

TV
14
SV

BVG

BLACKSTAR VIRTUAL COMMUNITY

(c) 2007

TEASER

FADE IN:

INT. ST. TIMOTHY'S PARISH - NIGHT

An elaborate stained-glass window fills the frame. There is a terrible storm outside it -- lashing rain, rumbling thunder and intermittent spells of lightning.

As the lightning FLASHES in stutters to illuminate the darkness, the full majesty of the stained-glass comes to life. It depicts a huge throne with the order of angels beneath it.

After a BEAT to appreciate the image, we PULL BACK and move out into the centre of the darkened church to FIND

FATHER YAHGER

He is entirely alone in the church at a late hour. He moves around blowing out candles and generally tidying up for the night.

He starts at the back, bolts the main entrance and moves down the aisle.

The storm continues to rage outside and lightning continues to FLASH every few moments.

Father Yahger approaches the side door and bolts it.

He moves back through the empty, lonely church and up to the alter where he tidies away the last remnants of communion wine. He is almost done when he is startled from behind by

WOMAN'S VOICE (O.S.)

(sweet)

Hello, Father.

He takes a sharp inhale of breath and spins around to find

LUCY BUTLER

standing perfectly still in a black overcoat. She is quite literally dripping wet.

Father Yahger releases his initial shock and begins to regain a level of calm.

YAHGER

I'm sorry. I thought everyone had left hours ago. You should have said something when I was bolting the doors.

(MORE)

YAHGER (CONT'D)

(beat)

What are you doing here at this hour, child?

She smiles a sweet smile up at him, water dripping from the ends of her hair onto the church carpet.

LUCY

I'm here to see you, Father. I became lost, outside, in the storm. I was very grateful to find you alone here in your church.

There is another bright FLASH of lightning that allows Father Yahger to get a better look at Lucy. Her overcoat is soaked through, her long brown hair as wet as it can get, but she doesn't appear cold. Her skin is still soft and white, her scarlet red lipstick not smudged.

YAHGER

You shouldn't be out alone at this time of night. Especially in weather like this.

There is another FLASH of lightning as Lucy's smile turns from sweet to seductive.

Father Yahger grows increasingly uncomfortable as Lucy begins edging ever so slowly closer toward him.

LUCY

I'm not afraid, Father.
(beat)
Are you?

She enters his personal space and stares up into his eyes seductively. He freezes, incredibly uncomfortable but uncertain what to do.

Lucy brings her lips closer and closer to his, then embraces him with a kiss as lightning FLASHES through the church again.

There is a moment of temptation for Father Yahger as Lucy's kiss becomes more passionate, but then he regains his composure and PUSHES her off his body and away from him.

YAHGER

What do you think you're doing?
This is completely inappropriate.

Lucy stands still and alone once again. Her expression turns colder.

LUCY

Don't you find me attractive?

YAHGER

I'm a man of God.

There is another FLASH of lightning as Lucy's face becomes enraged. Her voice becomes lower.

LUCY

(snarling)

You don't want me?

YAHGER

(firm)

No.

She grinds her teeth as there is a vague animalistic sound of a distant grunt.

Yahger backs way from her as the lightning becomes more frequent. There is a quick succession of FLASHES and in between the STROBING blue-white light we see

THE LONG-HAIRED MAN

Standing exactly in Lucy's place is a man with long dark hair and an ugly visage. He wears a similar black overcoat and is also dripping wet.

There is another succession of lightning FLASHES and his form is replaced by

LUCY

just as before.

Father Yahger backs away further, his face filled with fear and dread at this inexplicable sight.

The rate of lightning increases to an almost tachistoscopic rapidity as we see

THE LONG-HAIRED MAN

then

LUCY

then

THE DEVIL!

The form of a red beast with reptilian skin and broad wings fills the frame for barely an instant before we go back to

LUCY

still dripping wet and with a look of anger on her face.

Father Yahger grips tightly to the alter and turns his face away from the horrific sight when he HEARS

THUD-THUD-THUD

There is a knocking on the side entrance to the church. As Father Yahger turns his face back in response to the sound, Lucy is nowhere to be seen.

He rushes to the door to answer the pounding from outside. He unbolts it and pulls the heavy door open.

Two uniformed police officers face him with flashlights in hand, the rain thrashing down behind them.

COP #1
Father Yahger?

YAHGER
(hesitant)
Yes?

COP #1
Have you been here all night,
Father?

YAHGER
Yes. What's all this about?

He squints his eyes as the flashlight beams dance across his face.

The uniforms of the police officers are wet from the storm, with the sounds of THUNDER rumbling on through the night.

COP #2
Can anyone vouch for your
whereabouts?

YAHGER
Well no. But--

COP #1
I'm afraid I'm going to have to
ask you to come with us, Father.

YAHGER
Come with you where?

The falling rain is beginning to get blown in to the church entrance-way as the odd FLASH of lightning returns.

COP #1
I'm arresting you under suspicion
of the rape and murder of a young
girl earlier this evening...

As the officers continue to read him his rights, their voices become muted as Father Yahger absorbs the shock and the sounds of the storm dominate.

He is handcuffed as he turns back to look in at his church.

There is absolutely no sign of anyone anywhere in the church, nor any indication that there ever was.

OFF Father Yahger's confused and terrified face we

FADE OUT.

END OF TEASER

GO TO MAIN
TITLES

MILLENNIUM

"ONE AND MANY"

starring
Lance Henriksen

James Badge Dale

created by
Chris Carter

Also Starring
Brittany Tiplady

Guest Starring
Sarah-Jane Redmond

Zac Efron

Norman Armour

Michael Puttonen

Scott Heindl

and
Patricia Wettig

Theme by
Mark Snow

Art Director
JT Vaughn

Producer
Angelo Shrine

Producer
Brendan M. Leonard

Written by
James Jordan

ACT ONE

BLACK

Over which we SUPERIMPOSE:

"I saw the little that is Good steadily
hastening towards immortality,
And the vast that is evil I saw hastening to
merge itself and become lost and dead."

-- Walt Whitman

POLAROID FLASH and come up on

EXT. BLACK RESIDENCE - DAY

A beautiful clear day, sun shining, children passing by on bicycles outside.

CUT TO:

INT. BLACK RESIDENCE - DAY

Standing in the hallway over a small desk beside the telephone stands FRANK BLACK. He makes a few notes on a pad as JORDAN comes out of the kitchen behind him.

In B.G. we can see MIRANDA GRAFF washing dishes in the kitchen sink after breakfast.

JORDAN

We'll have to hurry or I'm going to be late.

FRANK

No one should have to hurry to do anything on a Saturday.

JORDAN

I promised Mr Peterson that I'd be there by nine thirty.

She begins to move up the stairs to gather her things.

FRANK

Are you sure you want to do this?

JORDAN

Volunteering for things is good. It builds character.

Frank turns to Miranda in the kitchen, the mood still light.

FRANK

What do you think?

MIRANDA

I think giving up your weekend to look after old folks is admirable.

JORDAN

Thanks.

She heads up the rest of the stairs and OUT OF FRAME.

Frank goes into the kitchen to join Miranda.

FRANK

Maybe I'll have to tell her to just go out and play.

JORDAN (O.S.)

(calling down)

I heard that!

Frank and Miranda laugh. She finishes the plate she was washing.

MIRANDA

Who was on the phone?

FRANK

Oh, it was just...

(beat)

It's probably nothing. I just have to stop by somewhere when I drop Jordan off.

MIRANDA

Alright. Don't be too long.

Jordan is already back at the bottom of the stairs hanging by the door.

JORDAN

Nine fifteen! Come on, let's go!

Frank smiles at Miranda and turns to go with Jordan, grabbing his keys as he goes. Miranda watches them step out of the front door and just catches their fading conversation.

JORDAN (CONT'D)

You know, this wouldn't be a problem if I could drive myself.

FRANK
(alarmed)
I don't think so. Let's go.

CUT TO:

INT. FRANK'S JEEP - DAY

It pulls up outside a pleasant-looking convalescent home. Jordan unbuckles her seat-belt ready to leave.

FRANK
(teasing)
This isn't one of those things
that just looks good on college
applications, is it?

JORDAN
Dad.

FRANK
I know, I know.

JORDAN
I'll be finished by five, okay?

She opens the door and is about to step out before Frank stops her.

FRANK
Hey. I'm really proud of you,
you know.

JORDAN
Thanks, Dad.

She gets out and closes the door behind her before walking off toward the convalescent home.

Frank smiles after her then it fades as he considers his task ahead. He pauses for a moment, then drives off.

CUT TO:

INT. INTERROGATION ROOM - DAY

Father Yahger sits behind a small table with his hands rubbing together nervously in front of him. He looks much more dishevelled now having spent the night in custody.

Frank then enters the room, which instantly gets his attention.

FRANK
Father Yahger.

He sits down opposite.

FRANK (CONT'D)

I was told you asked specifically to see me.

YAHGER

Yes, Frank, thank you for coming.
(beat)

I realise the two of us don't know each other that well, and that we've only spoken briefly in the past. I don't mean to take advantage of the relationship I had with Catherine.

FRANK

I'm told you're facing some very serious accusations.

YAHGER

Yes, that's right. I don't expect you to be able to vouch for my character, but I asked for you in part because I'm aware of your skills as an investigator, and also because I believe you have a strong understanding of the evils in this world.

FRANK

Can you offer any explanation as to why you've been linked to this crime?

YAHGER

I saw something last night, in my church. I can only describe it as a force of evil. I saw it. I felt it.

(beat)

It came for me. As you once told me it came for you.

Frank shifts uncomfortably in his chair in contemplation of these words.

FRANK

Are you asking me to defend you, Father?

YAHGER

Only to find the truth. I can only assure you that I am not responsible for what happened to that poor girl. The real guilty party must still be out there. But evil can cloud and distort things for even the most determined.

(MORE)

YAHGER (CONT'D)

(beat)

I must place my faith in your unique perspective, and in your appreciation of the extremes.

They are interrupted by a knocking on the glass of the small window to the interrogation room.

Outside we can see BRAD LOCKE. Frank stands and heads out to join him in the hallway. We follow him so that we are now

EXT. HALLWAY - POLICE DEPARTMENT - DAY

Frank closes the door gently behind him and stands opposite Locke who looks inside to Father Yahger.

LOCKE

I've just been down to see the victim. She had just turned twenty-one. She was raped particularly violently before her neck was slashed.

FRANK

I don't believe he's the killer.

Locke takes another quick glance at Father Yahger through the glass.

LOCKE

I have to admit, when I interviewed him he didn't strike me as the type, but we can't be sure. Certainly not yet.

FRANK

What do you have to hold him on?

LOCKE

The lab are just getting started on the forensics, but they've identified male hairs on the body. More importantly though, an eye witness came forward.

FRANK

(surprised)

Who?

LOCKE

A woman. Apparently she's a member of the same spiritual circle that the victim attended.

FRANK

Spiritual circle?

LOCKE

Yeah. Something about alternative religions. Atheists and agnostics, that sort of thing. Probably all magnetic bracelets and mood rings.

FRANK

We should begin there.

He is about to move away when Locke stops him.

LOCKE

Frank, can I ask? How do you know this man?

FRANK

He was the Priest at my wife's church, before we moved back home to Seattle. After she died and I came back to D.C., he helped me through a difficult part of my life.

LOCKE

So this is a personal thing.

FRANK

No. It's bigger than that.

He departs, leaving Locke to glance in at Father Yahger one more time before following.

CUT TO:

EXT. CONVALESCENT HOME - DAY

A brief ESTABLISHING SHOT of the same place we saw Frank drop Jordan off. The sky above is starting to turn slightly greyer.

CUT TO:

INT. CONVALESCENT HOME - DAY

Jordan walks through a room filled with men and women in their 70s, 80s, and even older. They sit calmly, some reading, some dozing, others just enjoying the view from the window.

Jordan steps out into the hallway carrying a tray of cups and glasses. She is greeted by a smiling MR PETERSON (40s) who is supervising her.

PETERSON

How's it going, Jordan?

JORDAN

Pretty good. Mr Murphy even
cheered up a little after he read
the baseball scores.

Mr Peterson chuckles slightly.

PETERSON

That's good to hear.

(beat)

I'm so glad you're willing to
help out here. Everyone really
enjoys having a younger face
around.

JORDAN

I'm happy to do it.

They exchange smiles and she begins to move off with the
tray.

Peterson is about to go into the main room when he turns
back to Jordan.

PETERSON

Oh, I almost forgot to mention.
I've got some good news.

Jordan turns back to face him, curious.

PETERSON (CONT'D)

I've heard from another volunteer
who's going to come in today and
work with you. Very charming
young man, and your age too. I'm
sure it'll be good company for
you.

(beat)

I'll make certain to introduce
him when he gets here.

JORDAN

Sure.

Peterson heads into the main room leaving Jordan to wonder
about the possibilities.

CUT TO:

EXT. ARLINGTON COMMUNITY CENTRE - DAY

An ESTABLISHING SHOT of a medium-sized building with a nice
lawn out in front. There is a white notice board in F.G.
that reads:

ENLIGHTENMENT SPIRITUAL CIRCLE,
MEETING TODAY

We HOLD on this for a BEAT before we

CUT TO:

INT. ARLINGTON COMMUNITY CENTRE - DAY

We are in a large room where a circle of chairs are gathered, all facing inward to each other. Men and women of a variety of ages are seated in the circle, one of whom is

LUCY BUTLER

who speaks in an instructional, mentor-like manner to the others who listen intently.

LUCY

Now, organized religion would have us believe that our spiritual contentment rests on attendance to church, reading the right books, singing the right hymns, and of course donating to the collection plate regularly.

We TRACK AROUND the circle of listeners who all nod in agreement.

LUCY (CONT'D)

But our own enlightened minds tell us that these aren't the things that we need in our lives. All those things really do is teach conformity and obedience. That's not faith. That's just control. The idea of a real physical God, of a higher being of goodness...

(beat; mocking)

Well, that's just to inspire fear. If you believe in that, you're really just letting them control your life. Isn't it better to be free?

The members of the circle seem to eat this up enthusiastically. One of them is about to ask a question when they are interrupted by the door opening.

Frank and Locke walk inside.

LUCY (CONT'D)

Can I help you?

Locke is the first to approach, with Frank a few steps behind.

LOCKE

Yes. We'd like to ask one of your members a few follow-up questions about a crime they were witness too.

It is then that Frank and Lucy notice one another and make eye contact. Lucy feigns surprise, but for Frank it's genuine.

LUCY

Frank. Well now this is a surprise.

Locke doesn't quite pick up on the significance.

LOCKE

You two know each other?

Frank doesn't take his eyes off Lucy who is smiling her customary sweet smile.

FRANK

(venomous)

Yes. This is Lucy Butler.

LUCY

(playful)

Aren't you going to introduce me to your friend, Frank?

Locke steps in to speak for himself.

LOCKE

I'm Detective Locke. We're investigating the death of one of your members.

LUCY

You mean the murder of one of our members.

LOCKE

We'd like to speak to the woman who witnessed the attack. Is she here?

LUCY

No. Karen's resting at the moment. All of us have our thoughts with her after what she's gone through.

The others nod around the circle.

LOCKE

Do you think we might speak privately, Miss Butler?

She thinks for a moment and looks Locke up and down before returning to look at Frank who just stands perfectly still, seething inside.

LUCY
(to the circle)
Take five, everyone.

She rises from her seat and leads Frank and Locke to the corner of the room.

FRANK
What are you trying to do here,
Lucy?

LUCY
Do? I'm not trying to do
anything.

FRANK
You know what I'm talking about.

LUCY
No, I don't think I do.

LOCKE
Miss, we really do need to speak
with your friend Karen. Is she
here somewhere, or at home?

LUCY
Why do you need to speak with
her?

LOCKE
She's supposedly a witness to a
major crime.

LUCY
I understand she's already
identified a suspect, and that
man's now in custody. I'm told
the man's a Priest, so there's an
obvious motive given what we
believe here.

(beat)
I really don't see any need to
burden Karen further.

FRANK
Unless you have something to hide
yourself.

Lucy puts on the perfect face of innocence.

LUCY
What are you saying? Surely I'm
not a suspect of any kind?

LOCKE

Why shouldn't you be?

LUCY

Well, you have forensic evidence and such, don't you? I imagine they're well underway to being tested. They must have told you that you're certainly looking for a male.

Frank shakes his head to himself. He knows exactly the game Lucy is playing.

FRANK

Let's go, Brad.

LOCKE

What?

FRANK

We're wasting our time here. Come on.

Locke is confused, but obeys nonetheless. They start to walk away, Frank moving the fastest. Lucy watches and calls after them.

LUCY

I'm sure I'll be seeing you soon, Frank.

OFF her devilish smile we

CUT TO:

INT. CONVALESCENT HOME - DAY

Jordan stands alone in a small kitchen rinsing cups. She is greeted from behind by Mr Peterson.

PETERSON

Hi, Jordan. Everything okay?

JORDAN

Fine, Mr Peterson.

PETERSON

I said I'd be introducing you to another volunteer, didn't I?

She nods as he motions to the door behind him to beckon in a seventeen-year-old boy with dark hair.

PETERSON (CONT'D)

I want you to meet Lucas.

We see the boy clearly as he steps up to face Jordan. This is LUCAS SANDERSON.

LUCAS
Hello, Jordan.

Jordan recoils slightly as her memory processes and she recognises him.

FLASH CUT TO:

A YOUNG BOY

The face of an eight-year-old Lucas Sanderson in STOCK SHOTS from "Saturn Dreaming of Mercury".

He stands in the window of a house engulfed by flames, standing perfectly still and unharmed by the fire.

Another shot shows him being driven away in a car, with camera OVERCRANKED as he looks out of the window in passing and makes eye-contact with the younger Jordan.

FLASH CUT BACK
TO:

INT. CONVALESCENT HOME - CONTINUOUS

Jordan's face is a mixture of surprise, confusion and terror as she realises who she is facing.

Lucas smiles across at her, recognising her just the same but much more in control of himself and the situation.

Jordan can only stare back with her mouth slightly open until she can finally manage:

JORDAN
You.

OFF her stunned expression we

FADE OUT.

END OF ACT ONE

ACT TWO

POLAROID FLASH and come up on

INT. CONVALESCENT HOME - DAY

We pick up where we left off with Jordan facing down a now teenage Lucas Sanderson.

Mr Peterson doesn't really pick up on the tension between them and excuses himself.

PETERSON

Well, I'll let you two get acquainted. Time for Mrs Selner's medication.

He heads out of the room as cheerful as ever.

LUCAS

It's good to see you again, Jordan. It's been such a long time. But I never forgot you.

JORDAN

What are you doing here?

LUCAS

Same as you. Helping out.

JORDAN

You don't want to help anyone.

LUCAS

Sure I do.

(beat)

This doesn't have to be so bad. I bet if we worked together we could get everything done in half the time.

JORDAN

You stay away from me.

LUCAS

Alright. If that's what you really want.

She edges past him carefully and out of the room. Lucas stares after her looking rather pleased with himself.

CUT TO:

INT. RENTAL CAR - DAY

Locke drives with Frank beside him. Rain now falls again, though lightly for the time being. It hits against the windshield as the wipers flick it away.

Locke turns to Frank intermittently as he steers the wheel.

LOCKE

So are you going to tell me what you know about this woman?

FRANK

It's complicated. She's responsible for the murder of a Seattle police detective. A friend of mine. Others too.

LOCKE

Who is she?

FRANK

She's evil. There's no other way to describe it.

LOCKE

Evil's just a word for it. It's an excuse. I've seen the terrible things that people are capable of for longer than I care to think about. But the responsibility is always human.

(beat)

People do evil things. But people aren't evil.

FRANK

I said it was complicated.

Locke makes a turn and keeps his attention on the road.

LOCKE

Well, whatever she may or may not be, she was right about one thing.

FRANK

What's that?

LOCKE

Father Yahger does have a motive. All that crap about spiritualism without God and freedom from organised religion? I imagine that wouldn't sit too well with the establishment.

FRANK

It's hardly enough to drive
someone like Father Yahger to
rape and murder.

LOCKE

I'm just saying it's not totally
cut and dried, that's all.

Frank sighs and rubs his forehead in fatigue and worry.

FRANK

I need to get away from this. I
can't let her do this to me. Not
again.

(beat)

I have to get home.

Locke is noticeably surprised by this.

LOCKE

Are you sure?

FRANK

(weary)

Yeah.

LOCKE

You want me to question the
witness alone?

FRANK

Yes. But don't get too close.
Whatever you do, stay away from
Lucy Butler.

Locke doesn't quite understand the roots of Frank's concern
or the significance of the situation, but trusts Frank
enough to follow his advice.

CUT TO:

INT. ARLINGTON COMMUNITY CENTRE - DAY

The circle of members is gathered once again. Lucy sits in
a commanding position with her legs crossed out in front of
her.

LUCY

I think what we can see from
recent events is just how much
hypocrisy there is in these so-
called religions. Every day,
things like these rapes and
murders occur, as we're all now
too painfully aware.

We TRACK AROUND the circle as members hang their heads in memory of their recently-deceased associate.

LUCY (CONT'D)

If there really was a wonderful, benevolent God, these things wouldn't be so prevalent in our world, would they?

(beat)

What can that kind of faith really give you? Nothing but an excuse, if you ask me.

A male member sitting in the circle leans in to ask a question.

MEMBER #1

But what can we do to show people how they're being fooled?

Lucy smiles at him.

LUCY

That's a very interesting question.

CUT TO:

INT. BLACK RESIDENCE - DAY

From the hallway, we see the front door open and Frank step inside. He seems unusually tired and stressed. He makes his way into the front room where he is greeted by Miranda.

MIRANDA

Hey.

FRANK

(remembering)

Oh, I'm sorry. I didn't mean to be gone so long.

MIRANDA

It's okay. Something important?

FRANK

Yeah. I know we were supposed to be spending the day together.

MIRANDA

It's okay, Frank. I understand the things you need to do. It's not like I'm some teenager starved for attention.

Frank is comforted by Miranda's genuine easy-going manner and understanding.

MIRANDA (CONT'D)

Wasn't it just this morning that I was telling your daughter how admirable it is to be helping people?

FRANK

Thank you.

MIRANDA

For what?

FRANK

For being here when I got back.

He sinks down into the sofa and Miranda can detect that something is wrong.

MIRANDA

You want to tell me about it?

Frank sighs.

FRANK

I've known for a long time that there is darkness in the world. I accepted this, alongside the light, a long time ago.

MIRANDA

But something happen today to change that?

FRANK

Just question it, I suppose. It seems no matter how far we come, there's no escaping the devil's influence.

Miranda begins to sense a deeper theological level here that she hadn't been prepared for. She sits beside Frank with interest.

MIRANDA

You mean in a Biblical sense?

FRANK

In a Biblical sense or in a metaphorical sense... maybe it's the same thing.

MIRANDA

I was always taught that the devil's just something we carry inside us. Call it an innate fear, or the collective unconscious. But it only comes out in a damaged mind.

(MORE)

MIRANDA (CONT'D)

Traumas from childhood,
psychological imbalances.

FRANK

So the more we learn about the
mind, the more we can explain
away evil?

MIRANDA

Well I guess I'm biased.
Professional therapist and all.

This half-joke almost lifts Frank's mood slightly.

FRANK

Unless it's out there. Tempting
people. Tormenting people.
(beat)
How can we ever be sure?

MIRANDA

Maybe we never can be. Maybe
we're not supposed to be.

Miranda then changes tone as she rises and reaches for her
coat.

MIRANDA (CONT'D)

Unfortunately, it's something
that I'm going to have to leave
you to ponder.

FRANK

You're not staying for dinner?

MIRANDA

I'm afraid not. As much as I
would love to, but I've got a
mountain of paperwork that isn't
going to take care of itself.

FRANK

I'll call you later then.

MIRANDA

(cheery)
You'd better.

She leans down and kisses Frank before leaving.

CUT TO:

INT. CONVALESCENT HOME - DAY

Jordan moves through the main room around some of the old
people collecting newspapers and magazines. She stacks
them up in her hands as she goes.

Lucas appears behind her and starts tidying things to an extra degree in her wake.

LUCAS
You're missing some here.

JORDAN
(angry)
Go away, Lucas.

LUCAS
Why are you being like this? I can't believe you'd hold anything against me from when we were kids.

Jordan stops her collection round and turns to face him, trying to keep her voice down for the sake of the elderly residents but feeling it rise nonetheless.

JORDAN
You think I'm fooled by you? By any of this? You might be able to charm Mr Peterson, but not me. So you might as well just give up now.

Jordan grabs one more newspaper to top off the stack in her arms and walks out of the room into the hall.

Lucas follows with his couple of magazines.

He catches up with her in the hallway and forcibly stops her.

LUCAS
Why are you so determined not to give me a chance?
(beat)
You're very special, Jordan. You know that. Can I ask you a question?

JORDAN
(not really interested)
What?

LUCAS
You don't have a boyfriend do you?

Jordan doesn't want to answer, but her non-response is answer enough.

LUCAS (CONT'D)
I think we could make a good team if you just gave it a chance.

He goes to touch her but Jordan recoils.

JORDAN

What do you think you're doing?

She pushes him back, sending her stack of newspapers and magazines crashing to the ground and causing something of a scene.

Mr Peterson comes marching toward them.

PETERSON

What's going on here?

LUCAS

She just went crazy. I only offered to help her.

PETERSON

Jordan? I asked you to be careful with these. Look at the mess here.

JORDAN

It's him. Don't you see it?

PETERSON

Quiet down will you. You'll disturb everyone.

He begins clearing up the fallen papers.

PETERSON (CONT'D)

I have to say I'm quite surprised at you, Jordan. If the two of you can't get along perhaps I should give you separate tasks to do.

LUCAS

Here, let me help you with those Mr Peterson.

Lucas hands him the last few magazines, ingratiating himself to the older man.

PETERSON

Thank you, Lucas.

He turns back to Jordan.

PETERSON (CONT'D)

Now, let's have less of a fuss here please.

And with that he walks away with the papers leaving an outraged Jordan behind with a smiling Lucas.

LUCAS

See. I told you. It doesn't have to be like this. But I can make things very difficult for you if I have to.

(beat)

Think about it.

He leers at her slightly then walks away down the hall.

CUT TO:

EXT. SUBURBAN HOME - DAY

Locke is standing in the porch waiting as the rain continues to fall behind him.

The front door is then opened by a woman in her 20s.

LOCKE

Karen Berkoff?

KAREN

Yes?

LOCKE

I'm Detective Locke. I'd like to ask you a couple of questions about the crime you witnessed.

KAREN

I've already given my statement.

LOCKE

Yes I understand that, but there's just a few details that need clearing up. Do you mind if I come in.

KAREN

Actually, I do.

LOCKE

Alright. We can do this out here.

(beat)

You identified this man Father Yahger as the attacker of your friend.

KAREN

That's right.

LOCKE

How can you be so certain it was him? Didn't the attack occur late at night?

KAREN

So what? It was him, okay. I know what I saw.

Locke's doubts are raised by her obstructiveness and attitude.

LOCKE

This wouldn't have anything to do with your religious views, would it?

KAREN

I'm not religious.

LOCKE

Alright, spiritual views. Whatever.

KAREN

That's none of your damned business. Now, if you don't mind...

She attempts to shut the door but Locke places his foot in it.

LOCKE

Actually, I do.

(beat)

Tell me. This wouldn't have anything to do with the woman who runs your little circle, would it? Did she put you up to this?

KAREN

(hostile)

You've got no idea what you're talking about.

CUT TO:

EXT. BLACK RESIDENCE - NIGHT

The sun is now down and the storm is starting to return. Rain falls more heavily and there is a growing rumble of thunder.

CUT TO:

INT. BLACK RESIDENCE - NIGHT

Frank yawns as he wanders upstairs. He approaches Jordan's room and knocks gently on the door before slowly easing it open. Jordan is inside sitting upright on her bed.

FRANK

Hi. You've been quiet since you got back. Want to tell me about how it went today?

JORDAN

Actually, I'm pretty tired. I'll fill you in tomorrow. Right now I just want to go to bed.

FRANK

Okay. That sounds like a pretty good idea, actually.

(beat)

Goodnight, sweetheart.

JORDAN

Goodnight, Dad.

He closes the door again leaving her alone.

CUT TO:

INT. MIRANDA'S APARTMENT - NIGHT

Miranda sits up in bed wearing her nightgown. She types at a laptop with only a bed-side lamp to dimly light the room.

We hear a RUMBLE of thunder outside and both the light and the computer screen goes dead.

MIRANDA

Great.

She sets the laptop aside and gets out of bed. She wanders through the darkened room to retrieve a box of matches. Lighting one, she is able to see enough to rummage through her dresser-drawer for a candle. She lights it with the remnants of the match before it goes out.

She then walks through her large apartment to a fuse-box by the front door. She opens it and holds the candle close to inspect it. Everything seems in order so she closes it up again.

She turns back toward her bedroom when there is a FLASH of lightning and she catches sight of

THE LONG-HAIRED MAN

standing far in the distance, the outline of his body and its long dark coat framed in the doorway from afar.

She GASPS as the lightning CRACKLES again, filling the apartment with a blueish light.

Looking again, she sees nothing.

CUT TO:

INT. BLACK RESIDENCE - NIGHT

Frank is alone in his bedroom about to turn in. He climbs into bed and reaches for a book on his night-stand when the lamp beside it goes out.

Frank sighs, but is too comfortable to get up and check on anything.

There is then a a RUMBLE of thunder and a FLASH of lightning that illuminates

LUCY BUTLER

standing in Frank's bedroom beside the closed door. She wears a small black silk gown that barely covers her pure white flesh.

Frank jolts up in bed at the sight of her.

LUCY

Hello again, Frank.

(beat)

It's been so long since the last time, hasn't it?

She takes a couple of delicate steps forward toward him.

CUT TO:

INT. MIRANDA'S APARTMENT - NIGHT

Miranda walks back toward her bedroom, inspecting the area closely by the light of her candle. The flame casts an eerie, flickering orange glow through the darkness.

She finds nothing anywhere in sight and starts to relax again. She lets out a long breath, dismissing her earlier vision as a trick of the mind and light.

She goes back into her bedroom, leaving the door slightly ajar. She places the candle on her night-stand and climbs into bed.

She lies still for a moment, listening to the sounds of the rain and thunder outside, then blows out the candle.

She rests her head down on the pillow and closes her eyes.

Further back in the room, another brief FLASH of lightning allows us to see

A HAND

which grips the inside handle of Miranda's bedroom door and quietly eases it closed.

We MOVE UP from the hand to REVEAL the Long-Haired Man standing at the end of the room overlooking Miranda's bed.

LONG-HAIRED MAN
(whispered growl)
Miranda...

Another FLASH of lightning stutters across his ugly face before we

FADE OUT.

END OF ACT TWO

ACT THREE

POLAROID FLASH and come up on

EXT. BLACK RESIDENCE - NIGHT

Rain pounds down over the roof of the house at night. There is a RUMBLE of thunder which precedes a FLASH of lightning.

CUT TO:

INT. FRANK'S BEDROOM - NIGHT

Frank sits up in bed, pressing his back as far against the wall and away from Lucy as possible, who edges closer.

FRANK
Get out of here.

Lucy slows to a stop.

LUCY
Don't tell me you didn't miss me?
(beat)
I've thought about you a lot. So
maybe one more time, for old
time's sake?

She sits down on the end of the bed and a lightning FLASH illuminates the bare skin around her shoulders, with the little silk gown getting looser.

FRANK
(afraid, but trying not
to show it)
I've had enough for your games.
Go and torture someone else.

Lucy pouts, feigning disappointment but enjoying every minute of things.

LUCY
What an interesting way of
putting it.

She smiles as lightning crackles through the room.

CUT TO:

INT. MIRANDA'S APARTMENT - NIGHT

The Long-Haired Man stands at the end of Miranda's bed. Her eyes are still closed. We hear more thunder, and lightning strobes through the room just as before.

The Long-Haired Man moves in close to Miranda, stares down at her, then RUSHES IN and cups his hand over her mouth.

Her eyes SNAP OPEN.

The Long-Haired Man forces himself down on top of her.

She attempts to scream, a look of utter terror on her face. Camera goes OFF AXIS to DUTCH ANGLES creating a strange and floating atmosphere.

Another FLASH of lightning allows Miranda a clearer glimpse of the Long-Haired Man's horrible face, a glimpse she would rather not have had.

He now straddles her chest.

LONG-HAIRED MAN
(animalistic)
Ahhhh...

Miranda struggles further and BITES down on his hand, forcing him to remove it from her face.

MIRANDA
(panicked)
Get away from me! Who are you?

She stares up at the face straddling her body, and as lightning FLICKERS across the Long-Haired Man she sees

THE DEVIL

Red and horned, it seems to growl over her.

She SCREAMS in terror then JOLTS UP in bed to find

An empty room.

All is now still and the angles are again perfectly steady. She is wide awake, shaking, but alone in her bedroom as normal.

CUT TO:

INT. FRANK'S BEDROOM - NIGHT

Lucy still sits on the end of Frank's bed. She raises a leg that shows off plenty of skin up onto the bed.

LUCY
There's no point in resisting it,
Frank. No man can resist me.

FRANK
I can. I have. There's nothing
you can do to me anymore.

LUCY
(chilling)
To you, Frank? No, not to you...

She LUNGES toward him which catches Frank by extreme surprise but then...

He bolts up in bed to the sound of a phone RINGING.

There is now no sign of Lucy in the room.

He breathes heavily as the phone continues to RING, then picks it up and answers.

FRANK
Hello?

MIRANDA (O.C.)
(relieved)
Frank. I'm sorry, I know it's late.

FRANK
Is everything okay?

INTERCUT SCENE
WITH:

INT. MIRANDA'S APARTMENT - NIGHT

She is sitting up in bed holding the phone trying to regain her composure.

MIRANDA
(uncertain)
Yes. Yes, I think so.
(beat)
I think I just had a bad dream.

Frank is struck by the coincidence.

FRANK
What? What was it?

MIRANDA
No, it's nothing. I'm sorry if I woke you.

FRANK
No. I'm glad you did.

And he really is, more than Miranda can realise.

FRANK (CONT'D)
Is there anything I can do?

MIRANDA

No, no. I'll talk to you in the morning. Goodnight.

She hangs up the phone leaving Frank to contemplate the situation. As he replaces the handset of the phone, he notices his digital alarm-clock display which is now active again.

It reads 6:06.

CUT TO:

EXT. POLICE DEPARTMENT - DAY

A brief ESTABLISHING SHOT of the building in daylight. The sky is brighter, yet still gray with a drizzling rain.

CUT TO:

INT. POLICE DEPARTMENT - DAY

Locke stands outside the interrogation room. Father Yahger is visible through the small window in B.G. and looks increasingly stressed, but appears to be gathering his things to leave.

Frank approaches Locke from down the hall.

LOCKE

Morning. We got the tests back on the hairs we found on the victim. They're not a match to Father Yahger.

FRANK

He's being released?

LOCKE

Yeah. I just gave him the good news. The apparent eye-witness has also disappeared too. Haven't been able to track her down.

(beat)

Bad news for us is that we're left without a suspect. Any thoughts?

FRANK

(bitter)

Lucy Butler.

LOCKE

We're looking for a man here, Frank. Remember? Male hairs. There was a rape, as well as a murder.

FRANK

I'm telling you. It's her. No amount of forensics or eye-witnesses are ever going to prove it, but it's her.

LOCKE

I don't understand.

FRANK

No, you don't. And I hope you never do.

LOCKE

Then what do you want me to do?

FRANK

Bring her in.

LOCKE

On what pretext? I can't just make arbitrary arrests and charges--

FRANK

Forget the charges. She's dangerous, and she has a plan. She always does. The best we can do is try and contain her.

The door to the interrogation room then opens from the other side and Father Yahger steps out.

Locke isn't entirely sold on Frank's approach but gives a shrug of the shoulders and dutifully goes off to take care of things regardless.

YAHGER

(fatigued)

Thank you, Frank.

FRANK

I really didn't do anything, Father.

YAHGER

You did, in your own way. As you continue to do.

FRANK

(rhetorical)

But I can't stop it, can I?

YAHGER

I believe that if we have faith,
and if we pray hard enough and
with enough conviction, our
salvation will be delivered unto
us.

FRANK

I hope you're right.

YAHGER

Don't hope.
(beat)
Believe.

He touches Frank on the shoulder and walks off to be
officially released.

We stay on Frank as he contemplates the words.

CUT TO:

INT. CONVALESCENT HOME - DAY

Jordan walks down the hallway, turns a corner and almost
collides with Lucas who is standing perfectly still just
around the bend.

He catches her in his arms.

LUCAS

Hi, Jordan. Good to see you. I
thought maybe you wouldn't come
back again after yesterday.

She pushes herself back from him.

JORDAN

I stick to my commitments.

LUCAS

That's good. I'm glad. That's
the kind of quality that makes a
person stand out.

JORDAN

Whatever.

She quickly walks away. Lucas isn't happy to not be
getting her attention, which is evidenced from the look he
shoots after her.

CUT TO:

INT. POLICE DEPARTMENT - DAY

Frank takes a breath then opens the door into the
interrogation room. Lucy is now standing inside.

LUCY

Sleep well, Frank?

(beat)

You can't hold me here, you know.

FRANK

Really?

LUCY

It's against the law.

(beat)

Time's almost up. The law says you have to release me in... what is it now? About six minutes?

Frank sits down, but Lucy stays standing. She waits, but there is silence.

LUCY (CONT'D)

Well? Aren't you going to ask me any questions? Try to catch me out and prove me guilty? Aren't you going to interrogate me?

FRANK

No. All I want from you is a straight answer on what you want.

Lucy smiles at Frank's perceptiveness.

LUCY

I've worked very hard this year. But it's all starting to come together.

FRANK

Worked hard? You mean spreading your poison about religion? Trying to eradicate faith and a belief in anything but your lies?

LUCY

There's much more than that to be worked on, Frank.

(beat)

The younger generation can be such a blessing, can't they? But children do grow up so fast.

FRANK

What?

Frank is struck by this. He was meant to be.

Lucy only stares back at him in silence, with no more to say.

CUT TO:

INT. CONVALESCENT HOME - DAY

Lucas follows Jordan and watches from a distance as she goes into the main room and tends to several of the elderly residents in turn.

JORDAN
Hi, Mrs Selner.

She sees to the old woman who smiles at her before turning to a man sitting close by.

JORDAN (CONT'D)
Hi, Mr Stanley.

Lucas gives a long, cold stare and then suddenly...

The old woman begins convulsing in her chair. She COUGHS violently and SHAKES, becoming short of breath.

JORDAN (CONT'D)
Mrs Selner?

A commotion begins to rise in the room.

Jordan rushes to the woman's side.

LUCAS
Mr Peterson! Mr Peterson come quickly!

Lucas rushes in to join the fray.

Mr Peterson soon comes in behind him and starts tending to the old woman.

PETERSON
It's okay. It's okay.

He calms her as he dissolves a tablet in a glass of water and helps the woman to drink it.

After a BEAT, she begins to relax again.

PETERSON (CONT'D)
There you go. Everything's going to be alright.
(beat)
Okay, let's give her some room everyone.

The other residents move away, seeing that she's going to be alright.

Mr Peterson turns to Jordan and Lucas.

PETERSON (CONT'D)

(stern)

What happened here?

JORDAN

I... I--

LUCAS

It was Jordan. I saw it. She was messing with Mrs Selner's medication.

JORDAN

That's a lie!

LUCAS

I tried to stop her but she wouldn't listen. I told her not to touch it.

JORDAN

He's lying. Don't you see? He's just trying to--

PETERSON

That's enough! I don't want to hear another word.

(beat)

Jordan, go and wait for me in the staff room.

JORDAN

But--

PETERSON

Go.

She's outraged, but knows there is nothing she can say. She heads out of the room, leaving Lucas looking satisfied.

CUT TO:

INT. POLICE DEPARTMENT - DAY

Frank stands in the hallway, pacing. Locke then appears from a side-door and approaches.

LOCKE

I'm sorry Frank, but you know I had to release her. There's not much else we can do.

FRANK

I know. It's just something she said when she was here.

LOCKE

What?

Frank doesn't answer the question. Instead, he pulls out his phone and starts dialing. After a long wait and no answer, he hangs up and dials another number.

MIRANDA (O.C.)

Hello?

FRANK

Hi, it's me. Are you there with Jordan?

INTERCUT SCENE
WITH:

INT. BLACK RESIDENCE - DAY

Miranda stands in the hallway with the house-phone in hand.

MIRANDA

No. I thought she wasn't due back until later. I was about to start some dinner for you both.

FRANK

She's not home? Why isn't she answering her cell phone?

MIRANDA

Is everything okay? Is there anything I can do?

FRANK

I'll get back to you.

He hangs up and is about to charge off when Locke appears again.

LOCKE

Frank, there's a call for you down here.

FRANK

Can it wait?

LOCKE

It's Father Yahger. It sounded urgent.

He sighs and follows Locke to the phone.

FRANK

Alright.

Locke hands him the land-line.

FRANK (CONT'D)

Father?

YAHGER (O.C.)
Frank? I need your help.

FRANK
Where are you?

YAHGER (O.C.)
I'm at the church. It's here,
Frank. It's---

CLUNK.

The line goes dead.

Frank jiggles the phone a few times.

FRANK
Hello? Hello?!

Nothing.

OFF Frank's troubled reaction we

FADE OUT.

END OF ACT THREE

ACT FOUR

POLAROID FLASH and come up on

INT. POLICE DEPARTMENT - NIGHT

Frank slams the telephone down and has to think fast.
Locke stands close by, concerned.

LOCKE
What is it?

FRANK
I have to get down to the church.
I need you to do me a favour.

LOCKE
Name it.

FRANK
I need you to go down and check
on my daughter. She's going
volunteer work at a nursing home.

He writes the address quickly on a piece of notepaper.

LOCKE
You think she's in danger?

FRANK
I don't know. I hope not. Just
get down there and check please.

Locke detects the urgency in Frank's voice.

LOCKE
Okay. I'll call you when I get
there.

Frank quickly hurries off, leaving Locke to grab his jacket
and do the same.

CUT TO:

EXT. ST. TIMOTHY'S PARISH - NIGHT

The headlights of Frank's red jeep slice through the
darkness as it pulls up outside the church. Rain falls
even heavier now and there is a RUMBLE of thunder in the
distance. The storm is beginning to return.

Frank rushes out of his jeep and runs through the rain into
the church.

CUT TO:

INT. ST. TIMOTHY'S PARISH - NIGHT

Frank slows as he arrives inside and brushes himself down from the rain. It is dark, and he can barely make anything out.

FRANK
Father Yahger?

He begins walking around slowly in search of the man he's come to help.

He takes several steps further into the church until he comes up to face the stained-glass design we opened with in the teaser.

There is a bright FLASH of lightning as the storm intensifies which illuminates the patten of a throne and the order of angels on the window.

Frank turns away from it and looks back down the aisle of the darkened church.

FRANK (CONT'D)
Father Yahger?

Still no response. He then hears behind him...

LUCY (O.S.)
Hello again, Frank.

He spins around to find Lucy standing just in front of the alter and the stained-glass window he was admiring just seconds ago.

A long CRACKLE of lightning illuminates her face.

LUCY (CONT'D)
It's time to end this.

There is a loud CLUNK and Frank spins around again to see the church entrance slam closed and the bolts FLY ACROSS by themselves.

There is another CLUNK and Frank turns to the side door to see its bolts FLY ACROSS by themselves just the same.

CUT TO:

INT. CONVALESCENT HOME - NIGHT

Jordan sits in the staff room waiting for Mr Peterson as she was told. The door then opens and in steps

LUCAS

who enters and locks the door behind him.

Jordan stands up at the sight of him.

JORDAN
What are you doing?

LUCAS
It's okay, Jordan. I came to
tell you that I'm not going to
cause trouble for you anymore.

JORDAN
Fine. Then leave me alone.

LUCAS
Just hear me out.

He walks right up close to Jordan.

LUCAS (CONT'D)
Sit down. Please.

She reluctantly does so, and Lucas sits down beside her.

CUT TO:

INT. ST. TIMOTHY'S PARISH - NIGHT

Lucy stands in a fearsome position just before the altar.

FRANK
Where's Father Yahger?

LUCY
He's right here.

She motions to the floor just out of Frank's view. He
steps slightly closer to see Father Yahger on the floor
with blood dripping from his nose.

LUCY (CONT'D)
He made him angry.
(beat)
You wouldn't like him when he's
angry.

Just then, Father Yahger attempts to GRAB her by her feet
from his position on the ground.

There is another FLASH of lightning, and in the darkness
between flashes Lucy's form is replaced by

THE LONG-HAIRED MAN

He KICKS down on Father Yahger, then PUNCHES him in the
face. Father Yahger becomes dazed, close to
unconsciousness.

The Long-Haired Man begins DRAGGING him through the church to the very back, behind the rows of pews and beside the font.

He ducks down to finish putting Father Yahger in place at the back, and when he rises up again we see

LUCY BUTLER

She walks back down the aisle slowly toward Frank.

LUCY (CONT'D)
It's over now, Frank. There's
nothing you can do anymore.

FRANK
Why? Why me?

LUCY
Oh, it's not you anymore, Frank.
It's Jordan.

Lucy continues her slow walk down the aisle toward Frank, but the space between them is still vast. Lightning CRACKLES through the church as she moves.

FRANK
(fierce)
What do you want with my
daughter?!!

LUCY
(calm)
She's about to be won.

As Lucy's long walk continues, there is a FLASH of lightning and her form is replaced by

THE LONG-HAIRED MAN

There is another RUMBLE of thunder and a bright FLASH as he is replaced by the image of

MABIUS

The face from past seasons appears when another FLASH replaces it with

DEL BOXER

from the episode "Seven and One". Another FLASH of lightning and in his place we see

AL PEPPER

from "Powers, Principalities, Thrones and Dominions". Then

THE JUDGE

from the episode which bares his name. More THUNDER and LIGHTNING before his is replaced in frame by

ED CUFFLE

Frank's long-time tormentor who we saw in "Via Dolorosa". There is one more massive stutter of LIGHTNING as we see

THE DEVIL

A snarling form of red. Reptilian skin. An assortment of horns. A hint of a wing-shape on its back. A snarling animalistic grunting sound. Another CRACKLE of lightning and we're back on

LUCY

as she finishes her long walk down the aisle toward Frank.

We go back on Frank for his shocked, tormented and terrified reaction before he rushes away toward the side door.

He struggles with the bolts desperately but they will not move.

He rushes to the back of the church to try the main doors. He reaches for the bolt at the top but it wont budge.

Lucy just watches him calmly.

CUT TO:

INT. CONVALESCENT HOME - NIGHT

Lucas is now sitting close to Jordan.

LUCAS

(charming)

I told you before how special you are, Jordan. I know you know it too.

JORDAN

(uncertain)

Lucas...

LUCAS

(seductive)

You can have so much more than this. I can help you. All I want is for us to be together.

He moves right up close to her, his face right up against hers, and kisses her lips gently.

Jordan closes her eyes and almost allows herself to enjoy it, almost tempted...

But then she PUSHES Lucas away.

JORDAN

No, Lucas. I don't want this. I
won't let you.

His face instantly becomes enraged.

LUCAS

(demonic)
Yes you will!!

He launches himself at her, forcing his lips onto hers as she struggles to get free. They fall onto the floor together, his body pressing on top of hers.

CUT TO:

INT. ST. TIMOTHY'S PARISH

Frank gives up with his struggle with the doors. The storm is now raging, requiring him to raise his voice to be heard.

He looks back at Lucy who once again stands by the altar with her back to the stained-glass window.

FRANK

I'm not going to let you do this!
(beat)

I understand now. All this
time... all your offers and
temptations...

(beat)

You want me to give myself over
to you. To join you. If that's
what it takes to save my
daughter, then I'll do it. I'll
offer myself, freely. If you
leave Jordan alone, I'll do it.

Lucy casts a wicked smile of delight and pleasure.

LUCY

I can't tell you how long I've
waited to hear you say those
words, Frank.

(beat)

It's a wonderful gesture, a
beautiful, brilliant offer... but
I'm afraid we already have the
one we want.

She laughs as lightning CRACKLES through the church and suddenly water starts rising uncontrollably from the font. It GUSHES UP like a burst pipe.

Frank feels something around his ankles then looks down to see

SNAKES!

Hundreds of snakes begin to appear on the floor of the church, crawling around his feet.

He GASPS and jumps back, but there are more snakes all over the pews, and water is beginning to rise through the church.

CUT TO:

INT. CONVALESCENT HOME - NIGHT

Lucas and Jordan are still on the floor. Lucas forces himself down on her further.

JORDAN

No. No!

There is a huge RUMBLE of thunder and more FLASHES of lightning just the same as at the church.

Jordan wriggles upward and is able to rise her feet slightly and KICK Lucas off of her. He goes hurtling backwards.

He rises to his feet and looks even more enraged.

LUCAS

There's no way out, Jordan.

There is a huge BURST of lightning and Lucas suddenly MORPHS into the image of

PAUL LEONARD

from "Gotterdammerung". He stands over and smiles a wicked smile before MORPHING into

THE JANITOR

from "Anthropophagi". He takes a step closer toward her then MORPHS back into

LUCAS

Only this time, his skin appears to be a shade of red with extra bones and horns over it.

There is an animalistic grunting sound as Jordan recoils in horror. Her hands push against the floor trying to help herself up and she feels

SNAKES!

The floor is now crawling with them. They're everywhere.

CUT TO:

INT. ST. TIMOTHY'S PARISH - NIGHT

Frank is now desperately struggling to stay on his feet as water floods down the aisle and rises waste-deep throughout the church. Snakes are now everywhere, some floating on the water, others crawling over the shelves and ornaments, many hanging from the rafters and falling down from above.

LUCY
(revelling in it)
There's nothing you can do,
Frank. You're not strong enough.

At the back of the church, Father Yahger is beginning to regain control of himself. He fumbles in his pocket and produces

A SMALL CRUCIFIX

He grips it tightly between his two hands which come together in prayer.

CUT TO:

INT. CONVALESCENT HOME - NIGHT

As a mountain of snakes rise all around her, Jordan gets herself to her feet. She walks right up to Lucas as lightning CRACKLES across his face.

Jordan's face turns from fear to determination and conviction. She looks Lucy right in the eye.

JORDAN
I'm not afraid of you. You
understand? You hear me?
(beat)
I'm not afraid of you!

CUT TO:

INT. ST. TIMOTHY'S PARISH - NIGHT

Frank is now spluttering from the water that washes all over him, and desperately struggling to stay away from the hundreds upon hundreds of snakes.

Lucy stands before the stained-glass window as if she is conducting an orchestra, bellowing out her doctrines while Father Yahger prays out loud.

LUCY

You can never win. I am the only constant you will ever know. There will be no faith and no salvation. Now is my time. This will be my world. This will be my religion. This will be my judgement day, and no absolution will be imparted. Hopelessness and despair will reign. The wicked and the tormentors will rule over the weak. This is the end for you, Frank. Your daughter will be one of us and usher in a new generation. The devil is born again. And that glorious birth will beget another, and another, and another. Theirs will be the new age that will endure forever. Forever!

YAHGER

The Lord is my shepherd. I shall not want. He maketh me lie down in green pastures. He leadeth me beside the still waters. He restoreth my soul. He leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil, for Thou art with me. Thy rod and thy staff, they comfort me. Thou preparest a table for me in the presence of mine enemies. Thou annointest my head with oil, my cup runneth over. Surely goodness and mercy will follow me all the days of my life, and I will dwell in the house of the Lord forever.

At that moment, with Frank struggling against the flooding waters and gathering snakes, with Lucy revelling in her own declaration, and with Father Yahger praying intensely with his hands clutching his crucifix...

CRASH!!!

There is an almighty BOLT OF LIGHTNING that strikes the stained-glass window.

It SHATTERS completely and an array of flying glass shards are BLOWN INWARD by the force of the strike.

The glass comes HURLING towards Lucy and IMPALES her in the back.

She stays standing for a moment, her eyes stricken, then blood starts flowing from her mouth and down her neck.

She then falls to the ground. We see a dozen separate glass shards sticking up out of her back like knives. Images of angels can still just be made out on their patterns.

We PUSH IN tight on her dying body and stay in ONE MOTION-CONTROL TAKE to tilt back up and see the church now completely free of any snakes and no sign of any water.

Frank slowly gets to his feet and Father Yahger comes across to help him. They both walk up to the alter to inspect Lucy's body. Frank rolls it over with his foot to reveal her face. It MORPHS into

THE LONG-HAIRED MAN

and then

MABIUS

and then

DEL BOXER

then

AL PEPPER

then

THE JUDGE

then

ED CUFFLE

then back to

THE LONG-HAIRED MAN

then finally back to

LUCY

Life then oozes out of her eyes with the last drops of blood from her mouth.

YAHGER

It's over.

FRANK

(confused)

No. She can't be killed.

YAHGER

Maybe not by the hand of man.

Frank looks up at Father Yahger, understanding his meaning, then up to the open space where the stained-glass window once was. The rain has now stopped.

CUT TO:

EXT. CONVALESCENT HOME - NIGHT

Locke's car pulls up and he goes running into the building.

CUT TO:

INT. CONVALESCENT HOME - DAY

Locke runs down the hallway, flashlight in hand. He slams doors open as he goes, looking for Jordan.

He reaches the staff-room, throws open the door and finds...

JORDAN

standing alone and unharmed. There is no sign of any snakes. No sign of Lucas.

LOCKE
Are you okay?

Jordan thinks for a moment.

JORDAN
I'm fine.

CUT TO:

EXT. ST. TIMOTHY'S PARISH - NIGHT

An ambulance is now parked out front. It's back doors are open and Frank and Father Yahger are perched on the back. A couple of PARAMEDICS attend to them.

Locke then walks INTO FRAME with both Jordan and Miranda with him. Frank bolts up the minute he sees them.

FRANK
Jordan! Jordan, you're alright.

He embraces her tightly.

LOCKE
I caught up with her at the nursing home. She's fine.

FRANK
Thanks, Brad.

Locke leaves them alone and goes to check on Father Yahger.

Miranda joins the embrace with Frank and Jordan.

FRANK (CONT'D)
Are you sure you're okay?

JORDAN
Yeah. I wasn't afraid.

They enjoy the moment, safe with each other.

MIRANDA
What happened here?

FRANK

Faith won out over evil.

MIRANDA

Then that's what it was? Evil?

FRANK

Not any more. If we embrace hope over despair, conviction over confusion, it can be defeated. It spreads coldness, cynicism, because that's what it thrives on.

MIRANDA

But you're both safe now.

FRANK

Thanks to what we have here.

Miranda kisses Frank, and the three of them, including Jordan, hold each other close together.

We PULL BACK slowly away from them. Their forms get smaller and smaller as we ASCEND slightly to look down on the church from above and

FADE TO BLACK.

Executive Producer
James Jordan

Executive Producer
Anthony J. Black

TRIPLE FIVE
PRODUCTIONS