

FEAR ME

WRITTEN BY

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## "FEAR ME"

FADE IN:

EXT. LOS ANGELES ALLEYWAY DAWN

In the early hours of a Monday morning in a dark urban Los Angeles alleyway, it is misting rain. The occasional sound of vehicle tires splashing through puddles of water can be heard just a few feet away on a city street where some early morning traffic is passing. An aged and withered homeless man digs through trash cans, looking for something to eat. He pulls out a half-eaten loaf of stale bread and shuffles over to a dark corner to sit on the concrete in the shadows and eat his newfound prize. As he sits there eating, he hears the sounds of tires screeching, a loud thump, and the short sound of a dog's pain-filled yelp.

He gets up slowly with some difficulty, exits the alleyway out onto the street to see a car speeding off and around a corner a couple of blocks away. On the street in front of him he sees a dog lying injured in the street, and goes over to try to help. Low painful whimpers can be heard as he approaches.

OLD MAN  
(reaching out to touch  
the injured dog)  
Hey boy, I know you're hurt, I will  
try to help you.

As the old man's hand touches the dog's head, his hand begins to tighten its grip as if attached magnetically. The dog's eyes begin to glow in a bright crimson red, and the man's face becomes transfixed and frozen in a look of fear and shock. His eyes roll toward the back of his head and his body begins to shake violently, as if he is having an epileptic seizure.

Suddenly, the old man's tight grip on the dog's head is released, falling limp, as the dog whimpers grow fainter, followed shortly by silence.

Kneeling in the middle of the dark empty street, and seemingly in a trance, with head down, chin against his chest, the old man appears groggy and disoriented.

After a few moments, the old man seems to be regaining some composure, stands up and stumbles unsteadily down the city street to the next corner, where he encounters a businessman on his way to work. The businessman tries to bypass the old man who steps in front of him to block his path.

OLD MAN (CONT'D)  
(spoken groggily)  
I need money!

The businessman reaches in his pocket, pulls out a dollar bill and hands it to the old man.

OLD MAN (CONT'D)  
(spoken loudly)  
I need more money!

BUSINESS MAN  
That's all you're getting.

The old man grabs the businessman's wrist, giving him an intimidating stare. The old man's eyes begin to glow with the same crimson red color seen earlier in the dog's eyes. The business man looks into the old man's eyes, and a horrified look of fear comes over him. He reaches in his wallet, pulls out some cash, hands the money to the old man, then turns and runs away.

INT. LOS ANGELES BUS STATION - DAY

The old man enters the bus station walking shakily up to the ticket window, still appearing dazed, disoriented, and not in full possession of his faculties.

OLD MAN  
(spoken groggily)  
I want to go on a bus.

TICKET AGENT  
Where to?

OLD MAN  
I don't know.

TICKET AGENT  
What city are you going to?

OLD MAN  
(handing the agent some cash)  
Just East - as far as this will take me.

TICKET AGENT  
 (handing the old man a  
 ticket and pointing to an  
 exit)

That will take you all the way to  
 Phoenix. Your bus will be leaving  
 in about 30 minutes, and it will be  
 through that door over there.

The old man takes the ticket, takes a seat nearby, and  
 slumps down into the chair appearing to be half-asleep.

EXT. PARKING LOT OF SPIRIT FALLS DINER-BUS STATION-MOTEL -  
 AFTERNOON

The bus has stopped for a short layover at a remote bus  
 station at a diner and motel on a remote stretch of the  
 Interstate in the desert East of Los Angeles near the small  
 town of Spirit Falls. The old man has stepped off of the bus  
 and is on his way into the diner to have a cup of coffee.

Two teenage boys are standing nearby, as the old man walks  
 toward the diner. One of the boys, Nick Edwards, laughs,  
 crinkles his nose as if there is an unpleasant odor, and  
 points the old man out to the other boy.

NICK EDWARDS  
 Whew! Did you catch a whiff of that  
 old man? Someone needs to take him  
 down to the car wash and run him  
 through it.

BILLY WELLS  
 Nick, don't bother him. He's just a  
 poor old guy who's down on his  
 luck. That could be you some day.

NICK EDWARDS  
 (walking toward the old  
 man and laughing)  
 Someone needs to set him straight.

Hey old man, nice suit, where'd you  
 get it, Dumpster City?

The old man looks up briefly, then back down and continues  
 toward the diner, ignoring Nick's comments.

NICK EDWARDS (CONT'D)  
 (laughing and looking back at  
 Billy)

Hey old man, the sewage plant just  
 called and they want their smell  
 back.

Nick glares at the old man waiting to get some sort of reaction from him. Suddenly the old man stops in his tracks, turns slowly back toward Nick, as his demeanor changes drastically from that of a meek old man with a sheepish look to one of aggression. This sets Nick aback briefly, not expecting this type of behavior from the old man.

Next, the most disconcerting, alarming, and unbelievable thing occurs. As the old man stares into Nick's eyes he becomes even more intense and intimidating. A devilish grin comes over the old man's face and he begins to chuckle under his breath, as he begins to repeat Nick's own words with Nick's own voice, just as if it were being replayed from an audio recorder.

OLD MAN  
 (spoken with the sound of  
 Nick's own voice -  
 repeating over and over)  
 Hey old man, the sewage plant just  
 called and they want their smell  
 back. Hey old man, the sewage plant  
 just called . . .

A look of fear and intense shock comes over Nick's face as Billy and some onlookers stand helplessly by, watching this bizarre event take place. As this unbelievable reproduction of Nick's voice comes from the old man's mouth, the old man's stare becomes even more intimidating and his chuckling even more pronounced as something strange begins to happen to Nick.

Nick begins to shake slightly as trickles of blood begin to seep from the corners of Nick's eyes and mouth and from his nose. The shaking of Nick's body begins to grow stronger and stronger until his body is shaking violently as everyone looks on in horror. The incredible fear and shock in Nick's face is a telling sign of what will be forthcoming, as Nick's body levitates upward slightly about two inches and begins tilting backward until he is level with the ground with head tilted downward slightly.

The terror in Nick's face becomes even more pronounced as he turns his head slightly to see that he is suspended helplessly in the air, as suddenly Nick's body drops violently to the ground knocking him unconscious.

The old man turns and continues unconcerned, walking toward the diner as if nothing has happened.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - AFTERNOON

The old man enters the diner seeming to be a little dazed and unaware of what has transpired. He takes a seat at the counter as Melba takes his order. Melba Long is a waitress in her 40s, who has sort of a tough looking exterior and no nonsense demeanor.

MELBA LONG  
What can I get you?

OLD MAN  
Coffee.

MELBA LONG  
Anything else?

OLD MAN  
That's all.

The old man sits there with his head down, sipping his coffee, paying little attention to what's going on around him.

Mary Shaw, another waitress in her 30s, and mother of a teenager Jennie Shaw, who is Billy Wells' girlfriend, spots the disturbance outside and heads toward the front parking lot.

MARY SHAW  
(heading outside)  
Melba, cover for me, something's  
going on outside.

EXT. PARKING LOT OF SPIRIT FALLS DINER-BUS STATION-MOTEL -  
AFTERNOON

Mary rushes up to the place where Nick is laying unconscious.

MARY SHAW  
Billy, what happened?

BILLY WELLS  
Mrs. Shaw, Nick is hurt really bad,  
he needs an ambulance.

As Mary looks back toward the diner, she sees Melba coming outside and calls to her.

MARY SHAW  
 (spoken excitedly)  
 Melba, call an ambulance! Nick's  
 hurt.

Melba quickly turns and rushes inside the diner. One of the onlookers rushes over and starts trying to revive Nick, as Mary questions Billy.

MARY SHAW (CONT'D)  
 Billy, what happened?

BILLY WELLS  
 I don't really know Mrs. Shaw. It  
 happened so fast, and I couldn't  
 believe what I was seeing.

A patrol car pulls up in front of the diner. The local Sheriff and Mary's admirer, Vince Miller, exits quickly and rushes over.

MARY SHAW  
 Vince, I'm glad you're here.  
 Something bad just happened to Nick  
 and Billy was there and saw the  
 whole thing.

VINCE MILLER  
 Mary, Billy - what happened?

BILLY WELLS  
 Sheriff Miller, it was an old man  
 who got off the bus. He never  
 touched Nick but he's the one who  
 hurt him. He just went inside the  
 diner.

VINCE MILLER  
 Billy, that doesn't make any sense.  
 You say he never touched Nick, but  
 he hurt him? . . . How?

BILLY WELLS  
 I never saw anything like it. Nick  
 started bleeding . . . and shaking  
 . . . and then he floated . . . he  
 floated up in the air.

VINCE MILLER  
 Billy, you're not making any sense.  
 You're probably just confused.

While they are talking, an ambulance pulls up and two emergency workers scramble to Nick's side and begin reviving him.

MARY SHAW

Vince, I think Billy is serious, something strange happened and the old man in the diner caused it.

BILLY WELLS

She's right Sheriff, the old man caused it, I don't know how but he caused it. He made Nick bleed, then float up in the air, and then slammed Nick down on the ground.

VINCE MILLER

Billy, do you know why the old man would want to do something like this?

BILLY WELLS

Yeah, well you know Nick, and you know how he likes to dog people. He was giving the old man a hard time about being dirty and stinky, and then the old man just turned around and all Hell broke loose.

As the three are talking, behind them the emergency workers are bringing Nick to and helping him up to his feet. Nick is still shaky and disoriented as they help him up.

EMERGENCY WORKER

He's going to be all right everyone. We're going to take him over to the clinic and have them check him over, but he seems to be all right now.

The emergency workers help Nick into the ambulance and drive off.

VINCE MILLER

Billy, I will need you to help me out later when I fill out a report. Did the old man have any weapons?

BILLY WELLS

No Sheriff, he just stared at Nick, laughed at him, and never touched him.

VINCE MILLER

I'm going inside to have a talk with him. Billy will you come with me and point him out?

BILLY WELLS

OK Sheriff.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - AFTERNOON

Vince and Billy enter the diner, and Billy makes a motion with his eyes toward the old man sitting at the counter. Vince walks over, sits beside the old man, and calls out to Jake West, the diner's manager and cook.

VINCE MILLER

Hey Jake, bring me a cup of coffee.

JAKE WEST

(laughing while pouring  
Vince a cup of coffee)  
Coming right up Vince. You're  
Johnny on the spot again Vince.  
This just happened and it took you  
five minutes to get here, but  
you're starting to slow down a  
little though - not as fast in your  
old age.

VINCE MILLER

Well at least I show up Jake.  
There's plenty of mornings that you  
don't even drag your butt in here  
til around 9:00 AM, especially  
after one of your bowling nights.

Vince turns to the old man and begins questioning him.

(CONT'D)

VINCE MILLER (CONT')

I'm Sheriff Miller. They say you  
had something to do with the  
disturbance out front, is that  
right?

OLD MAN

No sir, I was just on my way in  
here to get a cup of coffee,  
minding my own business, when this  
kid comes up and starts spouting  
off at me. Next thing I knew, he  
was lying on the ground, out cold.

VINCE MILLER

They say he was making fun of you.  
Did that make you mad?

OLD MAN

No sir, I don't have time to get mad at anybody anymore. At my age, I just feel lucky to be alive one more day and lucky to find my next meal.

VINCE MILLER

Where were you headed on that bus?

OLD MAN

Nowhere in particular. Just ended up on that bus headed East, and going as far as my ticket would take me. Come to think of it, I don't even remember buying a ticket and getting on that bus.

VINCE MILLER

Could it be that you were hitting the sauce a little too hard?

OLD MAN

No sir, I hardly ever touch the stuff. I can't afford it, you understand. I've been having a little cash flow problem lately.

VINCE MILLER

Are you planning on staying around here?

OLD MAN

Maybe.

SIREN and BRAKING from another patrol car pulling up outside.

Vince's Deputy, Matt Pearson, enters the diner and walks up to the counter.

MATT PEARSON

Vince, I was in Redlands when I heard the dispatch - what's going on?

VINCE MILLER

I was just talking to this man about the disturbance outside where Nick Edwards was injured. Some people were saying that he was responsible.

(MORE)

VINCE MILLER (CONT'D)  
Mister, we're going to have to take you into custody until I can get some questions answered. I'm getting ready to go over to the clinic to see how that kid is doing, and to ask him some questions if he is up to it.

Matt here is going to escort you over to our fine facilities where you can relax while I continue this investigation. Mister, do you have any identification?

OLD MAN  
No sir.

VINCE MILLER  
What's your name?

OLD MAN  
Tom Sharp.

VINCE MILLER  
Matt, do you want to escort Mr. Sharp over to the office and get him settled in one of our fine cells?

MATT PEARSON  
Yes sir. Mr. Sharp, do you want to come with me?

Matt and the old man leave, as Mary and Billy come over to talk to Vince.

VINCE MILLER  
I'm going over to the clinic to see how Nick is doing.

BILLY WELLS  
Can I go with you Sheriff Miller?

VINCE MILLER  
Yeah Billy, come on. Mary, I'll call you later.

MARY SHAW  
OK Vince, be careful. Billy, I'll tell Jennie about Nick and that you're checking on him.

BILLY WELLS  
Thanks Mrs. Shaw. See you later.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - EVENING

Mary's daughter Jennie enters the diner's rear entrance and whispers and motions to her mother out front to come talk to her in the rear stock room.

JENNIE SHAW  
(whispering)  
Pssst! Mom!

Mary spots Jennie in the back room calling to her and goes to her.

MARY SHAW  
Jennie?

JENNIE SHAW  
Mom, we just heard what happened to Nick. Cindy's Mom just drove her over to the clinic. Cindy was hysterical. I need to go be with her. Can I take the car?

MARY SHAW  
Sure, sweetheart. Vince and Billy just left to go over there to check on him.

Jennie gives her mom a hug, and leaves.

JENNIE SHAW  
See you later Mom. Thanks.

INT. FAMILY CLINIC - EVENING

Vince and Billy enter the Spirit Falls Family Clinic and approach the reception desk.

VINCE MILLER  
We're looking for a patient - Nick Edwards.

RECEPTIONIST  
Yeah, he's down that hall on the right. There's the doctor (pointing to a man in a white lab coat) that treated him.

VINCE MILLER  
Doctor? How is Nick Edwards doing?

DOCTOR

Mr. Edwards is going to be OK. He is just stunned and bruised a little. He is coming to. We gave him a pain reliever, and some ointment. You can talk to him, if you want to. He's right in there (pointing to an open doorway).

Vince and Billy enter the examination room and see Nick sitting up on the side of the table.

BILLY WELLS

Nick! How are you feeling buddy? The doctor said you'd be good as new in no time.

NICK EDWARDS

Feeling a little dazed. Sheriff Miller - fancy seeing you here.

VINCE MILLER

Nick, are you up to talking about what happened?

NICK EDWARDS

Yeah Sheriff, don't remember much about what happened, and what I do remember is scaring the living daylights out of me.

VINCE MILLER

Scaring you? Do you want to explain, Nick?

NICK EDWARDS

(spoken unsteadily)

That old man is evil, and there's more to him than meets the eye. I don't know how he did it but he made me float up off the ground, and then slammed me down without even touching me. Look at me. I'm covered in my own blood, I'm a nervous wreck, and scared to death that he's going to do something else to me.

Not only that, but he repeated what I said to him, but it sounded like me talking. It was my voice coming out of his mouth.

If he stays around here, we're all in for big trouble.

VINCE MILLER

Nick, maybe I should send him on his way and get him out of here?

NICK EDWARDS

Yeah Sheriff, that's a good idea, and the sooner the better. Let me know when he's gone so I can come out of hiding. I'm not going near that old creep again.

Cindy and her mother enter the examination room.

CINDY HAYNES

(spoken frantically)

Nick! You're all right. I was hysterical when I heard.

Cindy runs up and gives Nick a hug and kiss.

CINDY HAYNES (CONT'D)

Nick, I'm so glad you're OK. We will take you home when you feel up to it. I was so worried about you.

NICK EDWARDS

Cindy, you better start worrying for all of us. I need to tell you what happened to me. I never believed in anything supernatural before like ghosts or monsters, and I have never been scared, but I am now.

VINCE MILLER

He may be right Cindy, if what Nick and Billy have been telling me is true, I need to get back to the office. Matt may be in danger. Billy, I'm headed back, are you riding with me?

BILLY WELLS

No Sheriff, I'm going back with Jennie.

VINCE MILLER

OK, Billy. And I would appreciate it if you all wouldn't start spreading this all over town and getting people panicked until I've had time to get to the bottom of this.

INT. SHERIFF'S OFFICE - EVENING

Matt and the old man enter the Sheriff's Office and Matt escorts him into one of the cells.

MATT PEARSON

Mr. Sharp, If you didn't have anything to do with what happened to Nick today, I want to apologize for putting you through all of this. And if you did have something to do with it . . . well . . . I . . .

OLD MAN

Well what, Matthew?

MATT PEARSON

My names's Matt Mr. Sharp - not Matthew.

Once again, the old man's disposition begins to change from that of a meek and sheepish old man to that of a more aggressive and hostile one.

OLD MAN

(spoken with an  
intimidating and  
demeaning tone)

I don't blame you for not wanting to use your real name, Matthew, because it sounds like you're a little boy and not a man like your daddy wanted you to be. Your daddy wanted you to be a man, but you turned out to be a mama's boy like your mama wanted, didn't you Matthew?

MATT PEARSON

Shut the Hell up, old man, or I'll come over there and . . .

OLD MAN

And what, Matthew? You're not going to do anything, are you Matthew? Because you're a mama's boy - always was - always will be. And not only are you a mama's boy, but you're a coward as well. Isn't that right? That's why you chose the job you have, so you could wear that gun to protect you.

Matt pretends to ignore the old man's ramblings and tries to busy himself with some paperwork at his desk.

OLD MAN (CONT'D)  
(continuing his verbal  
attack on Matt)  
Matthew, remember that time your  
daddy saw that bully chasing you  
home from school, and saw you duck  
inside the house for safety?  
He wasn't very happy, was he  
Matthew? Remember what he said?

OLD MAN (CONT'D)  
(spoken with the sound of  
Matthew's father's own  
voice)  
Matt, you stinkin' little coward, I  
saw you turn tail and run from that  
bully, and then saw you duck in  
this house to get away from him.  
I'm telling you to get back outside  
and go find him and face him, or  
I'm fixin' to kick your ass  
from here to Sunday and make you  
wish you will never run from  
anybody again. Now git!

OLD MAN (CONT'D)  
(spoken with the old  
man's normal voice)  
Then remember what your mama said  
Matthew?

OLD MAN (CONT'D)  
(spoken with the sound of  
Matthew's mother's own  
voice)  
John! Leave the poor boy alone.  
Come here Matthew, come  
over here with your mother. You  
don't have to go out there  
if you don't want to. John! You  
should be ashamed, trying  
to send your son out there to be  
beaten up. John, he's your  
son - not some military trainee.

Matt's facial expression turns to one of extreme anger. He  
struggles to get out of his chair, but seems to be frozen in  
place, as if tied down with invisible cords.

OLD MAN (CONT'D)

(laughing)

That's OK Matthew, don't get up.  
Oh I see, you can't get up, can you  
Matthew? Just keep your seat. I'll  
tell you when you can get up, OK?

What would you do, Matthew, If I  
told you I did have something to do  
with what happened to your friend,  
Nick? Not much, I'm thinking. You  
know Matthew, I never even so much  
as touched Nick. Your other friends  
who were there will back me up on  
that. You know, it would take a man  
with special powers to be able to  
do a man in like that without even  
touching him, wouldn't you think?  
A man with powers like that could  
move that ashtray on your desk from  
way over here across the room,  
couldn't he?

The old man stretches his arm straight out with his index  
finger extended as if pointing a gun. Then he bends his  
elbow slightly bringing his forearm and hand backward in a  
small half-circle arc and then forward again into the  
outstretched pointing position.

The ash tray slides across the desk two or three inches, as  
Matt moves his eyes downward, first right and then left  
without moving his head to look at the place where the  
ashtray had been and its new location. Still without moving  
his head, Matt now moves his eyes upward to look across the  
room at the old man, who has now stood up and moved over to  
the bars of the cell.

The old man now has his face stuck between two bars with his  
hands holding the bars on each side of his face, and is  
intently staring at Matt with a big grin on his face.

Matt tries to act unconcerned, but his fear and nervousness  
are given away as he swallows and a visible knot in his  
throat is shown slowly making its way down.

OLD MAN (CONT'D)

You know Matthew, a man with powers  
like that could simply wave a  
finger in the air and cause your  
heart to stop beating inside your  
body, couldn't he? That would be  
the kind of man you should be  
afraid of, wouldn't it Matthew?

(MORE)

Old MAN (CONT'D)

Does any of this scare you at all Matthew? Of course it does, because you're a coward, remember? A coward is afraid of everything, just like you are. I like you Matthew. Do you know why? I like you because you are a coward, and I love cowards. I love cowards because I love fear. If the world was full of cowards, that would make me the happiest man in the world, to use your vernacular.

Well, I wouldn't say happiest man, happiest being would be a better choice of words, because I'm not a man. You think I'm this old man you see over here in this cell, but I'm not. The next time you see me Matthew, I won't be this old man, I may be your girlfriend; I might be that girl you pick up in a sleazy bar; I might be that little old lady you stop to help when her car breaks down on the highway, or I might be that little puppy that the little girls play with in the backyard next door to your house.

I've been around a long time Matthew, before the dawn of time, and even before that time your scientists like to call "The Big Bang." And by the way, Matthew, that was quite a show.

So now that we've had our little talk, or should I say now that I've had my little talk, I think it's time for you to be on your way. You can get up out of that chair now Matthew, and by the way, leave your gun and holster over there on the coat rack; you won't be needing it. It's useless where I'm concerned.

And if you did decide to take that gun and point it at me, I might just wave my finger in the air and cause you to turn that gun back on yourself and blow your head off of your shoulders. That wouldn't be a good thing now would it?

(MORE)

Old MAN (CONT'D)

So Matthew, get up and go on out that door, don't turn around, and don't look back. You wouldn't want to see me the way I really am, because I'm really, really scary. Remember, I'm going to be looking you up again soon, and maybe then I'll give you a peek at what I really look like. (laughing demonically)

Matt, realizing that his arms are free now, gets up, turns around, and walks out of the door without a sound or a backward glance.

SLAMMING CAR DOOR and TIRES SCREECHING as the patrol car speeds away outside.

INT. SHERIFF'S OFFICE - NIGHT

Melba delivers a meal from the diner to the Sheriff's Office for the old man. She sticks her head inside the door and calls out.

MELBA LONG

Anybody home? . . . Matt, are you there? It's Melba.

Melba enters cautiously, looking around the room.

OLD MAN

He's not here. He just left a few minutes ago, and he was in a real hurry. I don't think he's coming back tonight.

MELBA LONG

I brought you a meal from the diner. The diner provides these for the Sheriff when he has guests. I'll bring it over to you.

Melba walks close to the cell and stretches out her arm with the boxed lunch for the old man to take. As he reaches out for it he lunges forward and grabs Melba by the wrist. The boxed lunch falls to the floor as Melba begins to react as if she is receiving a high-voltage shock, and then she begins to shake violently as she stares into the old man's eyes, which have started to glow a crimson red.

Within a few seconds, the shaking stops and Melba pulls her arm out of the old man's grip causing him to fall backward and hit his head, knocking him unconscious. A menacing look comes over Melba's face as she looks down at the unconscious man, grinning slightly, before she turns and walks out the door.

EXT. DARK STRECH OF EMPTY HIGHWAY - NIGHT

CAMERA pans down a dark stretch of empty highway at some car lights approaching from the distance. A faint sound of the car's engine can be heard. As the lights gradually get brighter and larger, the sound of the car's engine is also getting louder and louder. The CAMERA follows as the car flashes by with an ear-splitting drone like the sound of an Indianapolis 500 racing car passing by the stands.

INT. INSIDE MATT'S PATROL CAR - NIGHT

CAMERA focuses on Matt's hands gripping the steering wheel with the vice-like grip of a man who has just had the wits scared out of him.

CAMERA pans over to the lighted instrument panel, which is providing the only light inside the car, and the speedometer reads 137 MPH.

CAMERA now moves to Matt's face illuminated by the instrument panel. His eyes are glued straight ahead unflinchingly, like a man entranced and resolute in his mission to distance himself from his fear.

INT. INSIDE VINCES'S PATROL CAR - NIGHT

Vince is on his way back to the Sheriff's Office from the clinic.

CAMERA is on Vince's face as he picks up the microphone and calls Matt on the patrol car's radio.

VINCE MILLER

Matt, are you out there? . . . Come back Matt. . . Matt, where are you buddy?

MATT PEARSON (V.O.)

I'm getting the Hell out of Dodge, that's where I'm at, Vince.

VINCE MILLER

What's wrong Matt? . . . Talk to me!

INT. INSIDE MATT'S PATROL CAR - NIGHT

MATT PEARSON

I'm putting as many miles as I can between me and that . . . that thing back there in the cell.

VINCE MILLER (V.O.)

Are you talking about the old man?

MATT PEARSON  
 It's not the old man that scares me  
 Vince, it's what's inside him.

INT. INSIDE VINCES'S PATROL CAR - NIGHT

VINCE MILLER  
 What the Hell are you talking  
 about?

MATT PEARSON (V.O.)  
 (faint signal)  
 There's something inside him that's  
 evil. That's what hurt Nick - not  
 the old man.

Matt's radio signal is getting weaker as he continues to  
 move farther and farther away.

MATT PEARSON (CONT'D)  
 I'm getting the Hell outta here  
 Vince. You're on your own. I'm  
 going to leave this patrol car at  
 the TA truck stop in Phoenix when I  
 get there. You can send someone out  
 here to get it. I'm never coming  
 back.

VINCE MILLER  
 Matt, I'm having trouble hearing  
 you, buddy. Your signal is  
 starting to get weak.

MATT PEARSON (V.O.)  
 (faint signal with  
 static)  
 One more thing, Vince. Don't let  
 anyone get near the old man.  
 The thing inside him can move.  
 It can move from the old man to  
 someone else. Did you hear what I  
 just said?

VINCE MILLER  
 Yeah, Matt. I heard it, but I don't  
 understand it. You say it can move  
 into someone else's body.

MATT PEARSON (V.O.)  
 (faint signal with static  
 and dying out)  
 That's what I just said. It can go  
 into a man, woman, child, or even  
 an animal. You're never going to  
 catch it.

(Matt's radio signal finally dies out, and Vince hangs up the microphone. Vince remains silent, in shock from what he has just heard. CAR ENGINE SPEEDS UP as Vince accelerates.

INT. SHERIFF'S OFFICE - NIGHT

Vince arrives at the Sheriff's Office, and discovers the old man lying on the floor in his cell. Vince opens the cell and revives him.

OLD MAN  
Where am I?

VINCE MILLER  
You're in a jail cell in the California desert, Mr. Sharp.

OLD MAN  
The last thing I remember, I was looking around for something to eat in an alley in Los Angeles, and then I ended up on a bus. Now I'm waking up on the floor in a jail cell in who knows where. I'm not much of a drinker so I know that can't be the reason. I haven't had anything to eat lately; is that something to eat in that box over there?

Vince picks up the box and hands it to the old man.

VINCE MILLER  
Yes, it is Mr. Sharp. It's one of the meals that the diner sends over. You're welcome to it.

As the old man ravenously digs into the box, Vince realizes what must have transpired. He rushes frantically toward the desk and calls Mary at home.

INT. MARY'S APARTMENT - NIGHT

PHONE RINGS

MARY SHAW  
Hello.

VINCE MILLER (V.O.)  
Mary, I'm at the office. I need to know something. Did you bring a meal over here tonight for our guest?

## INTERCUT TELEPHONE CONVERSATION - MARY AND VINCE

MARY SHAW

No Vince, Melba left with it on her way over there as we were closing up tonight.

VINCE MILLER

Is Jennie home yet?

MARY SHAW

Yes, she just walked in a couple of minutes ago.

VINCE MILLER

Mary, listen very carefully, a lot has happened since I saw you this afternoon. I can't explain everything now, because we don't have much time. I think we all may be in danger, and we need to get together for our own protection and try to figure this thing out. Matt took off headed toward Phoenix, scared out of his wits, and he's never coming back. There is no telling where he will end up before he stops running. You'll be scared too, when I tell you what I know, and so will everybody else.

Matt told me over the radio that there was something evil inside the old man that scared him, and that evil is what attacked Nick and him. He also told me that the evil can move from the old man into someone else, and I think that is what may have happened tonight when Melba brought the food over here for the old man.

I want you to get everybody you know together for a meeting tomorrow night. And this is where you're going to think I'm really getting weird. . . (exhales) . . . I may have been watching too many scary movies, but . . . here goes . . . I want you to call Father Parker, and ask him if we can all meet in the church, and ask him if he can be there too.

INT. MARY'S APARTMENT - NIGHT

MARY SHAW

(with a horrified look on  
her face)

Vince, I'm getting really scared  
and you haven't told me much yet.  
but I'm afraid after I find out  
more, I may want to get Jennie and  
leave town like Matt did.

VINCE MILLER (V.O.)

None of us will have to leave town  
if we can all work together in  
solving this problem. That's why  
you need to get this meeting  
together tomorrow night.  
Just make sure you stay away from  
Melba when she comes in to work in  
the morning, and tell everyone else  
to stay away from her too. And,  
most of all, don't let her know  
that we are suspicious of her.

Be careful Mary. I have to go now.

MARY SHAW

OK Vince, you be careful too. Bye.

Mary hangs up the receiver, but keeps her hand on it as she  
ponders whether or not to make another call. She picks up  
the receiver, opens a small address book next to the phone,  
looks up a number, and dials the number of her uncle, John  
Howard, professor of anthropology, archaeology, and ancient  
history at UCLA. Howard also has an affinity for studying  
and investigating the occult, myths, fables, and their  
correlation to fact or fiction.

INT. JOHN HOWARD'S HOME - NIGHT

PHONE RINGS

JOHN HOWARD

Hello.

MARY SHAW (V.O.)

Uncle John?

## INTERCUT TELEPHONE CONVERSATION - MARY AND JOHN

JOHN HOWARD  
Mary - is that you?

MARY SHAW  
Uncle John, I know it's late but I had to call you. I'm really, really scared.

JOHN HOWARD  
That's all right sweetheart, what's wrong?

MARY SHAW  
(spoken hurriedly)  
Uncle John, there's something really strange and scary going on here, I knew you would want to know. A weird old man arrived here today on the bus, he nearly killed Nick Edwards, he scared our deputy to death, Vince just warned me that he may have done something to Melba, and I'm afraid he might do something to Jennie and me, and I had to call and tell you.

JOHN HOWARD  
Slow down Mary, slow down, you're not making any sense. Try to tell me what happened, but tell me everything - slowly. Tell me how I can help.

MARY SHAW  
I'm sorry Uncle John, I'm just so scared. (catching her breath and speaking slowly) OK, all right now . . . today, an old man got off the bus and Billy and his friend Nick were hanging out in front of the diner. Nick mouthed off at the old man, and somehow . . . somehow, the old man levitated Nick right off the ground and then slammed him hard to the ground without even touching him.

(MORE)

MARY SHAW (CONT'D)

Vince told Matt, his deputy, to lock the old man up while Vince investigated. Something happened over at the Sheriff's office between the old man and Matt that scared Matt to death. Vince said Matt left town, and said he was never coming back.

Vince just called me and warned me that Matt told him there was something evil inside the old man and Vince thinks it might have moved out of the old man and into Melba when she brought some food to him tonight.

I know this all sounds ridiculous, Uncle John, but . . .

JOHN HOWARD

(spoken with a calming tone)

No, no Mary it doesn't sound ridiculous, it sounds very real, and very dangerous. You did the right thing in calling me. I know about things like this, and you were right, you all are in danger.

Now tell me. Who knows about this?

MARY SHAW

No one, Uncle John, Just Vince and me, but we are planning on getting some of the townspeople together tomorrow night to alert them of the danger. We're also planning on staying clear of Melba when she comes in to work tomorrow.

JOHN HOWARD

That's good Mary. You should tell them. I want to be there for the meeting. I will leave first thing in the morning, and I will be there before noon. And do avoid Melba, there's a strong possibility that she may be a danger to you now, no matter how harmless she may appear.

MARY SHAW

That's wonderful, Uncle John. Thank you so much, I feel much better knowing you will be here. I'll tell them to save you a room at the motel next door.

JOHN HOWARD

OK Mary, now try to get some rest, you have a very trying day ahead tomorrow. Goodnight, I'll see you tomorrow.

MARY SHAW

Goodnight Uncle John.

INT. SHERIFF'S OFFICE - NIGHT

Vince goes over to talk to the old man, who is finishing up the food from the diner.

VINCE MILLER

Mr. Sharp, I'm afraid I'm going to have to lock you up again. You're not going to be bothered anymore tonight, and you can get some rest. You have everything you need right there in your cell. I'll get back with you in the morning, and we'll get this mess straightened out, and maybe get you headed back to Los Angeles, if that's where you want to go, OK?

OLD MAN

That's fine with me. I just had a fine meal; that bed looks really good to me, and I feel like I could sleep for a week.

Vince closes the door to the old man's cell and then starts toward the office door to leave.

VINCE MILLER

Goodnight, Mr. Sharp, see you in the morning.

INT. SPIRITS WILLING LOUNGE - NIGHT

After leaving the Sheriff's Office, Melba enters her favorite after-work hangout, the Spirits Willing lounge, where she is well known. Some of her good friends, seated together in a booth, see her enter and greet her.

BEN CURTIS

There's our girl. Melba, come on over here and have a drink with us.

SALLY KING

Yeah Melba, I'm outnumbered here, come over here and join us.

MELBA LONG  
 (walking over and taking a seat)  
 Hi there guys, Ken, Sally, Ben. I'm  
 really beat, it's been a long day.

BEN CURTIS  
 (ordering a round of  
 drinks)  
 Bartender, we need a round of  
 drinks over here.

Sherry Hill, Ben's estranged girlfriend, walks up to the  
 table and addresses Ben.

SHERRY HILL  
 Ben, why haven't you called me?

BEN CURTIS  
 You know, Sherry, I've been really  
 busy with work the past couple of  
 days.

SHERRY HILL  
 (glaring intently at  
 Melba)  
 I can take a hint Ben, and I can  
 see that Melba's keeping you  
 entertained in my absence.

Sherry storms off, obviously unhappy with the situation.

MELBA LONG  
 Ben, I'd keep a look over your  
 shoulder if I were you. You know  
 what they say: Hell hath no fury  
 like a woman scorned.

Sally pulls a cigarette out of her purse and lights it.  
 Melba jerks back violently, as the butane lighter's flame  
 erupts.

SALLY KING  
 Melba! What's wrong, it's just a  
 cigarette lighter.

MELBA LONG  
 It just startled me, that's all.  
 I'm not a smoker, you know.  
 (getting up out of the booth)  
 If you all will excuse me, I need  
 to make a trip to the little girl's  
 room.

CAMERA follows Melba as she leaves the booth, and walks  
 toward the restroom.

## INT. LADIES' RESTROOM - NIGHT

Melba enters the ladies' room, and pauses in front of the large mirror to freshen up her lipstick. As she is standing there, out of the corner of her eye, she sees Sherry Hill enter behind her, and Melba turns around to confront her.

SHERRY HILL

Melba, ain't there enough available men out there, so that you don't have to go after mine?

MELBA LONG

Sherry, I'm not going after anyone's man, I'm just having a few drinks with my friends.

SHERRY HILL

(drawing back her hand to slap Melba)

Somebody needs to teach you some manners.

Melba blocks Sherry's attack with her left hand, while at the same time grabbing Sherry's forehead with her right hand, with fingers spread wide apart like an evangelist performing a healing ceremony. Sherry's body trembles slightly, then freezes motionless, as if powerless to move, as Melba pushes Sherry slowly backward across the room and into one of the stalls, where Sherry falls to the floor.

As Melba backs away, the stall door closes, hiding Sherry's body from view. Melba turns back around, and continues to apply a new layer of lipstick, as if nothing has happened, apparently unaware of what has just transpired beyond her control.

## INT. SPIRITS WILLING LOUNGE - NIGHT

Melba leaves the ladies' restroom, walks back to the booth where Sally, Ken, and Ben are seated, and stops to say goodnight.

MELBA LONG

Well guys, I'm going to call it a night. I've got an early day ahead tomorrow.

KEN FIELDS

Sally and I are leaving too. Ben, take care. We'll see you later.

Melba, Ken, and Sally walk toward the front door and exit, as Ben heads to the men's restroom.

BEN CURTIS  
I'm leaving too. See you later.

Moments later, Sherry comes out of the ladies' restroom, with a menacing look on her face, and walks past the bar on her way outside. As she walks toward the door, her head is tilted down and slightly forward, and she is looking out of the tops of her eyes as if she is on a revenge mission. As she passes the bar, a drunk seated on the corner bar stool near the door accosts her as she passes him.

DRUNK  
Hey sweetheart, don't leave now,  
come back here, let's have a  
little drink.

CLOSE SHOT of Sherry's face as she continues to walk toward the door without looking back. A slight scowl appears, indicating Sherry's disdain for the drunk's comments.

As Sherry gets closer, CAMERA SHOOTs over her shoulder to show the drunk spinning rapidly by some unseen force on the bar stool, and then falling comically to the floor.

EXT. LOUNGE PARKING LOT - NIGHT

In a dimly lit area of the parking lot, Sherry Hill sits in her car waiting for Ben Curtis to exit the lounge. Moments later, Ben comes out, staggers to his car, and drives away.

Sherry waits a few seconds, then she pulls out of the parking lot to follow Ben.

EXT. LONELY DARK STRETCH OF TWO-LANE HIGHWAY - NIGHT

CAMERA follows Ben's car as it approaches on a dark stretch of road then passes. A few seconds later Sherry's car approaches and passes the same point of view.

INT. BEN'S CAR - NIGHT

Ben, showing signs of inebriation from over-indulgence, heads homeward and fumbles with the car radio trying in vain to tune in a station but is only able to pick up weak, static-filled stations. Finally, he gives up and turns off the radio while grumbling under his breath. The inside of the car is quiet now, except for the low-volume drone of the car's engine.

CLOSE SHOT of Ben's face shows a startled and shocked look as Ben hears Sherry's voice coming from the back seat.

SHERRY HILL (O.S.)  
(spoken softly and  
menacingly)  
Ben?

Ben turns his head abruptly to see where the sound is coming from, looks from left to right, then downward toward the rear floor board. He turns forward, crinkles his forehead, and shrugs as if to acknowledge that this was just his imagination.

Moments later, Sherry's voice is again heard.

SHERRY HILL (O.S.) (CONT'D)  
(spoken louder and more  
menacingly)  
BEN!

CLOSE SHOT of Ben's face, as this time he knows that the sounds are not his imagination and he glances up into the rear view mirror.

CLOSEUP of rear view mirror shows Sherry's eyes with a menacing crimson red glow.

CLOSE SHOT of Ben's face shows panic then backs away to show him as his knee-jerk reaction causes the car to swerve, and he struggles to get the car under control, and pulls the car over to the side of the road to a stop.

Ben is definitely scared at this point, and has difficulty breathing as he shows signs of a sharp pain in his chest.

He sits there, gasping to get his breath and composure, as he again looks in the back seat to find nothing. He steps out of the car, looks both ways and sees no sign of any traffic, walks forward, and rests against the hood of the car briefly, before getting back inside, starting the car, and continuing down the highway.

As Ben drives on, the lights of an approaching eighteen-wheeler truck can be seen. Ben puts both hands on the wheel to steady the car just before a final startling event takes place. As the truck gets almost upon him, he is blinded as two hideously green and ugly hands cover his eyes and he hears Sherry's voice once more.

SHERRY HILL (O.S.) (CONT'D)  
GUESS WHO?

Ben struggles to no avail in trying to remove the hands from his eyes, as he feels the steering wheel turn to the left against his will and against his attempts to turn the wheel and the car's path away from the oncoming traffic.

CLOSEUP of steering wheel and Ben's hands trying to resist the unknown force that is moving the wheel to the left.

CAMERA CUTS TO BLACK for 5 seconds with LOUD WARNING BLASTS OF THE TRUCK'S AIR HORN followed by SCREECHING TIRES, SKIDDING, AND LOUD CRASHING SOUNDS.

FADE IN:

EXT. DARK STRECH OF EMPTY HIGHWAY - NIGHT

Lights of an approaching car can be seen as it comes to a dead stop in the middle of the road.

CAMERA zooms slowly toward the car to a CLOSE SHOT of Sherry's face with a blank stare and with both of her hands firmly gripping the steering wheel in front of her. Her eyes glow red briefly as a fiendish grin appears. CAMERA zooms slowly back as the car is seen turning slowly and heading back in the direction it just came from.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - MORNING

It's the next morning and Mary arrives for work at the diner. Jake is already there, and has a couple of customers sitting at the counter eating breakfast.

MARY SHAW

Morning Jake.

JAKE WEST

Morning Mary. I hate to be the bearer of bad news, but the boys here were just telling me that Ben Curtis was killed last night in a car accident over on State Highway 38. Ain't that right, Ray?

RAY SMITH

Yeah Jake, they say he just turned his car right into the path of an eighteen-wheeler. They talked to the truck driver and he said Ben's car headed off to the right like it was pulling over to stop, and then all of a sudden, it turned and headed back over the center line into the oncoming truck. The driver said it happened so fast there was nothing he could do to avoid it.

(MORE)

RAY SMITH (CONT'D)

What made it so hard to take, is that I just saw and talked with Ben last night over at the Spirits Willing right before it happened. He was there drinking with Ken, Sally, and Melba.

MARY SHAW

(spoken excitedly)  
Ray, did you say that Melba was there?

RAY SMITH

Yep, she was there all right, and right before they all left, Ben's old girlfriend, Sherry Hill, showed up and gave Ben Hell. She didn't seem to like it that Ben was there with Melba.

MARY SHAW

Did Sherry leave with them, Ray?

RAY SMITH

No, she left alone about the same time that the others left.

MARY SHAW

(walking toward the back storeroom and motioning for Jake to follow her)  
Jake, I need to talk to you for a minute.

Jake follows Mary into the storeroom.

JAKE WEST

OK Mary, what's going on? You've been acting funny since you talked to Ray.

MARY SHAW

I don't have time to explain much right now, but just trust me and don't get too close to Melba when she comes in this morning. When she went over to the Sheriff's Office last night, something might have happened to her, and Vince warned me to give her some space.

JAKE WEST

What the Hell does that mean? Give her space. I give her plenty of space all the time.

MARY SHAW

It has something to do with the old man that's locked up over there, and the strange things that happened to Nick yesterday. We're going to have a meeting tonight at the church to tell everyone what's going on.

For right now, just trust me, and don't let her get within arm's length of you, and tell the guys out there at the counter to do the same. Tell them we will explain everything tonight.

JAKE WEST

(heading back into the kitchen and mumbling to himself)

OK Mary, but this is getting stranger and stranger.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - LATER

It's a little later in the morning, and the diner is quite noisy with a lot of conversations going on at once. As Melba enters through the rear of the diner into the dining area, Mary, Jake, and Ray are talking. Upon seeing Melba, they immediately stop talking and break up their little meeting.

MELBA LONG

Hi everyone.

MARY SHAW

(walking away from Melba to go check on her tables)

Oh, hi Melba.

JAKE WEST

(turning and heading into the kitchen)

Morning, Melba.

Ray Smith gets up and heads toward the door. Melba gets the message when little is said to her.

MELBA LONG  
 (catching up to Mary and  
 stopping her to talk)  
 Mary, can you tell me why  
 everybody's giving me the cold  
 shoulder this morning? You'd think  
 I had the plague or something.

Vince comes into the diner and immediately walks over to  
 Mary and Melba.

MELBA LONG (CONT'D)  
 Vince, I was just asking Mary why  
 everyone in the diner got quiet  
 when I walked in this morning.

VINCE MILLER  
 Well Melba, that's sort of related  
 to some questions I have for you  
 this morning. (yelling over to  
 Jake) Jake, can we borrow your  
 office?

JAKE WEST  
 Sure, Vince go ahead.

VINCE MILLER  
 (walking toward Jake's  
 office and motioning for  
 Melba and Mary to follow  
 him)

CUT TO: Jake's Office

Vince, Mary, and Melba enter and close the door.

VINCE MILLER (CONT'D)  
 (sighing)  
 OK, here goes. Melba, did you take  
 some food over to our prisoner last  
 night?

MELBA LONG  
 I remember leaving the diner with  
 it last night and heading for the  
 Sheriff's Office, but, funny thing,  
 I don't remember ever getting  
 there. The last thing I can  
 remember was that I ended up at the  
 Spirits Willing, but that's not  
 unusual; I stop off there lots of  
 times after work.

MARY SHAW  
 Vince . . Melba . . have you heard  
 what happened to Ben Curtis?

VINCE MILLER

Yes, the State Police called me  
this morning.

MELBA LONG

(frantically concerned)

No, Mary I haven't heard . . . What  
happened? . . . Is Ben OK?

MARY SHAW

Jake and Ray told me this morning  
that Ben was killed last night  
in a car accident.

MELBA LONG

(excitedly)

No . . . that's not possible. I was  
with Ben last night, and he was  
fine.

MARY SHAW

It happened on Highway 38. I guess  
he was on his way home. Melba, Ray  
said he saw you there last night  
along with Ken and Sally.

MELBA LONG

Yes, they were there. We had a  
couple of drinks together.

MARY SHAW

Did you see Sherry Hill?

MELBA LONG

Yes, she was there earlier.

VINCE MILLER

Did you get near any of those  
people?

MELBA LONG

Near? What do you mean near? I sat  
next to them. What's that got to do  
with anything? Why is everybody  
acting like I'm a criminal?

VINCE MILLER

Just answer my questions, Melba.  
You'll find out later why I'm  
asking them. Did Sherry leave  
before or after you?

MELBA LONG

I'm not sure, Vince. For some reason, last night was all kind of fuzzy in my memory. I told you I didn't even remember taking the food over to the prisoner.

The last thing I remember was Sherry coming up and giving Ben Hell for not calling her, and giving me the old evil eye for sitting there next to him.

VINCE MILLER

Sounds like she might have had a grudge to settle with Ben. The State Police are still investigating the accident. It looks like Ben just fell asleep at the wheel and swerved over into traffic.

OK Melba, come to our meeting tonight at the church and this will all start making sense to you. Until then just stay away from everybody, don't shake hands, don't give anybody a hug, don't touch them, got it?

MELBA LONG

(spoken angrily)

Yeah, I got it Vince. Now get the Hell out of the way and let me go back to work.

VINCE MILLER

(opening the office door)

I'm going to find Sherry and ask her some questions. See you later Mary.

MARY SHAW

OK Vince, be careful.

INT. SAINT JOSEPH'S CHURCH ADMINISTRATIVE OFFICES - DAY

Sherry Hill enters the church administrative office, sees Father Jack Parker walking toward her, and addresses him.

SHERRY HILL

Father Parker, I need to talk with you.

FATHER JACK PARKER  
 (motioning toward the  
 sanctuary)  
 Is this a religious matter?

SHERRY HILL  
 I'm not really sure. I don't think  
 so.

FATHER JACK PARKER  
 What's this about?

SHERRY HILL  
 Ben Curtis was killed in a car  
 accident last night, and I am  
 having feelings of remorse as if I  
 am partly to blame.

FATHER JACK PARKER  
 (motioning for Sherry to  
 join him in his office)  
 Miss Hill, step into my office. I  
 have a few minutes. We can talk  
 about this in private.

Sherry and Father Parker step into his office, and he closes the door behind them. To the far right is his desk, credenza, and book cases.

Directly in front of the door is a small carpeted sitting area, with a love seat facing the door, two chairs directly opposite the love seat, some end tables, and some lamps. Father Parker motions for Sherry to have a seat on the love seat. She has a seat as Father Parker has a seat directly opposite her in one of the chairs.

FATHER JACK PARKER (CONT'D)  
 Miss Hill, the feelings you are  
 experiencing occur quite often  
 following a tragedy such as the  
 accident that Mr. Curtis had. It is  
 quite commonplace for friends and  
 relatives of victims of accidents  
 to sometimes feel somewhat  
 responsible, perhaps because of  
 something that occurred between  
 them shortly before the victim's  
 passing.

As the priest is talking, Sherry begins to become more relaxed, getting more and more comfortable in her position in the love seat. Her facial expression begins to take on the same menacing look that we have become familiar with before in the faces of the old man and Melba; and a crooked and demented little smile begins to emerge.

SHERRY HILL  
Father Parker, do you find me  
attractive?

FATHER JACK PARKER  
(fidgeting with his  
collar and showing signs  
of discomfort and  
nervousness)

Miss Hill, that's not something  
that one would normally ask a  
priest, don't you agree?

SHERRY HILL  
Maybe you're right Father. But in  
your case, I believe I am  
justified in asking you that  
question. You and I both know that  
deep down inside, you're just as  
evil as I am.

FATHER JACK PARKER  
(clearing his throat  
nervously and tugging at  
his collar)  
I don't know what you mean, Miss  
Hill.

SHERRY HILL  
Sure you do Jack, don't you  
remember that cute little girl who  
worked in the administrative  
offices at the Seminary? And don't  
you remember how you looked at her  
the first time she came in for  
volunteer work in the offices?  
  
Don't you remember the evil  
thoughts that ran through your  
mind, Jack? You're probably having  
those same thoughts now as you're  
looking at me aren't you Jack?

FATHER JACK PARKER  
Miss Hill, I don't think you should  
be calling me Jack; I'm a diocesan  
priest. That means I took oaths  
of celibacy and obedience, and  
vowed to refrain from those kinds  
of thoughts.

SHERRY HILL  
Relax Jack, there's no one here but  
you and I, and I'm not going to  
tell anybody. Why don't you call me  
Sherry and I'll call you Jack. How  
about that?

Father Parker tries to get up out of his chair, but he is frozen in place, unable to rise. His hands are fixed to the arms of the chair with vice-like grips that he is unable to release. As he struggles to get up, Sherry continues her taunting.

SHERRY HILL (CONT'D)

That's OK Jack, don't get up, we're not through talking yet. Oh I see, you can't get up, can you Jack? I heard about the little meeting you've got planned for tonight. That little tramp down at the diner probably told you I was in town, didn't she?

FATHER JACK PARKER

No . . . No . . . she didn't even mention your name, Miss Hill.

SHERRY HILL

Oh I'm not talking about Sherry Hill, I'm talking about me. Are you beginning to get the picture Jack?

I like you Jack. You're my second favorite type of person. My first favorite type are cowards like that Deputy over at the Sheriff's Office. He ran out of there like a dirty little rat deserting a sinking ship, and Spirit Falls is a sinking ship, Jack. Your little town is going to wish I never came a visiting.

I'm going to have my way with your little town Jack, just like I have done before with many other little towns, and just like you want to do with me right now.

My second favorite type are priests like you that have hidden yearnings for the girls . . . or boys. Which are you Jack? Is it both? Do you like the little altar boys, too?

I know you like the girls because I'm listening to your thoughts as you're looking me up and down sitting over here on this love seat. Why don't you just relax and let yourself go, Jack? You'll be a better person for it. Go ahead, let go of that chair arm, you can now, and reach over here and see what you've been missing out on all these years?

Father Parker looks down at his hand which has now freed itself from it previously locked grip. As he looks on, his hand is moving uncontrollably toward Sherry's knee. Father Parker's facial expression is one of someone trying to resist what is taking place. As his hand reaches and touches Sherry's knee, we see Father Parker's face display a grimaced expression of resentment for what this evil being is forcing upon him.

INT. SAINT JOSEPH'S CHURCH FATHER PARKER'S OFFICE DOORWAY - DAY

The door to Father Parker's office opens, as Sherry Hill is leaving and Father Parker bids her adieu. As Sherry walks out of CAMERA view, we see Father Parker emerge, and pause in the doorway.

CLOSE SHOT on Father Parker adjusting his jacket and collar with a slightly menacing look in his eyes, as they shift first left and then right to see if anyone may be looking at him and wondering what may have just occurred in his office.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - DAY

It's early in the morning, as John Howard enters the diner and greets his niece.

JOHN HOWARD

Mary, there's my favorite niece.

MARY SHAW

(rushing up to give her  
uncle a big hug)

Uncle John, I am so glad  
you're here. we need you here, . .  
. desperately.

JOHN HOWARD

Mary, I'm glad that I could come,  
and glad that I can help. You know  
I have selfish interests in coming  
here too, because of my research  
and studies don't you? What you  
have told me so far intrigued me,  
and may be related to a passion of  
mine, that I will tell you all  
about later.

MELBA LONG  
(walking up on Mary and  
John)  
Mary, aren't you going to introduce  
me to this handsome gentleman?

MARY SHAW  
Oh, Melba, yes . . . Melba, this is  
my Uncle, John Howard. This is  
Melba, my good friend and coworker  
that we spoke about on the phone  
yesterday.

MELBA LONG  
You spoke about me on the phone  
yesterday? About what?

JOHN HOWARD  
Yes Melba, Mary told me that you  
had quite an ordeal last night,  
and don't remember much about it.  
Perhaps the three of us need to go  
somewhere where we can talk?

MARY SHAW  
Uncle John, we can use the office.  
(yelling out to Jake) Jake? . . .  
Jake?

JAKE WEST  
Yeah, I know, can you use the  
office? Go ahead. I think I'm going  
to put a taxi meter in there, and  
charge by the minute.

Mary, Melba, and John enter the office and John closes the  
door behind them.

MELBA LONG  
Didn't we do this already this  
morning?

MARY SHAW  
Yes Melba, this has to do with what  
Vince was asking you questions  
about earlier, and about what  
happened to you in the Sheriff's  
Office last night that you don't  
remember.

JOHN HOWARD  
Melba, do you mind if I do a little  
test?

MELBA LONG  
What kind of test?

JOHN HOWARD  
Just a little test of your  
reactions. It won't hurt, I  
promise.

MELBA LONG  
OK, go ahead.

John pulls a small butane lighter out of his pocket and holds it about four inches directly in front of Melba's face, and lights it. A three-inch blue flame flares out because the adjustment wheel on it was all the way open. Melba seems to not be very impressed with John's little trick.

MELBA LONG (CONT'D)  
(annoyed)  
And for your next trick? What in  
the Hell was that supposed to do?

JOHN HOWARD  
It's already done what it was  
supposed to do Melba. I call that  
the trial by fire. It proved that  
there's nothing wrong with you  
Melba, and whatever was wrong with  
the old man on the bus yesterday is  
not something that we all have to  
contend with today with you. As  
they say in the law enforcement  
business, you're clean.

MARY SHAW  
Uncle John, how did that prove  
anything?

JOHN HOWARD  
Mary, . . . Melba, . . . In my many  
years of study and research related  
to the types of occurrences you all  
are experiencing around here,  
I have come to the conclusion that  
whatever we are dealing with here,  
whether it be devil, demon, fallen  
angel, ghost, or whatever we want  
to call it, in nine instances out  
of ten, the being is extremely  
afraid of fire.  
(MORE)

JOHN HOWARD (CONT'D)

I think that this may be because it believes that fire will be the instrument of its ultimate destruction and/or punishment, stemming back from bible references concerning Satan's ultimate punishment in the end times. And you didn't have any reaction to the lighter's open flame. That means that you probably aren't being inhabited by this evil thing.

MELBA LONG

Wait a minute. By what thing?

MARY SHAW

Melba, what we think may have happened last night when you took the food over to the prisoner, is that some type of evil that was in the old man that caused him to harm Nick, moved out of the old man into you, but it's not there now. So that means that later on it left you and went elsewhere.

And Uncle John, . . . Melba did spend some time with Ben Curtis, who was killed in a car accident last night, with his friends Ken and Sally, and briefly with Ben's, old girlfriend Sherry.

Vince left earlier to go look for Sherry to ask her some questions. Uncle John, the meeting is set up for tonight in the church, and maybe we can get to the bottom of this there. Maybe you can shed some light on this for the rest of us and tell everyone some things like you just told Melba and me that we can use to protect ourselves?

JOHN HOWARD

I'll be glad to attend, and I'll try to help by telling everyone what I have been able to learn.

As the three leave the office, they are greeted by Vince who has just walked into the diner, accompanied by the old man that spent the night in Vince's jail cell.

VINCE MILLER

Mary, . . . Melba, . . . I'm sure that you remember Mr. Sharp here, don't you? He was my guest yesterday afternoon and last night, and I was just about to put him back on a bus headed back to Los Angeles, where he was before all of this trouble started.

MARY SHAW

Mr. Sharp, we're glad this ordeal is over, and are sure you will be glad to get back home. We all know now that what happened yesterday after you got off of the bus was beyond your control.

VINCE MILLER

(handing the old man some money)

Here's some money to go with that ticket I gave you to help you on your way. I think I just saw your bus pulling up out there. You don't want to miss it and have to spend another night here. Good luck.

OLD MAN

(heading toward the door)

Thanks Sheriff, I appreciate your hospitality. I'll be on my way now.

MARY SHAW

(turning toward her uncle and then toward Vince)

Vince, I've got someone very special that I have been wanting you to meet. I talked with you both many times about each other but you've never had a chance to meet until now. Vince, this is my Uncle, John Howard. You both are very special to me and in some ways very much alike.

JOHN HOWARD

(shaking hands)

Vince, it's a pleasure. Mary has told me all about you.

VINCE MILLER

I can say the same about you John. Mary's told me all about your extra-curricular studies and research, that can definitely be of help to us with the problems we are facing here.

JOHN HOWARD

I wouldn't want my superiors back at UCLA to hear this, but these areas of study and research, that I prefer to call areas of investigation, are extremely fascinating to me; they are why I get up every morning and go to work, and what I think about every night before I go to sleep.

I seemed to have been drawn to it at an early age, around the age of 12, reading books on the subject at the library, not knowing why, almost as if it was my special calling. It's what prompted my other fields of study, anthropology, archaeology, and ancient history, which I use both as a means for making a living and as tools in my research and investigation of the supernatural.

In fact, after Mary told me what was going on here in Spirit Falls, you couldn't keep me away from here.

VINCE MILLER

Well John, we're all looking forward to hearing from you tonight. I think we're going to need all the help we can get. I'll fill you in later on what we know about what's happened up to this point.

MARY SHAW

Come on Uncle John, I want to introduce you to some supernaturally good food. (calling to Jake) Jake, how about fixing up one of your fantastic recipes for my Uncle John here? We can get some nourishment in you and then you can go next door at the motel, where Tom Wright has a room all set up for you, so you can freshen up and get some rest before our meeting tonight.

INT. SAINT JOSEPH'S CHURCH SANCTUARY - NIGHT

People are beginning to arrive at the meeting in the church. Mary walks in along with her Uncle and with Jennie and Billy, who are arm in arm. Father Jack Parker is there to greet them.

MARY SHAW

Father, thank you so much for helping us in this matter. Vince said this was a very serious situation. I don't know what we would do without your help. You know my daughter Jennie and Billy. This is my Uncle, John Howard, who we believe can help us understand what we are experiencing.

FATHER JACK PARKER

I am pleased to meet you Mr. Howard. From what Mary described to me on the phone yesterday, it sounded like this involves something that we may all need help with - from above.

JOHN HOWARD

I couldn't agree with you more Father Parker. We definitely will need God's help if we are to get through this.

More people begin to arrive. Cindy Haynes and her parents, Bill and Alice, enter. Cindy is accompanied by her boyfriend, Nick Edwards, who has now fully recovered from his ordeal yesterday. Cindy runs over to greet and gives Jennie and Billy a hug. Tom Wright, the Motel manager, Jake West, the diner's manager/cook, Ray Smith, Vince, and a few other people arrive, and begin asking questions just as Vince begins to address them.

VINCE MILLER  
(taking the floor and  
calling for everyone's  
attention)

Hello everyone, you're all probably aware by now of the strange events that happened yesterday to Nick Edwards. And you can all see that he is here tonight, fully recovered and able to tell us all about his experience.

I don't want to alarm everybody, but what happened may just be the tip of the iceberg of what's about to happen to all of us unless we come together tonight, and come up with a plan.

Everyone becomes alarmed and starts talking and murmuring among themselves.

VINCE MILLER (CONT'D)  
We wanted this meeting to be held here in the church, and wanted Father Parker to be here, because we honestly believe that without God's help, there's no way on God's green earth that we can survive this.

My deputy, Matt Pearson, has just had the living daylights scared out of him, and he's left the area for good, never to return. From what I could tell from my brief talk with him over the radio before his voice faded out, we all should be scared out of our wits right now. I know that we've all heard ghost stories and seen scary movies about things that we have always believed to be malarky.

Please believe me for your own good and survival, malarky would not make a man like Matt Pearson jump in a car, and drive at great neck speed, as fast and far away from Spirit Falls as the car would take him.

(MORE)

VINCE MILLER (CONT'D)

What Matt saw and experienced last night was very real, and very deadly, and was something that Matt could not contend with using conventional firearms. So the only choice Matt had was to drive as fast and far away as he could to distance himself from this danger, that we all now face.

RAY SMITH

Vince, I hate to be non-supportive, but this does sound like a lot of malarky to me.

BILL HAYNES

Yeah, Vince, are you asking us to believe in this nonsense? There has to be a logical explanation that we all can believe.

VINCE MILLER

I wish there was a logical explanation Bill, and I hope that's what we find out eventually. I haven't had a chance to tell Father Parker yet, but what I think we are facing is not human and not visible.

We originally thought that what happened to Nick Edwards yesterday was caused by an old homeless man who got off the bus, but we now know that it was not the old man but something evil inside him that harmed Nick, and to make matters worse, we think it may have moved from the old man into someone else that may be here with us right now.

NICK EDWARDS

He's right everyone, whatever was in the old man was not human. Nothing human could have done what it did to me.

I have never been so scared in my life, and I can understand why Matt took off like he did.

VINCE MILLER

I don't want anyone to underestimate the danger. Before Matt's voice faded out last night, he warned me that this thing is capable of anything. Yesterday it levitated Nick right up off the ground, and caused the old man's voice to sound exactly like Nick's. It slammed Nick around like a rag doll, and did all of this without physical contact.

We have a visitor with us tonight, someone who may be able to help us. I want to introduce Mary Shaw's Uncle, Doctor John Howard, PhD and Professor of anthropology, archaeology, and ancient history at UCLA. In addition to knowledge in his scholastic areas of study, John is also an expert in areas concerning strange occurrences like those we are experiencing, and he is going to try to help us understand what we are dealing with.

JOHN HOWARD

Thanks for the introduction Vince. I'm glad I could be here, with all of you tonight, for two reasons. One, I love my niece Mary very much, and I'm glad that I could come here and possibly be able to help her and all of you with the problems you are facing. Second, when Mary called me and told me what was going on here, I rushed here as quickly as I could, because from Mary's description of yesterday's incident, I believe that we are all on the brink of an important discovery.

RAY SMITH

What kind of discovery, Doctor Howard?

JOHN HOWARD

For you all, it will be a terrifying discovery. A discovery that you are not as safe as you have always believed, that there are unknown forces that would cause us harm, against our will, and beyond our control.

(MORE)

JOHN HOWARD (CONT'D)

For me, it will also be a terrifying discovery, but also a scientific discovery as well, confirming my beliefs that I have formed from 20 years of research and investigations into these matters.

From what I have heard about the occurrences here in Spirit Falls, recent reports of happenings in Washington, and past reports in Pennsylvania and New Jersey, to name just a few, I believe that what we are dealing with here is demonology at its worst, and with a specific demon (a fallen angel) named Azazel.

I have based this conclusion from past documented occurrences where a demon actually identified himself as Azazel, and from comparisons of those particular occurrences with what criminal investigators would call methods of operation.

The meeting erupts with the disruptive sounds of multiple conversations and murmuring among the crowd.

BILL HAYNES

(raising his voice to overcome the noise of the crowd)

Doctor Howard, do you expect us to believe this nonsense?

TOM WRIGHT

(raised voice)

Yeah, this stuff's a little hard to believe when you're sober.

The crowd begins to quieten down some.

JOHN HOWARD

No, I don't expect any of you to believe it or believe me, at least not until you have had a chance to hear my explanation. It's taken me 20 years of research and investigation to get to the point where I am beginning to believe it myself.

You all don't have to worry. I'm not going to preach to you. I know that some of you people are religious and some of you are not.

(MORE)

JOHN HOWARD (CONT'D)

I'm neither religious nor non-religious. I'm a scientist and a teacher, who's on a journey to try to find out the truth, . . . the truth about what's real and what's not real, and to possibly put an end to this evil that you and many others have experienced.

During my 20 years of research, I have run across others, much like me, who have been drawn toward the pursuit of knowledge in this area. They all seem to be in agreement, that they have been given a special calling, and that what interests them the most is occurrences like you people are experiencing here in Spirit Falls.

They seemed to have formed a brotherhood, staying in touch with each other and exchanging information about what that they have uncovered, while at the same time being very secretive with the outside world and with people like you all. I receive numerous email messages and letters every year containing this type of information.

And that special calling is why I am here tonight. I'm here to help you, if you will listen. The reason for the secrecy and holding back of specific bits of information is for your own good. The more you know about this being and others like him, the more dangerous it becomes, and you could become a target, one that this being knows, remembers, and seeks out for punishment and revenge.

I believe that because of my accumulated knowledge, I'm a prime candidate to be targeted, because I know that it's not impossible to kill him, and know how to go about doing just that.

That is why I am only going to tell you just a small portion of what I know, just enough to protect yourselves and possibly save your lives.

TOM WRIGHT

So you're saying that we can expect a lot more of this stuff to happen to us, right?

JOHN HOWARD

Sir, that's exactly what I'm saying. From past history of these types of occurrences, I can say that this is probably just the tip of the iceberg. For what it's worth, here's what I know about Azazel.

The name Azazel is mentioned four times in the Bible's Old Testament, in Leviticus 16-8, 16-10, and 16-26. In most translations, it's the actual word, but in the King James Version it was translated into the word "scapegoat."

The name is highly prevalent in "The Book of Enoch," a book translated from "The Dead Sea Scrolls." The opening verses in the Book of Enoch lead us to believe that the book was not meant for those in Enoch's generation, and I believe it was meant for our generation, having been concealed for over a thousand years.

Azazel was the leader of a group of fallen angels, who existed before the dawn of time, were originally called Elohim, Watchers, or Sons of God, and were beings who sinned with and caused humans to sin. Some scholars argue that Azazel was the Devil himself.

Originally, these beings had physical bodies, but could live forever, never dying of natural causes; though it was possible for them to die from brute force, either by accident or intentional. As punishment for their sins and the sins they caused, God caused the fallen angels to become spirits without form or bodies, and they were then forced to seek out bodies, either human or animal, to serve as hosts, to remain alive.

(MORE)

JOHN HOWARD (CONT'D)

There are ancient writings that depict Azazel as taking on the forms of both a bird and a goat. In the Apocalypse of Abraham, Azazel is portrayed as an unclean bird flying down upon a sacrifice prepared by Abraham.

In Leviticus 16:8, the Lord ordered his high priest, Aaron, to place lots upon two goats, on the Jewish Day of Atonement: one marked for the Lord's sacrifice, and the other marked for Azazel, to be sent off into the wilderness to bear all of the iniquities and transgressions of the Israelites, and carry them off into an inaccessible region.

Outside a body, they could only live for moments, without entering another body, either through touch with body-to-body contact or through an aerial out-of-body transfer for a short distance. God sent the great flood to rid the world of the sinful humans and the fallen angels.

It is believed that Azazel escaped death in the great flood by entering the body of one of the he-goats in the seven goat-pairs that entered Noah's ark. Despite the ravaging flood, some of the fallen angels, now demons, survived the flood as birds or fish.

As Howard pauses, the silence is again broken as the sanctuary becomes abuzz with the crowd erupting in multiple conversations and murmuring.

Some of the townspeople begin to become unruly, as Father Parker addresses the crowd, and tries to calm them down.

FATHER JACK PARKER

Ladies and gentlemen . . . good townspeople . . . we are gathered to try to find a resolution to the strange events that have been occurring. We need to pray to allow God to come into our presence and heal us from this evil. Satan is alive among us now and wreaking havoc in our community. We must band together to stop his evil powers. The Lord will conquer.

BILL HAYNES

Father, I'm not so sure that you are the one who should be leading us, at a time like this. We're probably better off letting the Professor here direct us. Rumor has it that you have been taking certain liberties with at least one female parishioner.

There is an uproar in the church with people gasping, oohhhing, ahhhing, and murmuring.

ALICE HAYNES

Yes Father, we have heard that you have not been yourself lately.

FATHER JACK PARKER

Children of God, I am not aware of anything I have done that could bring about your distrust of me. If I have fallen from grace, by all means show me the error of my ways and I shall repent!

Seated in the crowd, but not visible to the CAMERA until now, Sherry Hill stands and speaks.

SHERRY HILL

Father, I'll do just that. Fellow parishioners, Father Parker has served us very well through the years, always putting the needs of the good people in this church first. He has shown that he is a caring man, with a thorough knowledge of the Bible and a keen sense of knowing right from wrong.

(pausing)

That is until today.

The crowd again starts oohhhing, ahhhing, and murmuring.

SHERRY HILL (CONT'D)

I approached Father Parker today for advice and he betrayed my trust.

TOM WRIGHT

(spoken angrily)

I object to her statements, I object!!! You cannot condemn a man who has been a saint and pillar of this community! He is a beacon of hope to us all, and we need his guidance now, more than ever!

CLOSE SHOT on Sherry's face reveals an evil menacing look and the emergence of a slight glow of red and orange in her eyes that is unnoticeable to others in the room.

SHERRY HILL

Father Parker molested me in the church this morning in his office.

(murmuring erupts in the crowd)

He pursued me at a vulnerable moment and now I think it's time for him to confess to us all. Father, . . . why don't you tell everyone what you did to me this morning?

FATHER JACK PARKER

This is absurd, I don't know what kind of game Miss Hill is playing, but can't you all see that this is preposterous? This woman comes here in our church . . . and . . . uh . . .

Father Parker begins to show signs of discomfort and an inability to speak properly. As he fiddles with his collar, his voice begins to take on a lower, deep, frightening demonic sound, much like a voice being fed through a voice scrambler, and he begins to speak very slowly. As Father Parker speaks, you can see that he is using every ounce of strength trying to resist saying the words that are uncontrollably coming out of his mouth.)

FATHER JACK PARKER (CONT'D)

These accusations are utterly ridiculous . . . this woman comes here in our church . . . and . . . uh . . . she's . . . she's wearing that very short, . . .

(nervously clearing his throat and tugging at his collar)

. . . er . . . uh . . . enticing little black mini-skirt with her long . . . er . . . uh

(the murmuring of the crowd begins to get louder)

. . . long sinewy legs gently caressed by those thin, silky, sexy stockings, all the way down to those stiletto heels with the thin black straps encircling those tiny, petite little ankles.

The crowd begins to become unruly, as boisterous verbal attacks on Father Parker begin.

RAY SMITH  
 (spoken loudly)  
 It's him, . . . it's in him . . .  
 the evil is inside Father Parker.

ANGRY MAN  
 (spoken loudly)  
 Let's get him. Now's our chance.

More voices shouting . . . spurring on the attack. As Vince steps forward, pulling out his gun.

VINCE MILLER  
 (spoken forcefully)  
 Hold on ! . . . no one lays a hand  
 on the Father. We're not going to  
 have any violence here.

John Howard steps forward and addresses the crowd.

JOHN HOWARD  
 (spoken loudly)  
 People! Listen to me! Things may  
 not be like they appear! This is  
 just what I have been trying to  
 warn you about. This being can make  
 people do and say things that they  
 don't want to, and cloud our  
 perception of what's really going  
 on.

As Howard continues to speak, the CAMERA pans to display an air of distrust and uncertainty that begins to build as family members, friends, and townspeople look at each other suspiciously.

JOHN HOWARD (CONT'D)  
 We can't assume that Father Parker  
 is possessed because of the way he  
 acts and speaks. It's highly  
 possible that he is being  
 controlled from somewhere in this  
 room, . . . from an evil source  
 within one of us standing here  
 right now.

This being feeds off of the fear,  
 uncertainty, distrust, hatred, and  
 violence that builds and builds  
 from his presence and interference.

BILL HAYNES

Professor Howard, what are we supposed to do? How can we protect ourselves? Where is this thing now?

JOHN HOWARD

It's important that we don't panic. There are some measures we can take, but we need to stay calm, so we can make rational decisions. As far as where this being is right now, we don't know. He could be right here among us and we would never know it. One of the things you all must remember is that he can move quickly from body to body through just a brief touch, and can also move through space for a short distance when faced with the potential death of its host.

And listen carefully . . . for all we know, this thing could be right here among us within any one of us right now, hiding and waiting for the opportunity to cause more confusion, distrust, hatred, violence, sin, and even death. And, from Father Parker's behavior, I believe that this demon is nearby.

So listen up everybody, look around you and stay vigilant. Don't eliminate the possibility of anyone being host to this evil thing. Don't eliminate the possibility of it being in your friends, husband, wife, mother, father, children, or even your pets. You could be looking the demon in the eyes right now.

CAMERA pans to display the increasing air of distrust and uncertainty that continues to build as family members, friends, and townspeople continue to eye each other suspiciously. Husbands look at wives, and vice versa and friends, neighbors, and coworkers begin to give each other extra space.

JOHN HOWARD (CONT'D)

(spoken loudly)

Listen to us . . . Azazel, Satan, or whoever you are. We are aware that you are here with us and can hear what I'm saying. We're asking you to move on. You've had your fun and have done enough to us, we have suffered enough. What else do you want from us? We are pleading with you to leave and let us be. (pause) Can you hear us? (pause) Can you answer us?

At that moment, the sanctuary goes pitch black. The loud sounds can be heard of a powerful air conditioning system motor and blowers grinding to a halt, which accentuates the darkness and dead silence that immediately follows. The silence only lasts a moment or two, however, because it is soon interrupted by the sounds of women and children screaming, and sounds of confusion as the men scramble around looking for flashlights, candles, and the location of the main circuit breaker panel. Small areas of light begin to appear as candles are lit and flashlights are found and turned on.

RAY SMITH

(shouting)

Where's the electrical room?  
Does anyone know?

TOM WRIGHT

(shouting)

I know where it is. I'm on my way.

After about 15 or 20 seconds, the sanctuary lights come back on again. With the lighting restored, the panic and confusion begins to subside, but only briefly, because just seconds later, Alice Haynes screams out in terror, as she looks around for her daughter Cindy and discovers that she is high in the top of the cathedral ceiling of the sanctuary, balanced on a narrow wooden beam, with her eyes closed and unconscious. She appears to be rigid as a board with her arms pressed close to her side, palms flat against her thighs, like an Olympic diver preparing to perform.

Other townspeople join Alice in screams of anguish, as the 16 year old girl begins to teeter in a tiny circular pattern, much like a spinning top that is starting to slow down and starts to teeter before it's circular pattern begins to widen and wobble. The girl's teetering pattern also begins to widen until Cindy tilts forward slightly and then her forward pattern increases until she is in a horizontal plane, plummeting toward the floor, which results in a loud outcry of screams of horror.

Cindy's father, Bill Haynes, and boyfriend Nick quickly rush toward her as they catch her, stopping her fall, before they lay her gently down on the floor on her back. Alice screams out her daughter's name as she runs to her side.

ALICE HAYNES  
(shouting hysterically)  
Cindy! . . . Cindy! . . . Sweetheart,  
are you all right?

There is no response from Cindy, who apparently is still unconscious. As people rush to her aid, John Howard yells out.


JOHN HOWARD  
Everyone! Please stay back!


VINCE MILLER  
Listen up, everyone. move away . .  
. give them some air.

Suddenly, Cindy begins to show some signs of reviving, as she begins to mumble some words faintly. As she continues to repeat the words over and over, her voice is gradually getting louder and louder, until the words can be clearly distinguished.

CINDY HAYNES  
(repeating over and over)

in-nâktha . . . nizgé . . . in-nâktha . . . nizgé . . . in-  
nâktha . . . nizgé

Notes:  pronounced in-nâktha  
Ancient Aramaic means Grief, sorrow - noun

 pronounced nizgé  
Ancient Aramaic means will increase - verb

John Howard becomes curious and moves closer to listen.

JOHN HOWARD  
I know that language. She's  
speaking ancient Aramaic, an  
ancient language used by the  
Semitic group, which includes  
Arameans, Hebrews, Babylonians,  
Chaldeans, and more.

BILL HAYNES  
My daughter can't speak any foreign  
languages. How is this possible?

JOHN HOWARD  
 Sir, those words are coming from  
 someone other than your daughter.

Excuse me, I need to speak with  
 Mary.

John, Mary, and Vince move off to the side, as Alice, Bill,  
 and others try to revive Cindy.

MARY SHAW  
 (spoken quietly)  
 What's she saying, Uncle John?

JOHN HOWARD  
 (spoken quietly)  
 As near as I can tell, she's saying  
 something like . . . Grief will  
 increase . . . or Sorrow will  
 increase.

MARY SHAW  
 I'm not sure what that means, but  
 it doesn't sound good.

VINCE MILLER  
 You're right, it doesn't sound  
 good. Doctor Howard, does that mean  
 what it sounds like?

JOHN HOWARD  
 Well, I guess we've gotten our  
 answer. This thing's not leaving,  
 until Spirit Falls is completely  
 destroyed.

Sounds of joy can be heard in the background.

CAMERA pans to show that Cindy is awakening and starting to  
 sit up.

ALICE HAYNES  
 Cindy's starting to come around.  
 Praise the Lord.

CINDY HAYNES  
 (spoken weakly)  
 Where am I? . . . What happened?

BILL HAYNES  
 Cindy, sweetheart, stay still,  
 you've had an accident, but you're  
 going to be all right now.

VINCE MILLER  
OK everybody, she's going to be all  
right. Move back.

FATHER JACK PARKER  
(spoken loudly and angrily)  
Hear me, oh demonic spirit, you've  
harmed this poor child and other  
innocent people in this town for  
the last time.

I command thee in the name of God  
to show yourself now and to depart  
at once and return to this town and  
into this church no more!

RAY SMITH  
(laughingly and  
jeeringly)  
I'm over here, and I'm not going  
anywhere.

CAMERA pans over to Ray Smith who is laughing and making  
obscene gestures toward Father Parker. Sounds of shock and  
awe are heard from the crowd.

CAMERA continues to pan the room slowly in a circle and  
stops briefly on Sherry Hill as she speaks.

SHERRY HILL  
(laughingly and  
jeeringly)  
No, I am over here now Jack, why  
don't you come and molest me again.  
We both enjoyed that before, didn't  
we?

More sounds of shock from the crowd.

CAMERA continues to pan in a circle, stopping on Tom Wright  
as he speaks.

TOM WRIGHT  
(laughingly and  
jeeringly)  
Now I'm over here. Isn't this fun?  
Who wants to be next?

CAMERA continues to pan in a circle, stopping this time on  
Father Parker.

FATHER JACK PARKER  
 (spoken loudly and  
 harshly with a deep  
 demonic, fiendish voice -  
 not that of Father  
 Parker)

Now I am here . . . inside your  
 beloved Father Parker. Come ye  
 children, come unto me . . . come  
 tell me how each one of you has  
 sinned . . . as if I didn't know  
 (laughing demonically).

Suddenly, Father Parker collapses unconsciously to the  
 floor. Doctor Howard and Vince rush over to revive him, as  
 he slowly regains consciousness, with no memory of what has  
 just happened.

FATHER JACK PARKER (CONT'D)  
 What happened. Did I faint?

JOHN HOWARD  
 No, Father Parker, your body was  
 host to the demon you were just  
 calling out.

I think he is gone now, but where  
 and in whom I don't know.

Alice Haynes clings in fear to her daughter, Cindy, as Bill  
 Haynes reaches out and takes Alice's hand. Alice, acting  
 startled, looks at her husband suspiciously and jerks her  
 hand away, as Bill looks in her eyes to question her fear of  
 him.

VINCE MILLER  
 OK folks, show's over. We will all  
 meet back here soon when we know  
 more. We'll be in touch.

JOHN HOWARD  
 Everyone, please try to remember  
 the things we talked about tonight  
 and be extremely careful and  
 watchful. If we all work together  
 as a team, we can overcome this.  
 Goodnight everyone.

The crowd begins to disperse, slowly and despondently,  
 projecting an attitude of gloom and despair.

Nick Edwards walks over to give Cindy a hug and console her,  
 but she resists by pulling away.

NICK EDWARDS  
Come on Cindy, I'll take you home.

CINDY HAYNES  
Never mind Nick, I'll ride home  
with my parents.

Nick seems a little surprised and hurt by Cindy's rejection, but lets her go without a confrontation.

NICK EDWARDS  
(spoken with a look of  
disgust and  
disappointment)  
Whatever.

EXT. DARK STRECH OF EMPTY HIGHWAY - NIGHT

CAMERA follows a car as it approaches on a dark stretch of road then passes.

INT. HAYNES FAMILY CAR - NIGHT

Inside the car, Bill and Alice Haynes are seated in the front, and their daughter, Cindy, is in the back seat. The car is dimly lit by the faint glow of the car's instrument panel lights. Occasional patterns of light cross Alice's face as they pass open spaces in the roadside trees, allowing moonlight to flash on her face.

BILL HAYNES  
Well, we've had a long day. Cindy  
honey, we are truly blessed because  
you were not badly harmed tonight.

ALICE HAYNES  
Yes, sweetheart, your father and I  
are so thankful that this terrible  
ordeal is over, and you're all  
right. Tomorrow, this will all be  
behind us, and we can forget that  
it happened, can't we, Cindy?

After a couple of moments with no response from Cindy, Alice turns around to look at her daughter, and is shocked into having a stroke. As she turns, she sees Cindy's body, but with a hideous and ghoulish face, with crimson, glowing eyes, and a bone-chilling hissing sound coming from Cindy's mouth.

Alice is frozen in place, gasping silently trying to catch her breath, and a frozen look of fear in her face. Bill looks over at his wife in shock, and immediately swerves his car over to the side and stops. As he tries to comfort his wife, he looks back at his daughter in shock, and speaks.

BILL HAYNES

What in the Hell are you? What have you done to us?

CINDY HAYNES

Don't you recognize me, Daddy? I'm your sweet little daughter, Cindy. (laughs demonically as she is opening the back door and stepping out onto the highway) You know Daddy, Mommy's not looking too good. You better get her to the hospital. I think I'm going to take a little walk. (again laughing)

As Cindy slams the car door, Bill Haynes puts the car in gear, burns out onto the highway, and with the tires still spinning and smoking, makes a sliding U-turn to head for the hospital in Redlands.

As the car disappears in the distance CAMERA moves to a CLOSE SHOT on Cindy's face as she laughs demonically.

EXT. PAY PHONE OUTSIDE TRUCK STOP - NIGHT

Cindy uses a pay phone outside the truck stop to call Nick at home.

PHONE RINGING in receiver after Cindy dials.

NICK EDWARDS (V.O.)

Hello.

CINDY HAYNES

Hi Nick, it's me.

INT. NICK'S PARENT'S HOME - NIGHT

NICK EDWARDS

Cindy, what's up? I just told you goodnight.

INTERCUT TELEPHONE CONVERSATION - CINDY AND NICK

CINDY HAYNES

I'm sorry I gave you the cold shoulder at the meeting, but I wanted to be with my parents. Then they made me mad and I told them to let me out. I'm down at the truck stop. Would you come and get me?

NICK EDWARDS  
OK Cindy, I'll be there in 10  
minutes.

EXT. OUTSIDE TRUCK STOP - NIGHT

A few minutes later, as Cindy waits by the pay phone outside the truck stop, Nick pulls up and honks the horn. Cindy sees him, runs over, and gets into the car.

INT. NICK'S CAR - NIGHT

NICK EDWARDS  
Well, why the change of heart?

CINDY HAYNES  
Like I said, my parents made me  
mad.

NICK EDWARDS  
What about?

CINDY HAYNES  
Can we get out of here? Just drive.

NICK EDWARDS  
OK

Nick pulls out of the truck stop parking lot and heads out on a lonely stretch of road. As Nick drives, Cindy suggests a slight detour.

CINDY HAYNES  
Turn right up at this next road,  
there's something down there I want  
to show you.

NICK EDWARDS  
Are you serious?

CINDY HAYNES  
Serious as a heart attack. Turn,  
dammit.

Almost psssing the turnoff, Nick makes a last minute decision to honor Cindy's request and cuts the corner on two wheels.

NICK EDWARDS  
There's nothing down here but an  
oil field, pump jacks, and storage  
tanks.

CINDY HAYNES  
Just keep driving and stop up there  
next to that tank.

Nick pulls up next to a large oil storage tank, and stops  
leaving the engine running.

CINDY HAYNES (CONT'D)  
Turn it off.

NICK EDWARDS  
What?

CINDY HAYNES  
Turn the car off.

NICK EDWARDS  
Cindy, you're being kind of bossy  
tonight. What's the deal?

Cindy steps out of the car, opens the back door and climbs  
into the back seat.

NICK EDWARDS (CONT'D)  
(turning to the side and  
looking into the back of  
the car)  
Are you kidding me?

CINDY HAYNES  
(taking her clothes off)  
Come on Nick, get undressed and get  
back here. We ain't got all night.

NICK EDWARDS  
I can't believe what I'm seeing and  
hearing. You know I have been  
trying to get you to do this for  
over a year now, and you've been  
giving me the goody two-shoes  
speech the whole time. And now, all  
of a sudden, you're putting the  
moves on me.

CINDY HAYNES  
Come on Nick, put up or shut up.

NICK EDWARDS  
You're scaring me Cindy. There's  
something that's not right about  
this.

Almost reluctantly, Nick gets out of the car, takes off his  
shirt, throws it over the trunk of the car, and gets into  
the back seat.

CINDY HAYNES

OK, turn around, I want to give you  
a back rub to get you loosened up.

Nick turns his back to Cindy as she begins to rub the back of his neck and shoulders. As Cindy massages Nick's shoulder blades, her fingers extend over the top front of his shoulders. As Nick is enjoying the massage, he reaches up to caress her hands and fingers.

CLOSE SHOT of Nick's face and chest shows Nick reaching up as his hands touch a pair of hideously green and snarled hands and fingers with long curling nails. As his hands touch them, he jerks away violently and turns to see the same hideous face that Cindy's parents saw earlier. After a brief shot of the horror in Nick's face, CAMERA cuts to black.

INT. MARY'S CAR ON A DARK STRECH OF EMPTY HIGHWAY - NIGHT

Billy with Jennie, driving her mother's car, are taking a moonlit drive to unwind after the stressful town meeting they had just attended.

BILLY WELLS

Jennie, I don't know about you but  
I'm scared to death. I know I'm  
supposed to be tough and not  
supposed to be scared, but I am.

JENNIE SHAW

I don't blame you Billy, I'm scared  
too, more scared than I have ever  
been. I'm scared not only for  
myself, but for Mom, you, and all  
of the people in this town. We all  
have a perfectly good reason for  
being scared.

BILLY WELLS

I have a better reason than most  
because I witnessed the awesome  
power of this evil force when,  
inside the old man's body, he  
levitated Nick's body and made him  
bleed internally with no physical  
contact.

Suddenly, Billy sees someone walking ahead in the road, and alerts Jennie.

BILLY WELLS (CONT'D)

(spoken loudly)  
Jennie! Slow down. There's someone up ahead.

JENNIE SHAW  
 (slowing the car down)  
 I see her Billy. Isn't that Cindy?

BILLY WELLS  
 That is Cindy. What's she doing way  
 out here alone?

The car pulls up along Cindy, walking in her bare feet, disoriented, partially clad, and carrying some of her clothes. Jennie stops the car a short distance in front of Cindy and she and Billy jump out of the car and run toward her.

JENNIE SHAW  
 Cindy! Are you all right? What are  
 you doing here by yourself?

CINDY HAYNES  
 (spoken dazed and  
 unsteadily)  
 I don't know. I don't remember  
 anything. The last thing I remember  
 was leaving the meeting with my  
 parents. And I seem to remember  
 being with Nick later on, but  
 that's all.

JENNIE SHAW  
 Come on Cindy. get in the car. I'm  
 taking you home with me.

The three get into the car. Billy helps Cindy put on his jacket for warmth, helps her get into the passenger seat next to Jennie, and then he gets into the back seat. The car speeds off onto the road.

INT. MARY'S CAR ON A DARK STRECH OF EMPTY HIGHWAY - NIGHT

As the car speeds off, Mary opens her cell phone to call her Mom.

PHONE RINGING

MARY SHAW (V.O.)  
 Hello

JENNIE SHAW  
 Mom, something's happened to Cindy.  
 She's a little confused, and  
 doesn't know how she got that way.

We found her alone on the highway,  
 picked her up, we have her with us  
 now, and we're headed home.

INT. JOHN HOWARD'S CAR - NIGHT

John Howard's car is parked outside of the church with  
 Vince's patrol car parked nearby. John, Mary, and Vince were  
 seated in John's car discussing the events at the meeting,  
 when Mary answered Jennie's call.

MARY SHAW  
 (spoken excitedly)  
 Jennie, I'm with Vince and Uncle  
 John, we're on our way.

JENNIE SHAW (V.O.)  
 OK Mom, see you there.

MARY SHAW  
 (hanging up from Jennie's  
 call)  
 That was Jennie, she and Billy  
 found Cindy Haynes walking alone on  
 the highway and picked her up.  
 Jennie's bringing her to our  
 apartment. Jennie said Cindy's  
 disturbed and disoriented.

VINCE MILLER  
 (getting out of John's  
 car)  
 I'll swing by the Haynes' house,  
 tell Cindy's parents, and then meet  
 you there.

JOHN HOWARD  
 OK Vince. Thanks.

The two cars leave the church parking lot headed in  
 different directions, spinning dust and gravel as they  
 leave.

INT. MARY'S APARTMENT - NIGHT

Jennie, Cindy, and Billy are already in the apartment as  
 Mary and John enter.

JENNIE SHAW

Mom, I'm glad you and Uncle John are here. Cindy seems to have had a terrible experience, but doesn't remember much.

CINDY HAYNES

Like I told them, Mrs. Shaw, they found me walking alone in the middle of nowhere, and I don't know how I got there. I remember leaving the meeting with my parents and later on seeing Billy, but that is all I can remember.

JOHN HOWARD

Cindy, you're undergoing some shock from your experience. With a little rest and some hot food, you should be back to normal in no time, and then we'll try to get to the bottom of this.

MARY SHAW

Uncle John's right, Cindy. We need to get you calmed down and get you something to eat and drink.

Moments later, Vince walks in through the still open apartment door, and speaks.

VINCE MILLER

Hi Cindy, I'm glad you're all right. Jennie, Billy, here's some money. Can you take Cindy down to your favorite fast food establishment, while I have a meeting with Mary and John?

BILLY WELLS

Sure, Sheriff Miller, thanks a lot.

As Jennie, Cindy, and Billy leave, Vince calls Mary and John over for a consultation.

VINCE MILLER

I didn't want Cindy to hear this because I don't know if her present condition will allow her to take any more stress. I went by the Haynes place and no one was home. Their neighbor saw my patrol car and came out to tell me that Bill had called him from the hospital in Redlands. He said that Alice was recovering from a stroke, and was lucky to be alive.

I also stopped by Billy's house and his parents haven't seen him.

MARY SHAW

Cindy said she remembered seeing Billy later on after the meeting.

JOHN HOWARD

I think we need to take a moment to think this thing out.

MARY SHAW

What do you mean, Uncle John?

JOHN HOWARD

Well, we saw Cindy leave the meeting with her parents, right? And Cindy said she saw Billy later on. Her mother had a stroke, and something might have brought that on, maybe something scary?

VINCE MILLER

You're right John, but Cindy can't remember anything that happened after the meeting, so she's no help.

JOHN HOWARD

But Melba couldn't remember anything either, and the chances are that she was the one that it jumped to when it left the old man in the jail cell. The only other person that was there was Matt, and he left town.

MARY SHAW

So Uncle John, you're saying that memory loss can be tied into being a host to this being?

JOHN HOWARD

Right Mary, so since Cindy had some memory loss, the chances are high that she played host to this demon, and possibly brought on what happened to her mother.

MARY SHAW

And since Cindy said she did remember seeing Nick later, maybe she passed it on to Nick?

VINCE MILLER

(heading toward the door)

I think I'm going to drive over to Redlands, and have a talk with Bill Haynes at the hospital.

Don't wait up for me Mary, I'll see you at the diner in the morning.  
Goodnight John, see you there too.

Vince leaves followed by: SOUNDS of PATROL CAR DRIVING OFF.

MARY SHAW

The kids will be back soon, Uncle John. Should we tell Cindy about her mother?

JOHN HOWARD

(starting toward the door)

I don't think we should get Cindy over-excited tonight in her condition. Maybe in the morning would be a better time. Mary bring her down to the diner in the morning. I will meet you there, and we can tell her together. I will call the hospital and check on her mother's status in the morning. Goodnight Mary. Try and get some rest.

MARY SHAW

Goodnight Uncle John.

INT. INSIDE VINCE'S PATROL CAR - NIGHT

CAMERA shows side view of Vince driving with his face illuminated by the instrument panel lights.

SOUNDS of POLICE SCANNER and DISPATCHES from neighboring communities.

EXT. DARK STRECH OF EMPTY HIGHWAY - NIGHT

The patrol car heads down the dark two-lane highway carrying Vince on his way to the Redlands hospital.

As the patrol car passes and continues off into the distance, CAMERA zooms back and pans to show Nick setting in his car in the shadows.

CLOSE SHOT of Nick's face shows a demonic and angry look with his eyes glowing crimson red.

LOW GROWLING AND HISSING SOUNDS from Nick's mouth.

Nick's car pulls slowly out onto the highway in the same direction that Vince's patrol car just took.

INT. SPIRIT FALLS DINER-BUS STATION-MOTEL - MORNING

Mary enters the diner through the rear entrance and sees her uncle seated at the counter drinking coffee.

MARY SHAW  
Morning, Uncle John. You're up early.

JOHN HOWARD  
(laughing)  
Morning, Mary. You've got to get up early to stay ahead of the devil.

MARY SHAW  
Right. You haven't seen Vince this morning, have you?

JOHN HOWARD  
No Mary not yet.

JAKE WEST  
Mary, there's something going on outside. I think it's your friend, the old man.

Mary looks out in the diner's parking lot.

MARY SHAW  
It is him, what's he doing back here? Jake, I'm going outside for a minute. Come on Uncle John, let's see what's up with him.

EXT. PARKING LOT OF SPIRIT FALLS DINER-BUS STATION-MOTEL - MORNING

As a few people look on, the old man holds up a sign saying REPENT THE END IS NEAR as he shouts out the same words.

OLD MAN  
(spoken loudly)  
Repent! The end is near! Repent!

Mary and John approach the old man.

MARY SHAW  
Mr. Sharp! What brings you back? You just left here yesterday.

OLD MAN

I had to come back. There's something bad going to happen. Something really, really bad.

JOHN HOWARD

Mr. Sharp, I'm Mary's uncle. I know about the bad experience you had here in Spirit Falls. Can you tell me what makes you think something bad is going to happen?

OLD MAN

We need to repent because we are all doomed to die. We're doomed to die today.

JOHN HOWARD

How do you know this, Mr. Sharp?

OLD MAN

Last night, I had a vision in my sleep, and I had to come warn you. I took the money the Sheriff gave me and bought a ticket to come back here to warn you.

It was real, the vision, clear as day. No mistaking it.

MARY SHAW

What was in this vision, Mr. Sharp? What's going to happen today?

OLD MAN

It was bad . . . really bad. I saw people leaving their families, killing their friends. I saw a church with people hiding in there in fear, afraid for their lives.

JOHN HOWARD

How do you know it's going to happen today?

OLD MAN

I don't know, it's just a strong feeling I have . . . that it's going to happen today.

JOHN HOWARD

(spoken excitedly)

Mr. Sharp I want you to come with me. Mary, I'm taking Mr. Sharp with me and going to the church. I think you need to get the people back together there for another meeting as soon as possible.

MARY SHAW

Uncle John, right now?

JOHN HOWARD

Yes Mary. This has happened quite often in these types of occurrences. Things start out slowly, then escalate quickly to a dangerous and deadly situation. There's no time to waste, I think that time for us is now.

MARY SHAW

(spoken loudly)

Jake, I'm calling to get everyone back together at the church right now, and if you know what's good for you, you'll close up early.

JAKE WEST

OK Mary, I got the message. With what happened to Nick outside, the meeting, with the stories your uncle was telling us, with Cindy up in the ceiling, and with all the other spooky things that were going on in the church, you don't have to tell me twice. We're closing her down.

Mary gets busy on the phone in Jake's office making calls, as Jake encourages everyone to eat up so he can close the diner.

EXT. SAINT JOSEPHS CHURCH PARKING LOT - LATER

People are entering the church parking lot to attend Mary's called emergency meeting. Mary and the old man are with her Uncle John in his car, and Jennie, driving Mary's car, arrives accompanied by Billy and Cindy. Other people who attended the first meeting are arriving also.

Father Parker meets Mary at the door.

FATHER JACK PARKER

Mary, Doctor Howard, welcome. I got here early to unlock the door and found it standing open. I guess one of our parishioners beat me to it. Mary, you told me briefly on the phone that there was some type of emergency. Can you fill me in now?

JOHN HOWARD

Yes we can Father. You remember Mr. Sharp here don't you, our visitor who started all of this?

FATHER JACK PARKER

Yes I do. Welcome to our church Mr. Sharp.

JOHN HOWARD

Mr. Sharp had a vision last night Father. He seems to believe that something bad is in store for us today, and I have a tendency to believe him. That's why we're all here to join together and prepare for this.

FATHER JACK PARKER

We need to consider any ideas or prophecies that come to us in a dream or vision as potentially real because they often come to us from a higher source.

INT. SAINT JOSEPHS CHURCH SANCTUARY - DAY

Father Parker begins greeting people as they enter the church. Everyone makes their way down the aisle toward the pulpit down front and begin taking their seats on either side of the aisle in small groups.

John Howard makes his way down to the pulpit to address them, as a few latecomers are still entering through the front door.

JOHN HOWARD

(pointing to the old man)  
 I believe most of us are familiar with Mr. Sharp here and with what happened between him and Nick Edwards a couple of days ago. And from our meeting last night, you're all aware of the dangerous situation we are now in. Well, we sent Mr. Sharp home yesterday but he returned again today to warn us . . . to warn us of impending danger. This is based mainly on Mr. Sharp's premonition, but I believe we may need to take heed.

Having researched situations much like this before, I believe that an ounce of caution here will be worth a pound of cure.

John Howard's speech is cut short, as he notices shocked looks on the faces of the people he is addressing. As he turns to see what they are looking at, he sees Nick Edwards emerging from behind a curtain wearing a satin embroidered priest's robe, that he found in the back.

SOUNDS of GASPS, OOHS, and AHS from the people.

NICK EDWARDS

(spoken in a loud, pious-sounding tone)  
 Well well well, it seems you have quite a lively little party going here. It looks like Tom got my little message that I sent to him in his sleep last night, and now he's passed it on to you all.

I'm glad you all could make it. This is just the kind of thing I love to see - Teamwork in Action.

Father Parker realizes that Nick Edwards is possessed by the demon and tries to drive the demon out.

FATHER JACK PARKER

(spoken loudly)  
 Hear me, oh demonic spirit who possesses this mortal body, I command thee to depart at once and return into this person no more!

NICK EDWARDS  
(spoken with a disgusted  
tone)

Oh shut the Hell up Jack! No one wants to hear that crap coming from you. OK, that's it - let's get the show on the road, I'm ready to have some fun.

Let's see who we have here. Of course there's Tom Sharp. You remember Nick and me don't you. Nick was teasing you, and to help you out, I taught Nick a little lesson.

Tom, you and I have a lot in common. . . . We're both old. You're in your 70s or 80s, right?

And I'm in my 70s or 80s, that is 70 or 80 thousand years. (laughing)

Let's see now, you levitated Nick, so now maybe it's time for Nick to levitate you.

Nick stretches his arm straight out with his index finger extended as if pointing a gun at the old man. Then he bends his elbow slightly bringing his forearm and hand backward in a small half-circle arc and then forward again into the outstretched pointing position, and the old man rises high into the top of the cathedral ceiling. Nick makes a little circular motion with his finger, and the old man suddenly falls to the floor accompanied by screams of horror from the crowd. Some people rush over to help the old man up, who seems to be all right in spite of his fall.

NICK EDWARDS (CONT'D)  
I can't remember when I had this much fun, it must have been ages, and yet it seems like it happened just last century (laughing demonically).

JOHN HOWARD  
Why don't you leave these poor people alone? You've had your fun here, so why don't you move on to the next town on your agenda?

NICK EDWARDS

As for you, John, Mr. Howard, Professor Howard, Doctor Howard, or whatever your name de jour is, I'm starting to tire of your interference.

Do we have any women-folk here who would like to have sex with a demon today? I guess you could say I'm a real demon under the sheets (laughing demonically).

How about you? (pointing to a pretty young woman in her thirties) That's right, you sweetheart. Come on over here and let's take a look at you.

ANGRY MAN

(spoken angrily)  
That's my wife you're talking to.

NICK EDWARDS

Good, you can help me save some time. How is she in bed? Is she really worth my time?

ANGRY MAN

(spoken angrily)  
Why you bastard, I'll . . . I'll

NICK EDWARDS

You'll what? . . . I know . . . How about you'll choke to death?

Nick points in the usual way and the man begins to choke, clutches his throat, coughs, gasps for air, and finally falls dead on the floor.

NICK EDWARDS (CONT'D)

(talking to the girl)  
Come on over here sweetheart. You're quite a little morsel. You stick around. I'll get around to you later today.

You know - It's good to be the demon (laughing demonically).

How ironic, so few bodies - so much time (still laughing).

(MORE)

NICK EDWARDS (CONT'D)

Let's see who else is on the agenda? . . . Oh yes, Professor Howard. I knew our paths would cross one of these days. I've been hearing bad things about you doing good (laughing).

People doing good is one of my pet peeves, and another is people snooping into areas where they don't belong - like you and your little brotherhood of friends around the world snooping into my business.

I think I'll just make an example out of you, so your little friends around the world will have second thoughts about pursuing me in the future. Let's see now. What would be a suitable punishment for you that everyone would remember? How about . . . how about. . . crucifixion, yeah, that's the ticket, a good old fashioned crucifixion.

Now for a crucifixion, we'll need a few things (pointing to two men cowering in fear in the corner). Yes, that's right, you two over there . . . come here.

The two men approach Nick cautiously.

Now here's what I want you two to do. I want you guys to leave and bring back some lumber, some long nails, and some hammers. Can you do that?

The men nod yes.

NICK EDWARDS (CONT'D)

Now go on get out of here . . . and by the way . . . be sure and come back . . . Don't make me have to come after you (laughing demonically).

EXT. SAINT JOSEPHS CHURCH PARKING LOT - DAY

CAMERA shows the lower half of a patrol car entering the church parking lot.

SOUNDS OF GRAVEL CRUNCHING AND BEING THROWN FROM UNDER THE TIRES as the car moves slowly up to a point near the front door of the church and stops.

CAMERA shows the car door open and a pair of boots stepping out, then follows the boots as they move to the back of the patrol car.

CAMERA pans up slightly to show a pair of hands opening the trunk, reaching inside, and assembling some type of weapon.

INT. SAINT JOSEPHS CHURCH SANCTUARY - DAY

Nick continues his fun by taunting Mary.

NICK EDWARDS

Mary, you're probably surprised to find out that we're just about ready to crucify your old Uncle John. You know, I just might give you the honor of driving the first nail. How would you like that?

MARY SHAW

Go to Hell, you bastard.

NICK EDWARDS

Mary, Mary, Mary . . . why would you tell me to go to Hell? I don't want to go home right now (laughing) I just got here.

Mary, I might just let you join my little harem. That pretty lady over there (pointing at the woman he singled out earlier) just joined, and you can be the second. We're going to be having a little get together later tonight, and I do mean get together. I'd love for you to be there too Mary, wouldn't that be nice?

MARY SHAW

I'd rather die first.

NICK EDWARDS

Oh that can be arranged Mary . . .  
very, very easily.

(looking toward Cindy and Jennie)

And who are these pretty little  
girls over here? (pointing toward  
Cindy) I know this one . . .  
I know this one very well. It's  
sweet little Cindy. You might  
say I was really getting into Cindy  
last night (laughing).

CINDY HAYNES

(spoken loudly and  
excitedly)

Nick, it's you, you are the one I  
love. You are not this evil spirit.  
You have got to get in touch with  
who you really are!!! Fight it  
Nick, you know who you are, dammit!

NICK EDWARDS

Yes, my dear; I know who I am. I am  
far more powerful than any of you.  
The Nick you knew is gone, my dear.  
You need to get over it. You'll  
find me infinitely more desirable  
than your little mortal friend.  
I'll show you things you never  
dreamed of and give you everlasting  
life.

CINDY HAYNES

Nick, Nick, please come back to us.  
Banish the evil from your heart.  
Accept Jesus and renounce Satan. We  
love you.

NICK EDWARDS

Jesus cannot help you now, my dear.  
Nor can the image of this temporary  
carnal shell that reminds you of  
your lost friend Nick. I'm not  
comfortable in his inadequate skin!

How pathetic that you little humans  
wander around in this stupid little  
set of skin and bones. How trivial  
and absurd that you accept these  
mortal constraints and thank your  
stupid gods up high in heavens. The  
real fun's in hell.

(MORE)

NICK EDWARDS (CONT'D)  
 Won't you join me, pretty thing?  
 Join me with this other pretty  
 little thing here. (pointing to  
 Jennie) This sweet little lass.  
 Ah yes, sweet little Jennie. What  
 beautiful music the three of us  
 could make together. When Mary  
 joins us, that will make the music  
 even more beautiful, wouldn't you  
 all agree? (laughing) Jennie's  
 going to be a nice addition to my  
 little harem, eh Mary? You and your  
 sweet little daughter Jennie  
 together, are really going to bring  
 out the demon in me. (laughing  
 demonically).

MARY SHAW  
 Leave my daughter alone, you  
 bastard. If Vince was here, he'd  
 send you to Hell.

NICK EDWARDS  
 (pointing to a large  
 curtain on the back wall  
 behind the pulpit)  
 But Vince is here my dear.

Nick stretches out his arm, pointing to the curtain, which begins to open up by itself to reveal Vince tied up with a single hemp rope, and hanging face-down. Vince's mouth is covered by a piece of duct tape.

Underneath Vince, on the floor, are several broken bottles with sharp shards of glass pointing upward, positioned to penetrate Vince's body and deliver deadly injuries upon contact.

SOUNDS of horror from the crowd.

MARY SHAW  
 (gasping with fear)  
 You let Vince down, right now.

NICK EDWARDS  
 Oh, I'll let Vince down all right.

Nick stretches his arm straight out with his index finger extended as if pointing a gun. Then he bends his elbow slightly bringing his forearm and hand backward in a small half-circle arc and then forward again into the outstretched pointing position toward Vince and the rope above him.

NICK EDWARDS (CONT'D)  
Let's loosen that rope a little.

CLOSE UP of rope above Vince shows strands of hemp are beginning to unwind and pull apart by themselves.

At that point, a loud bang can be heard as the front door of the church is kicked open, and Matt Pearson enters, wielding a military flame thrower. The low rushing sound of air being forced through the air injection venturi can be heard as Matt nervously pumps the trigger like a teenager pumps the accelerator just before the light turns green and his car burns off the line.

As Nick looks toward the door, Matt speaks.

MATT PEARSON  
(shouting angrily)  
Now, who's the coward?

A never-before-seen look of fear comes over Nick's face, as it turns into the same hideous face that scared Alice Haynes into a stroke, with the crimson red glowing eyes, the wide open mouth with vicious razor sharp teeth, all accompanied by the loud hissing sound of an animal trapped and prepared to be executed.

NICK EDWARDS  
(raising his arm to force  
Matt into submission)  
The coward returns.

MATT PEARSON  
And the demon departs.

As Matt pulls back the trigger to unleash the full force of the flame thrower's fury, a wall of flames roars down the aisle on its way to Nick's body, which is now braced for the worst. As the flame hits its mark, Nick's body is forced down the aisle at a high rate of speed slamming him backward against the altar leaving a charred and smoking mass of flesh. As Nick lies there dying, voices of Mary and John Howard can be heard telling people to untie and free Vince and to move to the front door of the church to distance themselves from Nick's body to prevent an aerial transfer.

CLOSE SHOT

CAMERA closes in on Nick's face to see his eyelids blinking nervously signaling that Nick's death throes will soon subside.

Just as the last signs of life in Nick's face seem to be dwindling away, a fly buzzes nearby, circles, and lands on Nick's forehead. The CAMERA moves closer to catch a glimpse of a tiny little spark, as the audience hears a tiny little electrical discharge similar to the larger and louder discharge heard in the typical bug zapper. Unharmed by the discharge, the fly lifts off, flies a short distance over to the pulpit's lectern standing nearby and lands.

SOUND OF A RESOUNDING THUD as a bible comes crashing down on the fly.

CLOSEUP

CAMERA zooms out slowly to reveal Father Parker's hand holding the bible, as he speaks.

FATHER JACK PARKER  
Gotcha!

FREEZE FRAME.

Music plays and the credits roll.

FADE OUT.

THE END