If she got lost along the Norton Creek Trail in winter, she is but a ghost.

SHERIFF OATMAN

She said a hermit saved her and provided shelter.

ADAHY

It wasn't me.

The Sheriff laughs.

SHERIFF OATMAN

No, an old woman. She said the lady died of a heart attack and I wanted to find her shelter to verify it.

ADAHY

She never dies.

The Sheriff is puzzled.

ADAHY (CONT'D)

Witches never die. They become myth.

SHERIFF OATMAN

She is a witch?

ADAHY

Hikers, skiers go missing along that trail every year. She hunts them.

SHERIFF OATMAN

She hunts them?

ADAHY

She has been hunting those mountains before the palefaces came. Her name is U'tlun'ta, The Spearfinger.

SHERIFF OATMAN

The Spearfinger? Can you take me to her cabin?

ADAHY

It is still winter there.

Adahy studies the clouds.

ADAHY (CONT'D)

Next week. But if I feel evil, I won't take you further.

SHERIFF OATMAN

Fair enough.

INT. REAL ESTATE COMPANY - DAY

Gail enters as an empowered, changed woman. Her new look is shockingly sexy and determined like a Cherokee warrior princess.

She powers right past the Secretary who can't say a word.

Gail barges into the office.

OFFICE

Gail yanks out the contract to the surprised Mr. Richardson.

GAIL

Tell those corporate suits that negotiations have been torched. If they want to make a deal, I need to negotiate with the chief suit. Face to face.

She strikes a blue tip match with her flint finger and sets the contract on fire.

She drops the burning contract in a wastebasket.

She spins and leaves Mr. Richardson stomping out the fire.

EXT. COUNTY COURTHOUSE - NIGHT

A sign reads "County Commissioner Meeting 7:00PM."

INT. COUNTY COURTHOUSE - AUDITORIUM - NIGHT

COUNTY COMMISSIONERS sit in a half circle facing an audience of their CONSTITUENTS. The Sheriff stands guard off to the side.

COUNTY COMMISSIONER 1
Welcome. I'd like to introduce your
new commissioner, Jim Alcott.

Some Constituents clap as Jim Alcott (30's) nods. He is a handsome maverick and a sharp dresser.

JIM ALCOTT
Thank you. Thanks to those who
voted for me and those who didn't.

He winks and provides his rehearsed, winning smile.

JIM ALCOTT (CONT'D)
I want you to know, I'm here for
all of you.

Suddenly, Gail enters the room with a new found confidence. The Sheriff and Commissioners take notice.

She takes a front row seat.

COUNTY COMMISSIONER 1
Let's get started with our
calendar. Agenda one. Review of a
new waste management and recycling
contract from our vendor, BJK.

TIME DISSOLVE
TO:

INT. COUNTY COURTHOUSE - AUDITORIUM - AN HOUR LATER

The Commission still goes through the agenda items.

COUNTY COMMISSIONER 1
Now, there is a special agenda item
added to the calendar just today.

Some County Commissioners are surprised while perusing the agenda items.

COUNTY COMMISSIONER 1 (CONT'D)
This will be introduced by our new
member, Commissioner Alcott.

JIM ALCOTT
Thank you. Agenda seven is for
review of allowing Indian Gaming on
Cherokee Township.

Audible gasps are heard from the audience.

The Sheriff's mouth drops in surprise and he takes notice of
Gail. She shows no reaction to the agenda introduction.

TIME DISSOLVE
TO:

INT. COUNTY COURTHOUSE - AUDITORIUM - AN HOUR LATER

Huritt is now in attendance at the Commissioner meeting.

COUNTY COMMISSIONER 1
Now, we will open the floor for
public comments. Given the time
available we are going to limit the
comments to only five minutes.

Gail rises and stands before the podium and microphone.

All eyes focus on her.

COUNTY COMMISSIONER 1 (CONT'D)
Please state your name for the
record.

GAIL
Gail Yonaguska.

COUNTY COMMISSIONER 1
Yonaguska?

GAIL
My true name from my ancestor,
Chief Yonaguska.

COUNTY COMMISSIONER 1
Please go ahead.

CONSTITUENT 1
(blurting out)
Where were you?!

A Commissioner gavel.

COUNTY COMMISSIONER 1
No outbursts are allowed.

Gail speaks toward the audience.

GAIL
I was in a grave situation, but I
am out now. Thank you for asking.

Huritt glances at Jim Alcott. Gail speaks to the
Commissioners.

GAIL (CONT'D)
Our ancestors lived off this land
before the European crusaders. The
Cherokee were mighty warriors,
hunters and gatherers. They lived
with a balance to nature. For what
the land provided, we shared back.
We shared a mutual respect. We were
caretakers of the lands. Andrew
Jackson's Indian Removal Act of
1830 began the Trail of Tears
uprooting the Cherokee and
replacing them and their lands with
Europeans.

JIM ALCOTT
Excuse me for interrupting. I
understand you are a teacher.

GAIL
"Were." Past tense, Commissioner
Alcott.

JIM ALCOTT
We don't need a history lesson.
Please get to your point.

GAIL
Cherokee lands are sparse in North
Carolina. This agenda item is
another land grab and atrocity to
the Cherokee tribe.

JIM ALCOTT
A casino will provide two hundred
jobs to your neighbors. Your tribe
will get a percentage of the
profits. It is a win, win
proposition for the people.

GAIL

It is a gamble is it not,
Commissioner Alcott?

JIM ALCOTT

Your five minutes are up.

COUNTY COMMISSIONER 1

Please wrap it up, Gail.

GAIL

There is a Cherokee parable I'm
sure some of your ancestors taught
you. My grandparents shared it with
my father and he shared it with his
children.

She glances about the Constituents and captures Huritt's and
the Sheriff's eyes.

GAIL (CONT'D)

An old Cherokee chief was teaching
his grandson about life. "A fight
is going on inside me," he said to
the boy. "It is a terrible fight
and it is between two wolves. "One
is evil - he is anger, envy,
sorrow, regret, greed, arrogance,
self-pity, guilt, resentment,
inferiority, lies, false pride,
superiority, self-doubt, and ego.

She focuses on the commissioners.

GAIL (CONT'D)

"The other is good - he is joy,
peace, love, hope, serenity,
humility, kindness, benevolence,
empathy, generosity, truth,
compassion, and faith. "This same
fight is going on inside you - and
inside every other person, too."
The grandson thought about it for a
minute and then asked his
grandfather "Which wolf will win?"

Gail glances about the auditorium.

GAIL (CONT'D)

The old chief simply replied,
"The one you feed."

Gail gathers herself.

GAIL (CONT'D)
 Ask yourself, which wolf does this
 agenda item feed? I believe it
 feeds evil.

She leaves the room in silence.

COUNTY COMMISSIONER 1
 Next.

EXT. COUNTY COURTHOUSE - NIGHT

Gail steps out of the lit courthouse and enters the shadows.

BODYGUARD (O.S.)
 Too little, too late.

A dark Stranger (BODYGUARD) exposes himself from behind her.

Gail spins on the Bodyguard as her flint finger protrudes in
 defense.

GAIL
 Who are you?

BODYGUARD
 Nine o'clock tomorrow at your
 ranch.

GAIL
 For what?

BODYGUARD
 Negotiations.

The Stranger fades away in the dark.

Gail turns to leave, but the Sheriff surprises her by
 touching her shoulder.

The shine of the obsidian stone finger shines from the moon.

GAIL
 Sheriff. You shouldn't surprise a
 girl that way.

Her flint finger recedes.

SHERIFF OATMAN
 I was worried for you.

Gail takes her hand and seductively caresses his beard.

GAIL

You were always a handsome man,
even as a boy.

SHERIFF OATMAN

You put on quite a show in there.
Who was that man you were talking
to?

GAIL

Do you ever stop? Stop being a
policeman and be a man.

He takes her hand from his face and brings it down.

SHERIFF OATMAN

This isn't the Gail I knew in high
school.

GAIL

Maybe you should have got to know
me better.

He allows his fingers to caress her arm as he releases it.

GAIL (CONT'D)

Maybe I'm not the shy one. Good
night, Bruce.

She slinks away into the shadows.

INT. CORONER'S OFFICE - DAY

The CORONER (60's) wears a loud Hawaiian shirt as he writes
in a file. The body of Marcy lays on a slab.

The Sheriff enters.

SHERIFF OATMAN

How was your vacation? Let me
guess. Hawaii?

The Coroner is dumbfounded.

CORONER

Iceland.

The Sheriff nods with a smirk.

CORONER (CONT'D)

I met Bjork.

SHERIFF OATMAN
Tell me about our body.

CORONER
Strange. See this wound to the
neck.

The stab wound to the neck of Marcy is reviewed.

CORONER (CONT'D)
She died from a puncture wound to
her internal jugular vein. There
would have been a pool of blood at
the crime scene. Given the photos,
she was murdered someplace else and
tossed into the trunk.

The Coroner circles the jagged wound with the tagged bloody
knife.

CORONER (CONT'D)
The murderer then used this knife
to hack up the wound further.

SHERIFF OATMAN
Two weapons?

CORONER
Also, the murderer hacked up her
abdomen after she bled out.

SHERIFF OATMAN
Why?

CORONER
The murderer really disliked this
person. There is incredible
mutilation of the body even after
death.

The Coroner flips on a pen light and shines it on the abdomen
wound.

CORONER (CONT'D)
See under the ribcage.

SHERIFF OATMAN
Just tell me.

CORONER
The murderer is a barbaric surgeon
too. The victim's liver was ripped
out.

SHERIFF OATMAN

Liver?

CORONER

Unless it is still in the trunk,
you have a runaway liver.

SHERIFF OATMAN

There's a lot of holes in this
murder.

The Coroner shrugs while studying the body.

CORONER

She sure does.

The Sheriff shakes his head reading the report.

CORONER (CONT'D)

I'll type it up tonight.

SHERIFF OATMAN

Is this a mistake?

CORONER

What?

SHERIFF OATMAN

Date of death? It is the day before
she was seen leaving the suspect's
apartment. It has to be a mistake.

CORONER

Nope. It's science.

SHERIFF OATMAN

The suspect alleges she had sex
with the victim the day after your
report.

CORONER

She must be a necrophiliac then.

The Sheriff shoves the report into the Coroner's chest.

SHERIFF OATMAN

Run the tests one more time to be
sure.

EXT. GAIL'S HOUSE - DAY

A dark SUV pulls up to the house. The Bodyguard exits and
opens the rear side door.

A forty-year-old business woman, BRISTOL MONTCLAIR, exits. She wears a fashionable power suit.

She knocks on the door. No answer.

From across a field, Gail jogs up in her new form-fitting running clothes.

BRISTOL MONTCLAIR
You aren't what I expected.

GAIL
Thought I'd be a squaw weaving baskets and grounding corn?

BRISTOL MONTCLAIR
Let's not start on the wrong foot.

GAIL
Moccasin. It already did. Follow me.

Gail strolls with Bristol across the property toward the river.

GAIL (CONT'D)
Do you feel it?

Bristol cocks her head to Gail.

BRISTOL MONTCLAIR
Cold.

Gail breathes deep and sweeps her view across the trees, mountains, and plains.

GAIL
This is the land of the Cherokee.
My ancestors. My tribe.

BRISTOL MONTCLAIR
I understand. And the casino and golf course will do your people justice. We will celebrate the Cherokee people. We will celebrate your heritage with every detail. Your spirit will be in the motif of every restaurant and room.

GAIL
Your casino will never hold my spirit. The Cherokee spirit can't be bought. Find another Indian property to buy.

BRISTOL MONTCLAIR

As you know there aren't many Cherokee tribe lands left where gaming will be legal. Mostly this beautiful. I'm willing to pay two million to you and your brother right now.

Gail is stunned by the amount.

BRISTOL MONTCLAIR (CONT'D)

Thought that would get your attention. Your brother will never have a worry or care. In fact, we will build homes just for you and your brother right on the golf course. Top lots.

Gail looks out upon her property.

BRISTOL MONTCLAIR (CONT'D)

I'll have the contract drawn up from my home office and it will be ready to sign in the morning.

Gail studies her.

GAIL

Where are you staying?

BRISTOL MONTCLAIR

I rented a cabin off South Fork on the lake. Gail, this is a chance of a lifetime for you, your brother, and your people. Don't ruin it.

Bristol strolls back to the SUV. She wipes the mud off her Prada heels.

EXT. ADAHY'S CABIN - DAY

Adahy tosses his snowshoes and pack in the back of his truck. The Sheriff points to his SUV.

SHERIFF OATMAN

We can take mine.

ADAHY

Sorry Sheriff, I don't trust your driving.

The Sheriff shrugs and gets his hiking gear.

EXT. NORTH CAROLINA ROAD - AN HOUR LATER

Adahy's truck passes the sign reading "Norton Creek Trail."

EXT. NORTON CREEK TRAIL - AN HOUR LATER

Adahy and the Sheriff are walking with snowshoes in the exact area Gail was buried alive.

ADAHY

I have only been there once. I told myself I'd never go back. I was just fifteen. I was chasing down a wounded deer and then I saw her coming out from a stone cave.

SHERIFF OATMAN

The old lady?

ADAHY

Spearfinger.

SHERIFF OATMAN

Yeah, yeah, the witch.

ADAHY

I thought she didn't see me so I hid behind a fallen hickory. I knew her powers. I waited. I heard no sound, but I felt her evil presence growing and hunting her prey. Me. Suddenly, this finger like that of an arrow tip passed before my eyes and struck the downed tree. I fuckin leapt my ass out of there and ran like an elk.

SHERIFF OATMAN

Was it her?

ADAHY

I never looked back. I was lucky she didn't shift into a hiker.

SHERIFF OATMAN

What do you mean?

ADAHY

She may have caught me.

They start climbing toward an outcropping.

ADAHY (CONT'D)

Up ahead is the stone of the growling wolf.

SHERIFF OATMAN

What did you mean by shifting?

ADAHY

The legend of the U'tlun'ta? Spearfinger. The old woman had skin made of stone where no weapon could penetrate it. She had a long stony finger like a flint arrow tip.

SHERIFF OATMAN

Given the name, Spearfinger.

ADAHY

It was how she would hunt her prey of men, women, and children.

SHERIFF OATMAN

She was a cannibal?

ADAHY

Yes. Since she was old and feeble, she had to use the element of surprise and trickery. When someone would help her, she would stab them with her finger.

The Sheriff stops, knowing this story sounds familiar.

ADAHY (CONT'D)

But that isn't the scariest part. She would rip out the person's liver and save it for her next hunt.

The Sheriff is consumed by the story now.

SHERIFF OATMAN

Why the liver?

ADAHY

When she ate the liver, she shape-shifted into the dead person's body and she would hunt using her new skin.

SHERIFF OATMAN

How long did she stay in this person's skin?

Adahy shrugs.

ADAHY

Dunno. It was never told in the myth. I would have remembered that part. So, as children, we were taught to never trust strangers. It may be the U'tlun'ta hiding inside.

EXT. GAIL'S HOUSE - DAY

Gail ties down a kayak onto her truck and tosses a wetsuit with it.

EXT. NORTH CAROLINA MOUNTAINS - DAY

Adahy halts looking up at the boulders ahead. The Sheriff is bent over catching his breath.

SHERIFF OATMAN

What is it?

ADAHY

Evil. It surrounds us. Stronger up there.

Adahy points up by some boulders.

ADAHY (CONT'D)

I won't go any further. This is where I saw her.

The Sheriff goes up the mountain.

SHERIFF OATMAN

I'll check it out. You can stay here.

ADAHY

We need a code word.

SHERIFF OATMAN

Why?

ADAHY

When you come back. So I know you are, who you are.

SHERIFF OATMAN

How 'bout "bullshit?"

ADAHY
 Easy to remember.

The Sheriff treks up the mountain.

He feels uneasy and extracts his pistol.

EXT. LAKE - DAY

Gail wears a wetsuit and kayaks across the clear blue water.

EXT. NORTH CAROLINA MOUNTAINS - DAY

The Sheriff snowshoes along the boulders with his gun drawn.
 He can't find any cave or cabin.

Suddenly, he witnesses steam coming out of a stone crevice.

He reaches the crevice and discovers it leads to an opening
 of a rotting shack built between boulders.

 SHERIFF OATMAN
 Hello. Hello.

He shoves his shoulder against the door as it gives away.

Suddenly, the glow of the aqua thermal pool provides light.

He enters and quickly exits.

 SHERIFF OATMAN (CONT'D)
 (yelling)
 Adahy! Adahy! Come here!

 ADAHY (O.S.)
 (muted yell)
 The code word!

 SHERIFF OATMAN
 (yelling)
 BULLSHIT! BULLSHIT!

EXT. LAKE - DAY

Gail kayaks to a hidden cove.

She opens the storage and extracts binoculars.

She views a large two-story wood cabin on the bank.

She focuses on a person on the balcony. The binoculars come into focus on Bristol yelling down to the dock.

Gail moves the binocular focus to the dock. Suddenly, Jim Alcott comes into focus. He is fishing off the dock. From the back door, Huritt joins him carrying a couple of beers.

Gail lowers the binoculars and then something catches her eye.

The Bodyguard is on the side of the house staring directly at her.

Gail goes back to kayaking the lake.

INT. ROTTING SHACK - DAY

The Sheriff is taking cell phone flash photographs of the license plates, furniture, shackles, and skiing equipment.

Adahy stands on the edge of the thermal pool. He follows the chain pulley into the water.

ADAHY

Aw shit. Sheriff?

SHERIFF OATMAN

What is all this stuff?

ADAHY

It is the home of U'tlun'ta.
Sheriff look.

Adahy points toward the pool.

The Sheriff joins him and follows Adahy's finger.

ADAHY (CONT'D)

There.

Through the boiling and bubbling cauldron a human skull remains.

Adahy steps back.

ADAHY (CONT'D)

We must not be here. There's more
than just one in there.

He spins around the room.

ADAHY (CONT'D)
The coats, skis, and backpacks
belong to the dead.

INT. BRISTOL'S CABIN - NIGHT

The Bodyguard enters carrying two large pizzas.

BODYGUARD
Sorry, it took me so long.

He walks to the kitchen.

BODYGUARD (CONT'D)
Where is everybody?

KITCHEN

He lays the pizza on the counter as Jim Alcott enters from a side door with a plate of fish.

JIM ALCOTT
What? I just got done gutting and
filleting the fish.

BODYGUARD
Bristol didn't trust your fishing
skills.

JIM ALCOTT
Where is she?

Bristol enters in a robe drying her hair with a towel.

BRISTOL MONTCLAIR
I can't wait to get back to my
shower. I had to wait ten minutes
just for hot water.

The Bodyguard sets out plates.

JIM ALCOTT
I'll put the fish on ice for you as
a souvenir to take home.

Bristol bites into a slice of pizza.

BRISTOL MONTCLAIR
The only souvenir I want is that
contract signed.

She glances around.

BRISTOL MONTCLAIR (CONT'D)
Where is that dopey Indian?

JIM ALCOTT
He is passed out drunk on the dock.

The Bodyguard leaves the room with pizza.

BRISTOL MONTCLAIR
(whispers)
This deal would have been done if
you would have found better
partners or professionals.

JIM ALCOTT
(whispers)
Next year we'll be breaking ground
and in two years cutting the
ribbon.

BRISTOL MONTCLAIR
(whispers)
It's costly. What about Huritt's
bimbo girlfriend? Her murdering of
that dike? How do we keep her from
talking?

JIM ALCOTT
(whispers)
No one will believe her if she
talks. I'm worried about Huritt.

BRISTOL MONTCLAIR
(whispers)
Push him in the lake right now. No
one cares about a drowned, drunk
Indian.

They laugh together.

BRISTOL MONTCLAIR (CONT'D)
You smell of fish. Go take a
shower.

INT./EXT. NORTH CAROLINA ROAD/SHERIFF'S SUV - NIGHT

The Sheriff is on the cell phone while driving.

SHERIFF OATMAN
(on phone)
Did you run the tests?

CORONER (O.S.)
Same results.

SHERIFF OATMAN
(on phone)
Impossible. It can't be. Thanks.

He calls another number.

SHERIFF OATMAN (CONT'D)
(in phone)
Sorry to call late. I need you to come in the office early. We need to review all missing persons along the Norton Trail for the past years. Also, we need to call the Department of Interior. I'll be back in town in an hour. I'm going by Gail's house on the way back.

INT. BRISTOL'S CABIN - BATHROOM - NIGHT

Jim lathers his body in the shower. The shower is a glass enclosure.

His eyes remain closed as water covers his head.

He wipes the water from his eyes. Suddenly, he is not alone. To his dismay, Bristol appears nude outside the shower. She smirks.

BRISTOL MONTCLAIR
Is my body that frightening?

JIM ALCOTT
I'm startled.

BRISTOL MONTCLAIR
I need another shower. I'm feeling dirty.

Jim swings the shower door open to accommodate her.

INT. BRISTOL'S CABIN - LIVING ROOM - NIGHT

The Bodyguard eats pizza while watching hockey on the TV.

A drunken Huritt enters holding his phone.

HURITT
(drunk)
Where is she?

BODYGUARD

Why?

HURITT

(drunk)

My sister sent an earlier text that she is going to sign the contract. I want to tell her the good news.

BODYGUARD

She's upstairs.

Huritt stumbles to the stairs as the Bodyguard shakes his head.

STAIRWAY

Huritt stumbles but finally makes the landing.

MASTER BEDROOM

Huritt hears the shower and witnesses steam coming out from the open bathroom door.

He moves closer and overhears sexual moaning.

Suddenly, the sexual coupling of Bristol and Jim are witnessed in the bathroom mirror's reflection.

Huritt aims his camera phone and records their lovemaking.

EXT. GAIL'S HOUSE - NIGHT

The Sheriff exits his SUV and studies the dark house and property.

He knocks on the door and there is no answer.

BACKDOOR

He picks the lock and enters.

INT. GAIL'S HOUSE - KITCHEN -SAME

The Sheriff shines a black light on the room to find blood.

BEDROOM

The Sheriff shines the black light on the floor where Gail's silk panties and bra lay.

He feels the soft satin.

INT. BRISTOL'S CABIN - LIVING ROOM - NIGHT

The Bodyguard glances up at the stairs and checks his watch.

Suspicious, he takes out his pistol from his hidden shoulder holster.

He steps slowly up the stairs.

INT. BRISTOL'S CABIN - BATHROOM - SAME

Jim and Bristol are entwined in sexual intercourse. Both are aroused and panting heavily ready to reach climax.

In the mirror, Huritt is entranced while filming the whole episode.

BEDROOM

The Bodyguard aims his gun at Huritt.

BATHROOM

Bristol and Jim grip each other like animals. She grabs his neck in the heat of the moment.

Bristol moans in orgasm and Jim follows with his own.

BEDROOM

The Bodyguard moves closer to Huritt.

BODYGUARD

What the fuck are you doing?

Huritt spins.

BATHROOM

Bristol and Jim hear the Bodyguard's voice and focus on each other.

Jim's index finger turns into the spear and pierces Bristol in the heart.

Blood begins seeping down her body to the shower floor.

Suddenly, the bathroom door is slammed shut.

BEDROOM

The Bodyguard shuts the bathroom door for their privacy and slams the gun into Huritt's head.

BODYGUARD (CONT'D)
Fuckin pervert.

Huritt falls to the ground, grabbing his head.

BODYGUARD (CONT'D)
Give me your fuckin phone.

The Bodyguard rips the cell phone from Huritt's hand.

Suddenly, the bathroom door rips open and Jim stabs the Bodyguard in the back.

Huritt and Jim meet eyes for a quick second.

The Bodyguard collapses on the ground in pain.

Huritt witnesses Bristol nude in a pool of blood in the shower.

HURITT
Nooo...

Jim runs to the door to leave, but the Bodyguard shoots and grazes his arm.

Jim grips his wound and flees down the stairs.

Huritt snaps up his phone.

INT. GAIL'S LIVING ROOM - NIGHT

The Sheriff is about to shine his black light on where Marcy bled out.

RADIO DISPATCHER (V.O.)
Sheriff Oatman, Sheriff Oatman. Can you read me?

The Sheriff flips the radio on his shoulder.

SHERIFF OATMAN
(in radio)
I'm here. What's the emergency?

RADIO DISPATCHER (V.O.)
We have a one forty, one forty seven. Location 218 South Fork, on the lake. Deputy is on the way.

The Sheriff runs to the door and doesn't notice as the black light confirms his suspicion. Remains of a blood bath shines bright as he passes.

SHERIFF OATMAN
 (in radio)
 That is the Simon place. Who's
 renting it?

FRONT DOOR

He scrambles to his SUV.

RADIO DISPATCHER (V.O.)
 Bristol Montclair. Huritt Spencer
 reported it. He states she is dead
 and the killer is Jim Alcott.

He stops dead in his tracks and studies Gail's house.

SHERIFF OATMAN
 (in radio)
 The new Commissioner?

RADIO DISPATCHER (V.O.)
 Affirmative. The paramedics are in
 route. The bodyguard is wounded.
 What is your E.T.A.?

SHERIFF OATMAN
 (in radio)
 Thirty. Call County and get some
 help. Did he escape? Foot or
 wheels?

He jumps into the SUV and flips on his emergency lights.

RADIO DISPATCHER (V.O.)
 Huritt states he was shot and
 escaped on foot.

SHERIFF OATMAN
 (in radio)
 Let Jack take the lead until I get
 there.

He steps down on the gas pedal and he peels out.

RADIO DISPATCHER (V.O.)
 Ten-four.

The Sheriff flips off the radio and beats the steering wheel.

SHERIFF OATMAN
 Motherfucker! There goes the
 Asheville job. What the fuck is
 Huritt doing with Alcott and this
 Bristol Montclair?

He stares ahead and drives into the dead of night.

EXT. BRISTOL'S CABIN - NIGHT

POLICE and PARAMEDICS go in and out of the house.

FOREST

POLICE comb the woods with flashlights.

LAKE

The shapeshifting Jim Alcott paddles the kayak away from the shoreline where flashlights search the bank and forest.

His arm is bloody from the wound.

EXT. BACKWOODS ROAD - NIGHT

The Sheriff's SUV speeds down the forested lane road with flashing lights and no siren.

EXT. LAKE - NIGHT

Jim jumps out of the kayak and pulls it out of the lake.

Gail's truck is just off the bank.

He winces in pain as he carries the kayak and secures it in the bed of the truck.

He jumps in the driver's seat.

EXT. BACKWOODS INTERSECTION - NIGHT

From above the tree line, Gail's truck is coming to an intersection.

The Sheriff's SUV is coming to the same intersection off another road.

INT./EXT. SHERIFF'S SUV/BACKWOODS ROAD - NIGHT

The Sheriff drives toward a stop sign at an intersection.

Suddenly, Gail's truck comes to the same stop at the intersecting road.

The Sheriff quickly glances into Gail's cab.

From the light of the instrument panel, it appears Jim Alcott is driving.

The truck peels out past him.

SHERIFF OATMAN
(in radio)
I got eyes on the suspect. I'm
giving chase. Old Route 10.

He spins the steering wheel into a u-turn and punches the gas pedal.

SHERIFF OATMAN (CONT'D)
(in radio)
Send backups.

INT./EXT. GAIL'S TRUCK/BACKWOODS ROAD - NIGHT

Jim glances in the rearview mirror and finds headlights coming up quick. The flint tip protrudes from his index finger.

He flips off the truck's headlamps and speeds into the dark.

INT./EXT. SHERIFF'S SUV/BACKWOODS ROAD - NIGHT

The Sheriff watches as the truck's tail lights disappear.

He presses the gas pedal to the floor and the SUV roars giving chase.

DEPUTY (O.S.)
Sheriff? Sheriff?

SHERIFF OATMAN
(in radio)
I'm coming up on him.

DEPUTY (O.S.)
You are chasing the wrong person.

SHERIFF OATMAN
(in radio)
I saw him in the cab. He's driving
Gail Spencer's pickup.

DEPUTY (O.S.)
(from radio)
Jim Alcott is dead.

SHERIFF OATMAN
 (in radio)
 Dead?

The Sheriff can see the pickup truck in the distance of a straight away.

DEPUTY (O.S.)
 We have I.D.'d him off the bank of the lake. He must have committed suicide.

The Sheriff contemplates the current situation and decelerates. Gail's truck fades into the darkness.

He pulls to the side of the road.

SHERIFF OATMAN
 (in radio)
 I'll be right there.

He fixates into the dark night.

SHERIFF OATMAN (CONT'D)
 Spearfinger.

EXT. LAKE - NIGHT

Flashlights shine on the dead body of Jim Alcott which lays halfway on the bank of the lake.

His dark blood seeps into the reflective ripples of the lake.

INT. PRISONER VISITING ROOM - DAY

The Sheriff pours more coffee in both Huritt's and his cup.

There is evidence on the table in front of them.

The Sheriff replays the sexual encounter between Jim and Bristol off Huritt's cell phone.

BODYGUARD (O.S.)
 What the fuck are you doing?

The Driver closes the bathroom door.

BODYGUARD (O.S.) (CONT'D)
 Fuckin pervert.

The cell phone goes blurry and films haphazard parts of the bedroom.

BODYGUARD (O.S.) (CONT'D)
Give me your fuckin phone.

The Sheriff turns off the playback.

SHERIFF OATMAN
You never saw Alcott actually kill
Bristol. Never saw a weapon?

HURITT
Had to be a knife.

SHERIFF OATMAN
You never saw the weapon go into
the back of the bodyguard.

Huritt shakes his head.

HURITT
I was drunk Sheriff. I was up there
to tell Miss Montclair that Gail
was going to sign the contract.
Maybe I'm guilty of being a
pervert, but I'm not a killer.

Huritt points to the thick contract on the table.

SHERIFF OATMAN
You and your sister were going to
be millionaires.

Huritt shakes his head in frustration.

HURITT
I need to call her and tell her not
to come to the cabin.

SHERIFF OATMAN
She was signing this morning?

Huritt nods.

The Deputy enters the room with a file.

DEPUTY
He died in surgery a few minutes
ago.

Huritt shakes his head and tears well up in his eyes.

HURITT
This was not meant to happen.

The Deputy drops the file in front of the Sheriff.

DEPUTY

The preliminary autopsy on Alcott.

The Sheriff opens the report.

SHERIFF OATMAN

Huritt, why don't you go home. Get some sleep. We'll keep in touch.

The Sheriff skims the autopsy and one line catches his eye. It reads, "Liver torn out." On the bottom, the cause of death is "Homicide."

FLASHBACK TO:

INT./EXT. SHERIFF'S SUV/BACKWOODS ROAD - NIGHT

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The Sheriff quickly glances into Gail's cab.

From the light of the instrument panel, it appears Jim Alcott is driving.

The truck peels out past him.

FLASHBACK ENDS:

INT. PRISONER VISITING ROOM - DAY

Huritt is about to leave the Sheriff.

SHERIFF OATMAN

Hey Huritt. One more thing.

Huritt turns back from the door.

SHERIFF OATMAN (CONT'D)

Have you ever heard the legend of the U'tlun'ta?

The Deputy and Huritt are puzzled by the question.

HURITT

The Spearfinger. It was told to me by my parents, grandparents to keep me from staying out late. The witch comes out in the dark.

SHERIFF OATMAN
Thanks, Huritt.

Huritt exits.

SHERIFF OATMAN (CONT'D)
Have someone tail him to make sure
he goes home. So much shit going
around him that he stinks something
awful too.

DEPUTY
He's stepped in dog shit.

SHERIFF OATMAN
I don't trust this guy.

DEPUTY
I'll make sure he doesn't fall
asleep at the wheel.

The Sheriff is in deep thought.

DEPUTY (CONT'D)
You need to get some sleep
yourself.

SHERIFF OATMAN
We both could.

DEPUTY
When this news gets out that a
C.E.O. from a Fortune Five Hundred
company is murdered by a local
politician, the local and national
press will be pitching tents
outside the station. A circus is
coming to town.

The Sheriff taps his finger on the autopsy.

SHERIFF OATMAN
If this is correct, there is
another unexplained murder.

INT. GAIL'S HOUSE - BATHROOM - DAY

Gail changes the dressing on her wound from the murders from
the night before.

HURITT (V.O.)
GAIL!

Gail quickly dresses in a blouse which hides her wound.

LIVING ROOM

Huritt is splayed out on the couch drunk as Gail enters.

He begins to sob.

HURITT
I've fed the evil wolf.

GAIL
You made the choice to feed it. You
didn't kill anybody though.

Huritt gazes at her blurry eyed.

HURITT
I almost did.

GAIL
Yes, you almost did. But, I was dug
out of the grave and nursed back to
health. I came back a changed
person, Huritt.

HURITT
You knew?

GAIL
You and Kimba drug me and buried me
along Norton Creek Trail.

HURITT
When did you know?

GAIL
When I killed Marcy.

Huritt is perplexed as any drunk can get.

GAIL (CONT'D)
Yes, I murdered Marcy and fingered
Kimba as her killer.

Huritt is confused and tries to gain a resemblance of being
sober.

HURITT
You must confess. For Kimba.

Gail laughs.

GAIL

Oh, brother. When you get the balls to confess that you tried to kill your sister to bring gambling to the county and sell our parent's property. Then I may consider confessing. Let me tell you brother, you will never fuck Kimba again.

Gail pulls on a jacket.

GAIL (CONT'D)

By the way, I was the last person to fuck your bitch. I have an appointment with the authorities to discuss the latest current events. Do us both a favor, leave this house and never step a boot in here again.

She walks to the door.

GAIL (CONT'D)

If you ever show your drunk, dumb ass in this house again, I will kill you too. Leave your key when you go.

She exits.

INT. POLICE STATION OFFICE - DAY

The Deputy is taping an interview with Gail at his desk.

DEPUTY

So you didn't know the Commissioner was sleeping with Mrs. Montclair.

She shakes her head.

GAIL

No. I was going there in the morning to sign a contract with my brother, Huritt.

DEPUTY

You were going to sign the contract?

GAIL

Yes, she was going to offer us over a million dollars. A piece.

(MORE)

GAIL (CONT'D)

She tried to lowball at first, but we negotiated at a higher amount.

DEPUTY

That is some bread, as my dad would say.

GAIL

At first, I was conflicted on selling my parent's property. However, like you said, that is some Wonder Bread. Who would turn that down? Oh by the way, does the Sheriff have a substance issue. I heard about his girlfriend. So sad.

DEPUTY

Why do you ask that?

GAIL

I must tell you. I was driving home from Janesville and I got to the intersection near the lake. Suddenly, Sheriff Oatman was driving erratic and started chasing me. Me? He had his lights going. I was going to pullover, but he was driving, like drunk.

DEPUTY

He thought you were Mr. Alcott.

GAIL

He knows my truck.

DEPUTY

I think that will do for now.

Gail rises.

GAIL

One more thing. No, I shouldn't mention it.

DEPUTY

Please go ahead.

GAIL

The Sheriff thinks I'm a witch.

The Deputy studies her.

GAIL (CONT'D)

I know it's nuts, but the Sheriff was serious.

DEPUTY

He alleged he and a local Cherokee hunter found a witch's lair in the mountains. He said he took photos.

GAIL

I can understand the pressure on him. Three murders in less than two weeks. Finding Brianna strung out like that.

DEPUTY

And he lost a promotion in Asheville.

INT. SHERIFF'S BEDROOM - DAY

The cell phone rings and vibrates on the nightstand.

The Sheriff rises from a nap with the TV news on mute.

The Deputy is answering questions from an interviewer on the news.

The Sheriff answers his phone.

SHERIFF OATMAN

(into phone)

Sheriff Oatman.

COUNTY COMMISSIONER 1 (V.O.)

Sheriff. This is Commissioner Snyder. We have just concluded an emergency meeting and I must inform you that you have been relieved of duty.

SHERIFF OATMAN

(into phone)

Why? When?

COUNTY COMMISSIONER 1 (V.O.)

As of today. We need to go in another direction. I'll explain when you arrive at my office. Please bring your badge and gun to surrender to our office.

EXT. POLICE STATION OFFICE - DAY

The Deputy completes an interview with a gaggle of REPORTERS.

The disgraced Sheriff watches in the background. He is dressed in casual attire and carries a box of belongings.

The Deputy eyes him and abruptly ends the interview.

The Sheriff starts to walk off and the Deputy tracks him down.

DEPUTY
Sheriff? Sheriff?

SHERIFF OATMAN
Skip the title, Deputy.

DEPUTY
I'm as surprised as you.

SHERIFF OATMAN
Are you? - I don't think you are.

DEPUTY
You know better than me, that they needed to blame somebody.

SHERIFF OATMAN
They mentioned that I chased Gail Spencer. She said she was in fear for her life. I know what I saw. It was Jim Alcott driving her truck.

The Deputy's mouth drops.

SHERIFF OATMAN (CONT'D)
I know it's insane, but piece the evidence together. Review the autopsy of Jim Alcott. He was murdered. Huritt alleges the Bodyguard shot Alcott in the arm. Find the bullet and test the blood. Then check Alcott's arm. There will be no wound on his arm. I'm sure Gail has a wound. Also, how do you explain the loss of his liver?

DEPUTY
A witch?

SHERIFF OATMAN
A shapeshifting witch. How do you explain the time of death of Marcy?
(MORE)

SHERIFF OATMAN (CONT'D)

When the autopsy comes back on
Alcott review the time of death.

The Deputy backs away from what he perceives as a madman.

DEPUTY

Sheriff, let it go. It's time to
move on. Take your severance and
vacation in Hawaii. Visit Breanna.
She needs your help now. You both
need help.

SHERIFF OATMAN

Don't settle on expediency when
closing these cases. It will be
easy with the political pressure on
you. You have an innocent person in
jail on a murder charge and you are
allowing a killer to run free.

The Deputy leaves the ex-Sheriff with his box of belongings.

INT. LIBRARY - NIGHT

Gail reads stories to entranced CHILDREN (6-11-year-olds) on
bean bags under a large paper mache Hickory tree. She has
captured their full attention.

A sign reads, "Cherokee Myths and Legends"

INT. BAR - NIGHT

Huritt is wasted in a booth with a plethora of empty beer
bottles.

The Sheriff steps up to the bar and motions for a beer.

HURITT

You got fucked too.

The Sheriff glances at Huritt and joins him.

SHERIFF OATMAN

You are going to get alcohol
poisoning.

Huritt shrugs.

HURITT

So be it. I'm drinking my fear
away.

SHERIFF OATMAN
How's it working?

HURITT
Almost numb.

SHERIFF OATMAN
Can I ask you a question?

Huritt shrugs.

HURITT
Sure. I have nothing to hide now.

SHERIFF OATMAN
Is Gail a witch?

Huritt laughs.

HURITT
I didn't expect that question from
a Sheriff.

SHERIFF OATMAN
Ex Sheriff.

HURITT
I expected something like, did I
try to kill my sister for money?

The Sheriff is shocked by his confession.

SHERIFF OATMAN
Did you?

HURITT
Kimba and I buried her alive up
along Norton Creek Trail. She had
to be a witch to get out alive.

SHERIFF OATMAN
Marcy?

HURITT
She played her part. She tried to
get her move to D.C. It was a group
effort.

Huritt swigs the last of his beer.

The Sheriff pushes his bottle over to him.

HURITT (CONT'D)

She was always the courteous one.
The studious one. She was daddies
girl. She was his chubby Cherokee
princess and I was daddies little
loser.

SHERIFF OATMAN

Is she the U'tlun'ta?

HURITT

The Spearfinger?

The Sheriff nods.

HURITT (CONT'D)

If she is the Spearfinger, you can
never trust anybody. Anybody and
everybody can be your killer.

He laughs.

HURITT (CONT'D)

But I'm not afraid. Not anymore.
I'm ready Sheriff.

Huritt reveals a gun from his lap. The Sheriff tries to reach
for it, but it is too late.

BLAM! - Huritt blows his own brains out.

EXT. CEMETERY - DAY

From afar, the Sheriff watches the burial of Huritt.

Gail and CHEROKEE ELDERS bury Huritt in the Spencer Family
plots.

Gail is dressed in traditional Cherokee attire.

She provides a eulogy in Cherokee and shares a basket of
fruit, corn and beads to the open grave.

The Elders lift Huritt's cloth shrouded body and sets it in
the grave.

Gail lights a small bundle of sage on fire and speaks
Cherokee while warding off the evil spirits.

While waving the burning sage, her eyes bore into the
Sheriff.

The Sheriff backs away.

INT. REHABILITATION CENTER - VISITOR'S ROOM - DAY

The Sheriff waits at a table as Brianna enters. She takes notice of him and is instantly annoyed.

He is about to greet her with a hug, but she changes course and coldly sits across the table from him.

BRIANNA

What brings you to these parts
Sheriff?

SHERIFF OATMAN

Stop calling me that. You never
called me by my real name.

BRIANNA

You were always a Sheriff. Even in
bed.

SHERIFF OATMAN

I've been worried about you. How's
this place working out for you? I
had them bring you here. They have
a great record.

She coughs.

BRIANNA

I have ups and downs. You coming
here brings me down. You knew I was
there in that house. Your plan was
always to arrest me from the start.
I know either you or your goons
followed me there.

He studies her anger and paranoia.

SHERIFF OATMAN

What happened to us?

She shrugs.

BRIANNA

People change. You don't.

SHERIFF OATMAN

I know exactly when it changed.
When you lost the baby. That's when
you started taking those fucking
prescription painkillers. Mother's
fuckin, little helpers.

BRIANNA

You're an unsympathetic, selfish prick. It was my child. My body rejected it. I could never be the mother you wanted me to be.

SHERIFF OATMAN

It was my child too. It was a part of me. When we lost the child, I lost you too.

Brianna raises to her feet.

BRIANNA

That guilt is why I left you. I'm sorry Sheriff. I'm sure there is someone out there committing a crime just waiting for you to arrest them.

SHERIFF OATMAN

I'm not a Sheriff anymore.

BRIANNA

Maybe you need this rehab more than I.

She spins away.

EXT. REHABILITATION CENTER - DAY

The Sheriff is about to enter his car when Gail's truck drives past.

He watches as it drives out of sight.

EXT. ADAHY'S CABIN - DAY

On the porch, the Sheriff greets Adahy who is making and tying flies for fishing. Fishing gear and a knife is on a table.

ADAHY

Sheriff. Where's your uniform?

SHERIFF OATMAN

I'm no longer a Sheriff. I got fired.

Adahy opens a small cooler and tosses the Sheriff a beer.

ADAHY

Have a beer then. Don't have to
worry about drinking on the job.
Was it welcome?

The Sheriff cocks his head.

SHERIFF OATMAN

I didn't ask to be fired.

ADAHY

Life is like the weather, despite a
sunny forecast you can get wet.

SHERIFF OATMAN

Is that some Cherokee proverb?

ADAHY

No, it's on a calendar I picked up
at the ninety-nine cent store.

The Sheriff and Adahy share a laugh.

ADAHY (CONT'D)

What brings you up the mountain?

SHERIFF OATMAN

How do I kill the U'tlun'ta?

Adahy pricks his finger with his fly needle.

ADAHY

I won't go up there again. After we
came down from the mountain, I fell
ill for three days. No. The land is
poisoned and bleeds with evil.

SHERIFF OATMAN

She is in the city.

ADAHY

The U'tlun'ta never has left the
mountain. She is stone.

SHERIFF OATMAN

I've seen her. I've seen the
evidence that she exists.

ADAHY

The lost lady?

SHERIFF OATMAN

She was saved by the witch for a
reason.

(MORE)

SHERIFF OATMAN (CONT'D)

She gave her the power to shapeshift. Her finger has become a tool for murder. Four murders that I know of. How do I kill her?

ADAHY

Does she know, you know?

SHERIFF OATMAN

I think so. She got me fired.

ADAHY

What is the code word?

The Sheriff shakes his head.

SHERIFF OATMAN

Bullshit.

ADAHY

You can trust no one. She is tricky and will use her ability to be the stranger at a Seven-Eleven store, your neighbor, girlfriend, and even your mother.

SHERIFF OATMAN

How do I stop her?

ADAHY

She has tasted her power. I only know the legend of her death. It was told, the Cherokee warriors tried to kill her, but her body was made of stone. Arrows broke upon striking her. However, during the battle, a bird, a little Tsi'kilili', the chickadee, flew down from a tree and alighted upon the witch's right hand. The warriors believed this was a sign, an omen and aimed on her spearfinger hand. Her heart was in her palm. A mighty arrow pierced her palm and into her heart.

SHERIFF OATMAN

She died.

ADAHY

That is the myth from what my parents passed down to me. You might want to google it or visit your local library.

The Sheriff lifts up the fishing knife and studies it.

INT. SHERIFF'S LIVING ROOM - NIGHT

The Sheriff reads an article on a laptop screen. It is titled "Spearfinger."

DOOR BELL RINGS

He quickly rises and grabs a switchblade knife from a coffee table.

SHERIFF OATMAN

Who is it?

He leans to the door.

DELIVERY PERSON (O.S.)

Pizza dude.

SHERIFF OATMAN

(to himself)

What is the secret word?

He flips open the knife blade.

SHERIFF OATMAN (CONT'D)

You have the wrong house. I didn't order any pizza.

DELIVERY PERSON (O.S.)

Are you Sheriff Oatman?

SHERIFF OATMAN

Yes.

DELIVERY PERSON (O.S.)

It's yours.

The Sheriff contemplates opening the door with his hand on the knob and the other gripping the knife.

SHERIFF OATMAN

I'm not paying for it.

DELIVERY PERSON (O.S.)

It's already paid for. Gave me a good tip too. Let's see... Gail somebody paid for it.

The Sheriff leans against the door.

DELIVERY PERSON (O.S.) (CONT'D)
I'm leaving it on the porch.

EXT. BUREAU OF INDIAN AFFAIRS OFFICE - DAY

Across the street, the Sheriff stalks on a bench. He holds the switchblade in his palm.

INT. BUREAU OF INDIAN AFFAIRS OFFICE - SAME

Gail signs a document in front of CHEROKEE OFFICIALS.

They all clap for her.

CHEROKEE OFFICIAL 1
This is historic.

CHEROKEE OFFICIAL 2
I'm so happy you had a change of heart.

GAIL
My heart has never changed. It is with my people. My father and my ancestors would have wanted his ranch to be a Cherokee Heritage and Cultural Center.

CHEROKEE OFFICIAL 1
Your father would be proud.

CHEROKEE OFFICIAL 2
Better than a Casino.

Gail grins.

GAIL
We must keep our history alive and pass it down to a new generation.

EXT. BUREAU OF INDIAN AFFAIRS OFFICE - SAME

The Sheriff still stalks the entrance on the bench.

Suddenly, an ELDERLY WOMAN sits next to him.

The Sheriff is paranoid and scoots rudely away.

ELDERLY WOMAN
I'm sorry to hear about your firing Sheriff.

The Sheriff grips the pocket knife.

She reaches out to wipe a leaf from the Sheriff's shoulder.

He smacks her arm away and rises to his feet.

ELDERLY WOMAN (CONT'D)

Ouch. What is wrong with you?

Across the street, Gail exits and takes notice of the Sheriff.

ELDERLY WOMAN (CONT'D)

I was only wiping a leaf from your shoulder.

She points to his shoulder.

He glances and wipes his shoulder. A leaf floats to the ground.

She rubs the area that he struck.

ELDERLY WOMAN (CONT'D)

You bruised me.

The Sheriff jogs across the street to follow Gail, but she disappeared.

He searches the sidewalk and the stores for Gail.

Suddenly, he takes notice of her in a hunting store.

INT. HUNTING STORE - SAME

The Sheriff enters in search of Gail. Taxidermy animals decorate the rustic store filled with rifles and hunting gear.

He stalks past a fierce grizzly. He hides the knife in the palm of his hand.

He overhears Gail speaking at the counter.

GAIL (O.S.)

It's a bit heavy.

The Sheriff hides behind a growling mountain lion and peers over to Gail and the elderly SALESMAN at the knife counter.

SALESMAN

What is your intentions? What are you hunting, Gail?

Gail holds a knife and studies the Sheriff's reflection behind her in the blade.

GAIL

Small game. I need it to be versatile for skinning rabbits and gutting fish.

SALESMAN

Where were you when I was thirty?

Gail cocks her head with a seductive smile.

SALESMAN (CONT'D)

I'm sorry. Just not many women, good looking women are into hunting or fishing.

Gail pets a stuffed bobcat on the counter.

GAIL

I'm sure I would have found you a handsome warrior back then.

SALESMAN

Uh, uh... I have a perfect knife for you. Sturdy, little over three and a half inches with a gut hook. It's light. Just came in stock. I'll get it.

Flustered, he stumbles off to the back stockroom.

GAIL

How was the pizza, Ben? I got you the meat lover's. I suspected you are a carnivore.

The Sheriff steps from behind the mountain lion and faces her. The knife is tightly hidden in his clenched fist.

SHERIFF OATMAN

Why do you need a knife?

GAIL

Protection from predators. Every woman should have one.

SHERIFF OATMAN

I'm sorry about Huritt.

GAIL

I'm sorry about my brother too.

SHERIFF OATMAN

You know, I was there when he did it.

GAIL

As I heard.

SHERIFF OATMAN

He told me. He confessed to me.

GAIL

He was sad and distraught.

The Sheriff raises his eyebrows. He heard the same words before.

SHERIFF OATMAN

He told me everything.

GAIL

And you believe him?

SHERIFF OATMAN

I already had the evidence. All I needed was the motivation. He provided it to me.

They study each other and Gail pets the bobcat.

GAIL

Do you know why bobcat claws don't show up in their tracks?

The Sheriff glances at the bobcat's paws and back to Gail.

GAIL (CONT'D)

Their claws retract only when they defend themselves or catch prey.

SHERIFF OATMAN

I'll take that into consideration when I go hunting.

GAIL

We should go together sometime.

The Salesman stumbles out of the stockroom.

SALESMAN

Found it.

GAIL

We would make a great team.

The Salesman notices the Sheriff.

SALESMAN
Hey, Sheriff.

The Salesman holds out the knife to Gail.

GAIL
I'm sorry, I've changed my mind. I
really have no need for a knife.

She spins to exit.

GAIL (CONT'D)
Share it with the sheriff. He may
find it handy.

The Sheriff and the Salesman watch her strut out the store.

SALESMAN
She is beautiful.

SHERIFF OATMAN
And dangerous.

The Sheriff touches the bobcat's claw.

EXT. LIBRARY - NIGHT

A MOTHER walks out with her DAUGHTER.

DAUGHTER
That was a scary story. Is there
really Indian witches?

MOTHER
It's only fiction, honey. A
Cherokee legend.

The Sheriff is in earshot while hiding in his car.

INT. LIBRARY - NIGHT

Gail tosses the bean bags of the children's reading room into
a pile under the paper mache Hickory.

The LIBRARIAN closes up and walks to the exit.

LIBRARIAN
Are you ready to go?

Gail still tidies up by collecting children's book and inserting them on the shelves.

GAIL

You go ahead. I'll lock up.

LIBRARIAN

O.K. Have a good night.

GAIL

You too.

DOOR CLOSES (O.S.)

Gail inserts a children's book into the "Native American" section.

She sings a song in Cherokee.

GAIL (CONT'D)

Uwe la na tsiku. Su sa sai. Uwe la
na tsiku. Su sa sai.

In subtitles it reads, "Liver I eat. Su Sa sai."

DOOR OPENS (O.S.)

Lights go out and the dull safety lights glow.

Gail's song lowers down to a hypnotizing hum. She has been waiting for this battle.

She slowly stalks among the rows of books.

Her spearfinger extends out and the dark obsidian tip shines in the dull light.

DOWN ANOTHER ROW OF BOOKS

The Sheriff's knife blade shimmers with the dull light.

A cat and mouse game is played in the row of books.

Gail stalks around a corner and suddenly the Sheriff's knife passes her hand and into a book.

Gail's flint finger swings toward the Sheriff's eyes. His head darts to the side as the finger rips a cut across a book cover.

The Sheriff punches her in the gut with his other hand.

She bends over in pain and flees away from the Sheriff.

She runs to the children section and is tackled from behind.

She lands upon the pile of bean bags.

The Sheriff's knife just misses her head and cuts into a bean bag. Gail's finger slices across the Sheriff's arm and cuts another bean bag.

He rolls away as Gail throws a bean bag at him.

Small styrofoam balls float out of the bag and into the air like snow.

She hides behind the paper mache tree.

Suddenly, the Sheriff's knife is punched through the tree trunk and pierces her side.

She grabs her wound and darts down a row of books. She vanishes.

The Sheriff stalks down into a large study room with large desks and reading lights.

Suddenly, from under a desk, Gail's finger rips into his ankle. In pain, the Sheriff chops down with his knife just missing her hand.

He topples over holding his bloody tendon.

Gail rolls to the other side and jumps to her feet facing the Sheriff.

He has difficulty raising himself by his hands on the desk.

He leans on the table studying her across from him.

She reaches over and turns on the desk lamp.

An eery glow shines on them both.

Gail sits in a desk chair facing him.

GAIL (CONT'D)

Sit. I know you are in excruciating pain.

He drops in a chair across from her.

SHERIFF OATMAN

I know what, who you are?

She cocks her head and taps her spearfinger on the desk.

GAIL

I'm not the U'tlun'ta. She tricked me.

SHERIFF OATMAN

Where is she? I went to her cabin or lair. I have photos of it.

GAIL

I know you went there. I don't know where she is or what came of her. She may be dead in her cauldron.

He nods to her flint finger.

SHERIFF OATMAN

She is part of you.

She still taps her finger.

GAIL

I believe, she cut out her own liver and tricked me into eating it. She cut out her curse and fed it to me.

SHERIFF OATMAN

There was no rabbit. That was her blood on your face.

Gail slowly nods her head.

GAIL

I'm native Cherokee with a bloodline of Chief Yonaguska and I was her way out of the living. I rid her of the myth and what had become a curse. I used it to my advantage.

SHERIFF OATMAN

Then you became a killer as she was.

GAIL

She changed me. Ben, you remember me from High School. I was the homely and studious, weird Indian dike who was ridiculed by you and your friends. Every night I wondered what it would feel like to be wanted, desired. I was able to feel what it was to be wanted.

(MORE)

GAIL (CONT'D)

When I shifted into another person,
I escaped myself and felt what it
was to be both a man and woman. I
felt desired. I did not know how it
would empower me.

SHERIFF OATMAN

To kill.

GAIL

You confuse indiscriminate murder
with revenge. I learned anger can
be power and you can use it to your
advantage. You have the facts, Ben.
You have the evidence. My own
brother buried me alive for money.
There was conspiracy and graft to
keep me from winning the election.
They were going to get rich on
raping my ancestors land. I stopped
them.

SHERIFF OATMAN

And left an innocent girl in jail.

GAIL

Kimba is not innocent. Maybe
innocent of murder, but she is
guilty of a crime.

There is a pool of blood around the Sheriff's shoe.

SHERIFF OATMAN

Your brother committed suicide and
you left a trail of dead bodies. I
lost my job because of you.

GAIL

You are a truth seeker. I gave you
the truth. It is those around you
that failed to believe.

FAINT POLICE SIRENS (O.S.)

SHERIFF OATMAN

You called the police?

GAIL

Like I said before, I do what I
need to survive. Who will they
believe? The crazy ex-sheriff who
hunts witches or the sad civics
teacher who just lost her brother.

The Sheriff grips his knife.

SHERIFF OATMAN

You set me up. You are a witch.

GAIL

I'd rather you call me a femme fatale. It's more sexy.

The Sheriff swings the knife across the desk and slams it into Gail's flint fingered hand.

She cries out as the Sheriff puts all his weight on the knife. Gail's blood seeps out of the desk.

Her eyes are in pain as she studies him for a few seconds.

However, instead of dying, she laughs.

SHERIFF OATMAN

Your heart is not in your palm?

SIRENS GROW LOUDER (O.S.)

GAIL

The chickadee lied. I suppose not every detail in a myth or legend is believable. You have proved it to me and yourself.

The Sheriff stares into the eyes of Gail.

GAIL (CONT'D)

Is this evidence you need Ben? I'm not the U'tlun'ta.

The Sheriff yanks the knife out of Gail's hand.

She cringes from the pain.

She raises her bloody hand with the spearfinger.

Suddenly, the spearfinger recedes back into a normal finger.

GAIL (CONT'D)

I can easily finger you for attempted murder, but I believe we need each other. Both of us are lonely. I can read it in your eyes. I can give you what you need. Both of us can give each other what we need.

Gail caresses his face and gives him a kiss.

GAIL (CONT'D)
We will be good together.

He is frightened, yet kisses her back.

Gail's blood smears on his face.

POLICE LIGHTS STROBE THE LIBRARY.

GAIL (CONT'D)
I'll protect you.

She seductively grins to him.

EXT. GAIL'S HOUSE - BEDROOM - DAY

SUPER: WEEKS LATER

In bed, Gail and the Sheriff are spent after their bodies glisten from after sex sweat. Thunder and lightning cross the sky from an open window.

Gail lifts a book off the nightstand. He kisses her cheek and rises with the help of a cane. His foot is bandaged.

SHERIFF OATMAN
That was amazing. I need some ice cream to cool off. Do you want some?

She grins as she watches him over the open book.

GAIL
No thanks. Maybe later tonight.

INT. GAIL'S HOUSE - KITCHEN - DAY

The Sheriff searches for ice cream in the refrigerator freezer. He doesn't find it.

SHERIFF OATMAN
(yelling)
You must have eaten it all.

THUNDER (O.S.)

INT. GAIL'S HOUSE - GARAGE - DAY

The Sheriff limps to the large chest freezer.

He searches for ice cream amongst wrapped meat. Under a rack of ribs is a cooler he has seen before. Dried blood is smeared on it.

He yanks out the cooler.

THUNDER (O.S.)

FLASHBACK TO:

EXT. FOREST STREAM - DAY

Adahy fishes in the stream with his cooler of beer. The same cooler which would be in Gail's freezer weeks later.

Suddenly, Gail limps out of the woods in sexy hiking shorts and tight top. She appears hurt.

Adahy quickly comes to her rescue.

ADAHY

Are you hurt?

GAIL

I twisted my ankle hiking. I think it is broken.

ADAHY

Sit on the boulder and let me look at it.

She sits on the boulder as Adahy kneels to examine her foot and her body. He presses and caresses around the ankle.

ADAHY (CONT'D)

This may hurt.

Gail's index finger expands into the spearfinger.

FLASHBACK ENDS:

INT. GAIL'S HOUSE - GARAGE - DAY

The Sheriff opens Adahy's cooler.

A human liver is inside.

THUNDER (O.S.)

A shadow emerges under the door and the doorknob turns.

FADE TO BLACK:

THE END.