

EXT COLLEGE CAMPUS—WALKWAY NIGHT

JOSH MILLER (mid 20's), a college student is walking across the campus of the University of Baltimore. He has short black hair and is wearing jeans and a fall jacket. The campus walkway is filled with COLLEGE STUDENTS gathered in groups. Although it is night, the area around him is well lit. Josh quietly walks through as if he doesn't know anyone. He reaches into his book-bag to pull out a ticket. He hands the ticket to the DOOR ATTENDANT.

DOOR ATTENDANT

Glad it's Friday.

JOSH

Yeah.

The attendant rips his ticket and gives him the stub.

DOOR ATTENDANT

Enjoy, don't get too scared.

JOSH

I won't.

Josh walks into the lecture hall.

INT DAVIS HALL NIGHT

The lecture hall is filled with STUDENTS. DAN WILLIAMS and his colleague, EMILY WATERS are giving a lecture on the supernatural. They are both in their mid-thirties. Dan is tall and thin. He has a beard and glasses and is wearing a three-piece suit. Emily is an attractive woman. She has long red hair which she wears up. She is wearing a blouse and a skirt. The students are quiet and attentive as Ms. Waters is speaking. She is standing on the stage holding the control for a slide projector. The slide is a picture of a cemetery with a blurred white image over one of the headstones that resembles a face.

MS. WATERS

As you all can see, there is a transparent image above the gravestone. Now, I know what you're all thinking. That image could be a glitch in the film. I assure you that this photo was checked out by professionals and it is real. There was nothing at all wrong with the film. The picture wasn't tampered with and the image added on. So, you're probably asking yourself: how could this be?

She pauses and lets the students take in all of the information.

MS. WATERS (cont'd)

I personally know the woman that took the picture, and I believe that she is clairvoyant. The day that she took this photo, she had felt a strong presence in the cemetery by her late husband's grave. It was so strong that she went back to her car and got her camera. Now, it is important to tell you that she did not see the apparition over her husband's grave. She simply felt its presence there. The presence of the apparition was so strong that she was able to pick it up on film. And the face does resemble that of her late husband.

She drops the control and bends over to pick it up. A MALE STUDENT in the third row stands up.

MALE STUDENT

I have a question.

MS. WATERS

Yes, what is your question?

MALE STUDENT

How do you know that the white thing hovering over the grave was the ghost of her husband. I mean, you said that it resembled him, but does that mean it really was him?

MS. WATERS

That's a very good question, and the answer is that we don't know. You see, ghosts can take the form of globules, mist, sometimes even transparent human form. But demons can also take the shape of whatever they want. Mr. Williams will talk more about demons, but it is important to remember that we can be very susceptible to the forces of evil when we're looking for good. In this case, my friend was extremely close to her husband. Perhaps, she just wanted a sign that he had crossed over and
(more)

MS. WATERS (cont'd)

was well. I believe that picture was the sign. However, in her weak state a demon could have posed as her late husband and unknowingly she would have invited it into her life. You never want to give a demon that much power over you. A graveyard possesses many spirits that have never walked the ground in an earthly body.

MALE STUDENT

(now sitting)

Thank you. That cleared things up for me.

MS. WATERS (cont'd)

Well then, I'll turn the next presentation over to my colleague.

The AUDIENCE CLAPS as she walks off the stage. Dan Williams walks up to the stage. The slide projector is now off. TWO ASSISTANTS go on to the stage to set up a table and some audio equipment. The CAMERA pans over the audience to show that Josh is sitting in the front row on an end seat. After the equipment is set up, Mr. Williams gets the audience's attention.

MR. WILLIAMS

Good evening, ladies and gentlemen. What I am going to play for you is potentially dangerous. It is the voice of a demon recorded during an exorcism. Because it can be potentially dangerous, I will only play this tape for twenty seconds. Now, I ask you to take this warning very seriously. If you have brought any type of recording device in here, do not record this. My colleague and I are professionals. We know what we are doing. These sounds should not be repeatedly listened to by people that do not know what they are doing. That said, I'll get going with the recording.

Mr. Williams presses the play button on the recorder. For twenty seconds, SOUNDS of an unknown language are uttered. The recording is not clear. There is a lot of static and background noises. The audience is attentive as the recording plays out. After twenty seconds, Mr. Williams stops the tape.

MR. WILLIAMS (cont'd)

Okay, that's enough. Now, I recorded these sounds myself. I attended an exorcism by a Catholic priest in South America. I watched as the demon took over this young boy's body.

The CAMERA shows TWO MALE STUDENTS in the back of the auditorium. The first BOY nudges his FRIEND and points to the GIRL in front of him. His friend nods and smiles. The first boy leans forward until he is close to the back of the girl's head. His friend puts up one, two, then three fingers. On three, the first boy yells "BOO" into the girl's ear. The girl SCREAMS at the top of her lungs and jumps out of her seat. This creates a domino effect on the already tense audience. Many PEOPLE follow suit SCREAMING even though they don't know what the commotion is all about.

MR. WILLIAMS (cont'd)

Settle down, guys. It looks like we have a practical joker in the audience. Well, I'll tell you this. It's really easy to be brave now with an audience full of people. We all know that there is safety in numbers. But try being brave at two o' clock in the morning when you're home alone in bed. It'll be a different story then. Anyway, to pick up on some of what Ms. Waters was saying, it is not a good idea to let a demon into your life. demons can take the form of anything from the most innocent creature to the most horrific thing that you can think of. Once you let them in, they can not only harm you physically with assaults, but actually possess your body. Have any of you seen the Exorcist?

Almost EVERYONE in the lecture hall raises their hands.

MR. WILLIAMS

Okay, so you've seen what a demon can do. The movie is a very close representation of demonic possession, but real demons are much more subtle than portrayed in the movie. A demon can guide the hand of the possessed, force them to perform horrific acts. Don't ever put yourself in that situation. The spirit of the Lord can conquer any demon.

EXT SIDEWALK NIGHT

Josh leaves the main campus and the masses of students. He is headed for his residence hall which is several city blocks away. The sky is dark and overcast. The streets are not well lit and they are deserted. Several SOUNDS can be heard: Josh's FEET STRIKING THE PAVEMENT, a DOG BARKING in the background, and Josh's BREATHING as he begins to pick up speed. Josh starts to get paranoid as if someone is following him. He turns around suddenly, but no one is there. He slows down a little as if he is relieved. He turns the corner of the street. There is a TRANSPARENT IMAGE of a BOY on a bicycle. Josh stares at the image for a second before walking towards the image. Before he reaches it, he is struck on the head by a DARK FIGURE from behind and falls to the ground. He looks up to see that the image of the boy on the bike is now gone. Josh gets up without looking at his attacker and runs away. He runs as quickly as he can with the Dark Figure pursuing him from behind. He begins to gain distance on the Dark Figure and when he is a safe distance away, he ducts into an alley. He crouches against the wall of a building. He tries to remain quiet, but his BREATHING is heavy. An old HOMELESS BLACK MAN sees him sitting there and walks over to him. Josh motions for him to remain silent. The Homeless Man pays him no attention and keeps walking towards Josh. The Homeless Man pulls a metal pipe out of his coat and hits Josh in the head with it, knocking him out. The scene goes black.

DISSOLVE INTO:

EXT GRAVEYARD NIGHT

The CAMERA shows a patch of freshly turned dirt in a graveyard. A faint BREATHING can be heard which gets LOUDER and LOUDER. The CAMERA pans over the dirt to show Josh's face sticking out of the dirt. He begins to twitch and then wakes up startled. He is BREATHING HEAVY and WEAZING. He gets his right arm out of the dirt and then begins to dig himself out. He was only partially buried and it doesn't take long for him to get out of the shallow grave. When he gets out, he runs out of the cemetery. The CAMERA shows him as he is running. When he is in the distance, the CAMERA turns to show that the headstone is blank.

INT DORMITORY ENTRANCE HALLWAY NIGHT

Josh enters the Dormitory. He is in disarray. His clothes and face are covered with dirt. His hair is messed up. He slows down as he walks in. The DORM MONITOR, a young pimple-faced freshman looks up from the book he is reading as Josh enters, and laughs at Josh

DORM MONITOR

Hey Josh, no means no.

JOSH

Tell that to your hand.

Josh doesn't look over and goes to the elevator. He presses the button and when the door opens, he goes in.

INT ELEVATOR NIGHT

Josh presses the button for the third floor. The CAMERA shows Josh from behind as if his attacker is behind him, ready to strike. Josh is nervously tapping his fingers against the elevator door. The SCORE builds up to a climax as the elevator door opens. Josh walks out of the elevator without anything happening.

INT DORM ROOM NIGHT

Josh enters the dorm room and doesn't say anything to his roommate ED (20's), who is sitting on the couch. Ed is a tall, overweight boy. He wears his hair in a bob, Kurt Cobain style. He is playing an acoustic guitar. Josh goes straight for the bathroom and begins to run the shower. The CAMERA flashes between the main room and the bathroom. Ed stops playing the guitar. He gets off the couch and walks towards the bathroom to see what's wrong. Josh gets undressed and goes in the shower. Ed looks at the floor to see that Josh has tracked in mud. Ed knocks on the door.

ED

Josh, are you okay?

JOSH

Yeah, I'm fine.

ED

How did you get so dirty? You tracked mud in straight through the living room. I thought you were going to some lecture.

JOSH

I went to the lecture, and I wasn't feeling tired when it ended. So, I went running.

ED

Running?

JOSH

Yeah, there was no one on the football field so I ran a mile.

ED

Did someone tackle you? Why would you go running outside in good clothes? You could have changed and ran the indoor track—

JOSH

Could we not talk about this. I just want to take a shower and get some rest.

ED

Alright man, relax. You don't have to bite my head off like that. I just thought it was strange, I mean you're acting strange. You know what, just forget it.

Ed shakes his head and walks back to bed. He picks up his guitar and begins playing again. This time the guitar sounds badly out of tune.

ED

Shit.

Josh makes a fist in the shower and begins to bang his head against the wall.

JOSH (whispering)

Shit, shit.

INT DORM—BEDROOM DAY

Josh wakes up the next day. He is groggy as he lifts his head. Ed is sitting at his desk reading the newspaper.

JOSH

What time is it?

ED

It's noon, about time you woke up. You slept like you were in a coma or something.

Josh sits up and shakes his head to help wake himself up.

ED (cont'd)

Someone vandalized the old graveyard last night.

JOSH

It's in the paper?

ED

No, I saw it on the news this morning.

JOSH

What did they do?

ED

Someone stole this little headstone that was like two hundred years old. They put a blank headstone in its place for some reason.

JOSH

That doesn't make any sense.

ED

Yeah, the dirt was all turned over too. The cops thought someone might have dug up the body, but nothing else was tampered with.

JOSH

That's good.

ED

Weird, isn't it?

JOSH

Which part?

ED

The whole thing. Someone steals a gravestone, replaces it with a blank one, stirs up the dirt and all.

JOSH

I said it didn't make any sense.

ED

I'm just saying that it would have taken a really sick person to do something like that.

Ed looks over at Josh's boots in the corner of the room which are cached in mud.

ED (cont'd)

Of course, you wouldn't know anything about that.

INT LEAH'S APARTMENT DAY

The CAMERA pans over the inside of Leah's apartment. It is a small, very neat place. LEAH (mid 20's) is walking across the living room in her bedclothes, shorts and a tank-top. She is a pretty girl with long black hair, curled. There is a KNOCKING at the door.

LEAH

Josh, is that you?

JOSH (O.C.)

Yeah, it's me.

Leah starts to walk towards her bedroom.

LEAH

Come on in, the door's open. I'm a mess. I woke up late today. Just give me a couple of minutes.

Leah walks into her room and closes the door as Josh comes in the apartment.

JOSH

Take your time.

Josh begins exploring the room, even though he has been there many times before. He goes over to the mantle and looks a PICTURE of Leah with her MOM and DAD when she was a kid. They are all bundled up in winter clothes and standing in front of a snowman. Leah comes out of the room after she has dressed. She goes over to Josh and kisses him on the lips.

LEAH

Uh, bad breath.

She puts her index finger over his mouth.

JOSH

I brushed my teeth today.

LEAH

Sorry sweetie, you smell stale.

JOSH

Then don't kiss me.

LEAH

Don't get mad.

JOSH

But you just—

LEAH

I'm sorry. Just let me get my purse and we can get out of here.

She walks over to the kitchen table and grabs her purse. The phone in the living room RINGS.

LEAH (cont'd) (O.C.)

Can you get that?

Josh picks up the phone. At first, the line is silent. Then, he hears a scratchy VOICE on the other line.

VOICE

You can't get the smell of the grave off, can you?

Josh quickly slams down the phone. Leah comes in from the kitchen.

LEAH

What's wrong?

Josh's face has gotten pale. He can't look up at Leah.

JOSH

Nothing.

LEAH

Who was on the phone?

JOSH

No one, just a prank.

Leah walks over to Josh and turns him around to face her.

LEAH

What did they say?

JOSH

Nothing, just breathing.

LEAH

Breathing, that's strange.

JOSH

Yeah, let's get out of here.

LEAH

You would tell me if something was wrong,
wouldn't you?

JOSH

Of course I would.

LEAH

Okay.

JOSH

Can we get out of here, now?

LEAH

Yeah.

Josh puts his arm around her and leads her out the door.

INT DORM ROOM DAY

JENNA (20's) enters Ed's dorm room. She goes over to Ed and they start kissing. Ed pulls her stretch pants down, leaving on her panties.

ED

Wait.

Ed goes over to the door and locks it. She kicks the pants from her ankles.

JENNA

Doesn't Josh have a key for that door?

ED

Shit.

Jenna starts laughing.

ED (cont'd)

Let's go to the bedroom.

They go to the bedroom.

INT DORM—BEDROOM DAY

Ed takes a chair from his desk and leans it up against the door so that no one can get in.
He walks over to Jenna.

JENNA

Does Josh have the same problem?

ED

Once we start kissing, it'll—

JENNA

I meant about the privacy.

Jenna pulls Ed's shirt over his head.

ED

Hell no. Josh's girlfriend has this huge
apartment. Her dad puts her up in it. I think
her parents are rich.

They go onto the bed and start making out.

ED (cont'd)

We should do it on Josh's bed. That way, he'll
have to change the sheets.

JENNA

(kissing his chest)

Is that all you think of me?

ED

What do you mean?

JENNA

That I'm just some hoe-bag you can show off to your friends, how you were able to get me in bed.

ED

You know I love you.

JENNA

Why don't you show me.

ED

I plan to.

He flips her around so that he is on top of her.

FADE OUT, CUT TO:

EXT ZOO DAY

Leah and Josh begin at the children's section of the zoo. Leah has bird feed and she is standing at the fence feeding the chickens.

JOSH

Leah, I never understood why you work as a waitress when your parents have so much money.

LEAH

Does it bother you?

JOSH

No, I just can't figure it out. I mean, why would you want to serve people like that?

LEAH

Excuse me, we wait on customers. We don't serve people.

JOSH

Well, then I can't figure out why you would want to wait on customers.

LEAH

My dad pays for my tuition and my apartment. I'm not going to ask him for an allowance too. Besides, I've been getting served my whole life. It's time I reversed the roles. I want to make it in life, but I want to make it on my own. If that means being a waitress for a little while, then so be it. Sometimes, you just have to make sacrifices in life in order to get where you're going.

Josh shrugs.

JOSH

You have so much drive in you Leah. I learn more about you every day. I wish I had your determination.

LEAH

You have more determination than you realize. That's what I love about you. Well, that's one of the things.

JOSH

Thanks, but how do I know you mean it? I mean, you might be saying that just so you can jump my bones.

LEAH

I can do that anyway, and if I want to I can jump someone else's bones. I guess it just depends on my mood.

JOSH

Wow, you're rough.

LEAH

Now it's your turn. Can I ask you a personal question?

JOSH

You know you can.

LEAH

How come you never want to talk about your friend, the one that died?

JOSH

You know I don't like to talk about that.

LEAH

I know, but I want to be a part of all aspects of your life and that's a part of your life. I know how much it troubles you, but don't shut me out. I'm here to help.

Josh hesitates before he begins his story.

JOSH

There really isn't much to tell. It was an accident. I was riding bikes with my friend, Gary. I was eight at the time and he was seven. We'd driven that route a hundred times. You know I grew up in New Hampshire.

Josh stops for a second and Leah puts her hand on his shoulder.

JOSH (cont'd)

He got to close to the edge of the road with his bike. He always rode on the outside. It all happened so quickly. He lost control of the bike and fell down the side of the hill. The bike flipped over him and he just kept rolling. I thought he had broken his arm or something, but it was more serious than that. He had internal injuries. I flagged down the first car and got help for him. He was rushed to the hospital and they did all they could for him, but it wasn't enough. He died in the hospital the next day. They wouldn't let me in. I couldn't even say good-bye to him.

LEAH

Were the two of you close?

JOSH

As close as best friends can be. Do you want to hear something strange?

LEAH

What?

JOSH

I thought I saw Gary the other night. I mean, I think I'm a pretty rational person. It was nighttime and I may not have been thinking clearly, but it was so real. I saw him there, right in front of my eyes. He looked the same as he did that day we went off riding on our bikes. He looked at me with those big, dark eyes of his.

LEAH

So, what happened?

JOSH

Nothing, he was gone seconds later. One minute he was sitting there on his bike like the day he died and the next minute he was gone.

LEAH

Do you think it was him?

JOSH

I told you, the form I saw disappeared seconds later—

LEAH

I don't mean that. I know that he wasn't there literally. Do you think that was somehow a form of Gary's spirit? I mean, what happens to us when we die?

JOSH

I don't know, Leah. It could have been him, or it could have been... I don't know.

LEAH

It seems like it weirded you out. I mean the whole experience.

JOSH

It has. I haven't been able to get my mind focused since then. I can't concentrate on anything.

LEAH

Do you miss him?

JOSH

Huh?

LEAH

I asked if you missed your friend?

JOSH

When I think about him or talk about him, sure I miss him. But I learn to deal with it.

LEAH

Do you ever blame yourself?

JOSH

I don't think blaming myself does any good. I think of how things would be different if I had been on the outside of the street, or if I had been quicker in getting help.

LEAH

But you can't—

JOSH

I know, Leah. I've heard it all before, but sometimes our minds go off on their own. I can't blame myself, but I do.

Leah grabs his hand.

LEAH

Let's walk.

JOSH

Where?

LEAH

Anywhere.

The two begin to walk to the other side of the zoo.

EXT ZOO—TIGER CAGE DAY

Leah and Josh are walking towards the Tiger cage.

JOSH

Let's check out the tigers.

There is a metal railing separating the people from the bars of the Tiger cage by about six feet.

JOSH (cont'd)

Look at that one.

He points to the closest TIGER who is pacing in a circle.

LEAH

He looks mad.

The CAMERA changes to show an ANIMAL TRAINER behind the cage. He is preparing food for the tigers. The CAMERA goes back to Leah and Josh looking at the tigers.

LEAH (cont'd)

I don't like the looks of that tiger.

JOSH

He seems really anxious, doesn't he?

LEAH

What do you think he's pacing about?

JOSH

I don't know.

TWO other TIGERS walk next to the first. They start growling in Josh's direction. The CAMERA shows a worker carrying food behind the cage. He opens the door without seeing a FORTH TIGER who is waiting for him. The tiger plows by him knocking him down. The CAMERA goes back to the scene with the three tigers in the front of the cage.

LEAH

What's going on?

The tigers begin GROWLING LOUDER. CHILDREN begin to CRY and ADULTS start PANICKING. Then, they spot the loose tiger who is now in-between the cage and the gate. Leah tugs at Josh, but he doesn't move.

LEAH

Let's get out of here.

Josh remains standing there, frozen. The tiger jumps over the gate and starts charging towards Josh. FOUR ANIMAL TRAINERS cut it off and give it a tranquilizer before it can do any damage.

LEAH (cont'd)

Are you crazy? Why didn't you move?

JOSH

I'm sorry. I froze.

LEAH

You could have been killed.

He just looks at her as if he is confused.

LEAH (cont'd)

Come here.

She pulls him close to her and hugs him. One of the animal trainers who helped subdue the tiger walks over to them.

ANIMAL TRAINER

Everyone has to clear out of the area, now.

LEAH

We're leaving.

She grabs Josh's hand and they walk away.

INT DORM—BEDROOM DAY

Ed is laying down on his bed with the covers pulled to his waist. The CAMERA shows Jenna from the back as she puts on her bra and then her blouse.

JENNA

I have to go to work now.

ED

You can't hang out for a little while?

JENNA

No, I'm already late.

She goes over and sits down at the side of his bed. She runs her fingers down the side of his arm.

ED

You think old Pablo will mind if you're a few more minutes late?

JENNA

Of course he'll mind, and so will the cashier that I'm relieving.

ED

Quit your job, stay here with me. We'll make a night of it.

JENNA

I can't do that.

ED

Do you want me to walk you to work?

JENNA

No, I'll be fine, but make sure you pick me up tonight.

ED

No problem.

Ed begins kissing her neck.

JENNA

Ed, stop. I have to go.

ED

But—

JENNA

There will be plenty of time for that later.

ED

I can wait.

She kisses him one last time and goes to the bedroom door.

JENNA

I'll let myself out. Don't forget to pick me up.

ED

I'm reliable.

Jenna moves the chair out of the way and leaves the bedroom, closing the door behind her.

EXT RESTAURANT NIGHT

Josh is dropping Leah off at the Restaurant where she works. Leah has an apron in her hand.

LEAH

What are you going to do tonight?

JOSH

I'm beat. I'll probably just go home and study.

LEAH

No late night at the Oceanside Beach club, right?

JOSH

I went there once. You know that my friends dragged me down there.

LEAH

Yeah, yeah. I know what those girls will do for dollar tip.

She bends over and sticks her butt in the air.

LEAH (cont'd)

They'll show you those small little asses of theirs in the thong bikinis.

Josh taps Leah on the butt.

JOSH
(laughing)
Come on, Leah. Stop that. People are staring at us.

LEAH
Isn't that what they're supposed to be doing?

JOSH
I don't think so.

LEAH
Loosen up.

She pulls him over and kisses him.

LEAH (cont'd)
Make sure you meet me here at midnight. I don't want to walk home by myself.

JOSH
I got it, midnight.

Leah starts to backpedal into the Restaurant.

LEAH
Be here on time and I'll be your best friend.

Josh nods and points to his watch.

INT DORM ROOM NIGHT

Josh is sitting at his desk with a cordless phone. He stares at it for a few seconds and then dials a number.

JOSH
Mom.
(pause)
I'm good. No, everything's great.
(pause)
Yeah, Leah's fine too. I'll tell her you said hello.
(more)

JOSH (cont'd)

Mom, is dad there?

(pause)

I'll hold.

Josh waits for about ten seconds tapping his fingers on the desk.

JOSH (cont'd)

Dad, hello.

(pause)

Yes, I told mom. I'm doing good. I'm getting good grades this semester.

(pause)

Yeah, I was just thinking. Maybe I'll come home for a week or so.

(pause)

No, not Thanksgiving. I'll come home for that too. I was thinking maybe next week.

(pause)

I'm not in trouble. I just figured since I didn't miss any days this semester, I could come home for a while to clear my head. It'll probably help my grades even more.

(pause)

I know it's expensive, but—

(pause)

If you think—

(pause)

Okay, I'll see you at Thanksgiving.

(pause)

No, that's okay. Just tell mom I love her.

You too.

(pause)

I said I love you too.

(pause)

Bye dad.

Josh hangs up the phone and lays his head down on the desk.

EXT STREET NIGHT

Ed is waiting outside of Pablo's Market for his girlfriend, Jenna to get out of work. He is sitting on the curb across the street from the market. It is a cold fall day and he is blowing on his hands to keep warm. The black Homeless Man from the earlier scene walks up behind him.

HOMELESS MAN

Hey.

Ed turns around to see that the source of the voice is a Homeless Man.

ED

I don't have any money.

HOMELESS MAN

Relax kid. It isn't your money I'm looking for.

ED

Then what do you want?

HOMELESS MAN

Just a little company. It can get real lonely here at night.

ED

I'm not much company.

HOMELESS MAN

That's alright. You're better than a dumpster.
You waitin' for your girlfriend?

ED

Yeah.

HOMELESS MAN

I knew it. What are you two gonna do tonight?

ED

Probably just check out a bar or two on Pratt street.

The Homeless Man sits down on the curb next to Ed. Ed grimaces as he takes in the stench of a combination of alcohol, sweat, and urine.

HOMELESS MAN

Pratt street is a popular place now. All the kids love it.

ED

Do you ever wander down towards the harbor?

HOMELESS MAN

(shaking his head)

They don't want to see me down there. I might scare the tourists away.

ED

Yeah, maybe.

HOMELESS MAN

I'll tell you something about Pratt street that you won't hear in any bar. April 19, 1861, some Massachusetts boys marched through here on their way to Washington. Now, back then Maryland was a free state, but some of the rednecks up here, didn't like too much what was going on. They weren't going to let those Massachusetts boys march on through. Not a lot of people know this, but on that day, the first dead of the Civil War fell right there on Pratt street. Next thing you know, Lincoln sent in federal troops, arrested damn near the whole city, police, mayor, councilmen.

ED

You sure know a lot about history for a bum. How did you learn so much?

HOMELESS MAN

I was there.

ED

You were there?

HOMELESS MAN

Yes.

ED

Listen, I know you're an old geezer, but even you're not that old.

HOMELESS MAN

Believe what you want to believe. I saw it all with my own eyes. I was damn near one of the only people in the city that wasn't arrested.

ED

Well, if that's the case, you should be grateful.

HOMELESS MAN

Grateful for what?

ED

Grateful that those Massachusetts boys feed your ass.

The Homeless Man smiles, his yellow teeth glowing under the streetlight.

HOMELESS MAN

I've always been free.

ED

Whatever man, I don't care. I didn't ask for a history lesson. You sit there and tell me that you've been around for over a hundred years and I'm supposed to believe it. What do you think you are, a vampire or something?

HOMELESS MAN

No, vampires got it easy. They only have to feed. My work is much more complex.

ED

Work? You're a bum. You don't even have a home.

HOMELESS MAN

The world is my home.

ED

Okay, buddy. The world is your home.

Ed turns away and stands up.

HOMELESS MAN

This here is baseball county.

ED

I don't give a shit about baseball.

HOMELESS MAN

I don't either. I just like to see the pitchers raising the seams.

ED

What the fuck does that mean?

HOMELESS MAN

Raising the seams, tightening the cover on the ball to give it rotation. That gives them the upper hand on their opponent. We all do it.

ED

I never picked up a baseball in my life.

HOMELESS MAN

You don't need a baseball to do it.

ED

You know, I'm getting a little sick of this bullshit. If I wanted to hear riddles, I would go to an astrologer.

The Homeless Man stands up and pulls a rusty box-cutter out of his pocket. Ed backs away when he sees what the man has.

ED (cont'd)

What are you gonna do with that?

HOMELESS MAN

Nothing. It's for you.

ED

I don't want it.

HOMELESS MAN

It's not a matter of wanting. You're gonna need it.

Ed reaches over to take it just to get it out of this guy's hand.

ED

Okay.

Ed takes it and puts it in his coat pocket.

ED (cont'd)

Alright, get out of here now. I don't have any change.

The Homeless Man turns around and peacefully walks away.

INT PABLO'S MARKET NIGHT

Jenna is counting out her register as the store has just closed. PABLO, the owner, is sweeping up the floor. He is an overweight, Spanish man in his late thirties with a long ponytail.

PABLO

Jenna, how long have you been going out with your boyfriend?

Jenna answers without looking up from the money that she is counting.

JENNA

Why?

PABLO

We're just talking here, right? There's no reason to get all defensive. I ask you a question and you ask me, "why."

JENNA

A year and a half.

PABLO

Wow, a year and a half and he still aint asked you to marry him yet. He must have a little piece on the side.

JENNA

Piece of what?

PABLO

Piece of ass.

JENNA

That's crude.

PABLO

Sorry.

JENNA

He doesn't have anything on the side.

PABLO

Yeah, yeah, but if he did you could always go out with me. I know how to treat a woman right. Never had a complaint.

JENNA

Never had a woman.

PABLO

Oh, that was cold.

JENNA

Come on, Pablo. It could never be. You know that would be a conflict of interest if I went out with you, me working for you and all.

PABLO

How about if I fired you? Would you go out with me then?

JENNA

I don't think so.

PABLO

I know. You gonna wait for that boyfriend of yours to get his degree, so that he can get some 80K a year salary. You two get married, have babies and live happily ever after. That's good and all, but what about Pablo? Who's gonna help me run this dump when you gone?

Jenna laughs and smiles at him.

JENNA

No, Pablo. When I get my degree, I'll probably make more than Ed, but I won't forget you Pablo. You take real good care of me.

PABLO

That's right. I know how to treat my women
and I know how to treat my workers. I'm good
like that.

EXT PABLO'S MARKET NIGHT

Ed is still standing outside of Pablo's market waiting for Leah to get out of work. He hears the SOUND of a WINDOW BREAKING in the building behind him. He stands up and turns around.

ED

Who's there?

Ed doesn't hear anything and walks towards the building. He looks into a window, but doesn't see anything.

ED (cont'd)

Shit.

Ed shakes his head and begins to walk away. A DARK FIGURE knocks him down from behind. On the ground, he turns to face the Dark Figure. The CAMERA shows the Dark Figure from behind.

ED (cont'd)

No, no.

Ed uses his arms to help push himself away. Ed grabs the box-cutter out of his pocket and tries to slash the Dark Figure who garbs his wrist and twists it. The box-cutter falls to the ground. The Dark Figure throws him to the ground. The Dark Figure picks up the box-cutter off the ground, grabs him by the hair and slits his throat. The Dark Figure then pulls him into a darkened alley.

EXT PABLO'S MARKET NIGHT

Jenna leaves the store and looks down each side of the street for Ed. She can't see him anywhere on the street. She walks down the street a little ways, but she still doesn't see him. Pablo is exiting the store when he sees that Jenna is still there.

PABLO

What, your boyfriend forgot to pick you up?

JENNA

I guess so, but that's not like him.

PABLO

I told you, piece on the side.

JENNA

That's not funny anymore.

PABLO

I'm sorry, Jenna. What do you think happened to him?

JENNA

I'm not sure.

PABLO

You think he got caught up somewhere?

JENNA

Maybe.

PABLO

Look, I can give you a ride to the dorms if you want.

JENNA

I don't know. I think that I should wait for him. He just might be a few minutes late.

PABLO

It's a cold night to walk all the way home. It's not safe either.

JENNA

It's strange because I know I told him right before I came to work.

Pablo shrugs.

PABLO

I don't know what to tell you.

JENNA

You won't be going out of your way?

PABLO

Of course not. I got time to give you a ride home.

JENNA

Alright, I'll take you up on that ride.

Pablo locks the front door and walks down the steps. He opens the passenger's side of the car, an old Celica, and lets Jenna in, then walks around and enters the driver's side. After a few seconds, the car pulls away.

INT DORM—BEDROOM NIGHT

Jenna walks into Ed and Josh's dorm room. Ed isn't there. Josh is sleeping on his desk with a textbook under him. MUSIC is playing very LOUDLY on the stereo. Jenna walks up to him and shakes him until he wakes up. She grabs the remote control and turns off the stereo.

JENNA

Do you know where Ed is?

JOSH

(groggy)

No, I haven't seen him since this morning.

Josh looks over at his clock which reads: 12:25.

JOSH (cont'd)

Shit.

Josh jumps out of his seat and grabs his jacket off the bed.

JENNA

Wait, where are you going?

JOSH

I was supposed to meet Leah at midnight. She's gonna kill me.

JENNA

Ed was supposed to meet me at work, but he never showed up.

JOSH

Listen, I'm sure that he had a good reason for not meeting you. How long did you wait for him?

JENNA

That's the thing, I couldn't wait. Pablo offered to give me a ride home, and I didn't want to pass it up in case Ed forgot he was supposed to meet me there.

JOSH

You mean you didn't even give him a few minutes to be late?

JENNA

I told you I couldn't.

JOSH

He's probably waiting for you right now. The poor sap.

JENNA

You think so?

JOSH

Yeah, go to your dorm room and wait for him. He'll head back when he realizes you're already gone. Now, I have to go to meet my girlfriend which I'm thirty minutes late for. I'm sure the same thing happened to Ed. He probably just got tied up doing something and lost track of time.

JENNA

But—

JOSH

Jenna, there's nothing to worry about.

He turns around and goes back out the door. She walks to the doorway and stands there shaking her head.

JENNA

Asshole.

EXT RESTAURANT NIGHT

Leah is sitting down on a stoop outside the restaurant smoking a cigarette. Josh quickly walks over to her. She flicks her cigarette at him. He dodges out of the way of it.

JOSH

I know, I'm sorry. I'm not going to lie. I fell asleep.

LEAH

Honesty doesn't always get you in my good graces. You know I hate hanging around here when I get out of work.

JOSH

I'll make it up to you. I swear.

He reaches out and helps her up from the stoop.

JOSH (cont'd)

I'll give you all the sex you want for the next two days.

LEAH

I could get that from anyone.

JOSH

Hey.

LEAH

I'm mad at you.

JOSH

I know.

She sees that Josh looks distant.

LEAH

Are you okay?

JOSH

Fine, why?

LEAH

You look spaced out.

JOSH

I talked to my parents tonight.

LEAH

How are they?

JOSH

Great. They want me home for Thanksgiving this year.

LEAH

You always go home for Thanksgiving.

JOSH

I know. I just wanted to check with them.
You know, make sure everything was all set.
It's still on.

LEAH

Well, I'm gonna miss you?

JOSH

Yeah.

LEAH

I wish we could spend the holidays together,
don't you.

JOSH

Uh-huh.

LEAH

Josh, are you sure that everything is alright with
your parents?

Josh nods.

LEAH (cont'd)

Okay, then.

She rubs his arm.

LEAH (cont'd)

I didn't mean to snap at you before.

JOSH

No, you were right. I messed up.

He pushes hair out of her eyes.

JOSH (cont'd)

Did you have a rough night at work?

LEAH

We were busy all night.

JOSH

I could rub your feet when we get back.

Leah smiles.

LEAH

I'd like that.

EXT HARBOR NIGHT

Part of the harbor is sectioned off at night for paddle boats. BRIAN and SARAH, a teenage couple go up to the BOAT ATTENDANT, an old Italian man.

BOAT ATTENDANT

Can I help you?

BRIAN

Yeah, how much to take one of these bad boys to the Wayside Scupper.

SARAH

Brian, stop.

BOAT ATTENDANT

What do you want to do?

BRIAN

You see that restaurant over there?

Brian points to the Wayside Scupper, a restaurant on the other side of the harbor.

BOAT ATTENDANT

Yeah, what about it?

BRIAN

I want to take a paddle boat over there so that my girlfriend and I can have dinner.

Sarah shakes her head.

BOAT ATTENDANT

You can't go that far out. It's dangerous for my boat.

SARAH

I'm sorry. He's just being a jerk. We know that we can only stay in the area. We won't take the boat any further.

BOAT ATTENDANT

Okay, you take that boat.

He points to a blue paddle boat.

BOAT ATTENDANT (cont'd)

But you stay right around here. If I see you paddle to the restaurant, I call the harbor patrol to get my boat back.

Brian pats him on the shoulder.

BRIAN

No problem, man. We'll stay right in the area. Later on, we'll take a water taxi over to the Scupper.

BOAT ATTENDANT

That's right, a water taxi will take you right there.

Brian and Sarah get into the boat and paddle out into the harbor.

EXT HARBOR—BOAT NIGHT

There are several boats in the harbor in addition to Brian and Sarah's boat.

SARAH

Why do you have to be so childish all the time?

BRIAN

I was just goofing on him.

SARAH

Well, it wasn't funny.

BRIAN

You used to laugh at my jokes.

SARAH

I think you're funny. It's just that sometimes you go too far. It's like you feel you have to make fun of people to impress me.

BRIAN

I'm just trying to make you happy.

Brian reaches over and puts his hand on Sarah's thigh. She grabs his hand and pushes it off.

SARAH

Not with all these people around.

BRIAN

Later?

SARAH

I'm not even gonna answer that.

Brian shakes his head and puts his hand in the water.

BRIAN

Cold! The water's more frigid than you are.

SARAH

Funny.

Brian feels his hand hit something in the water.

BRIAN

Hey, stop paddling. There's something in the water.

SARAH

Don't even think about trying to scare me.

BRIAN

No, I'm serious. I just felt something in the water.

Sarah stops paddling. Brian looks over the side of the boat. The water is dark and murky and at first, he can't tell what's in the water.

SARAH

What is it?

BRIAN

It's dark, I can't tell.

SARAH

Is it a fish?

BRIAN

It's not a fish. It's too big.

Brian reaches into the water and touches the object again.

BRIAN

Wait, shit it's a body.

SARAH

Don't play around like that.

BRIAN

I'm not playing. Look.

Sarah leans over to see the body in the water and SCREAMS when she realizes that he's not joking.

EXT RESTAURANT NIGHT

Josh and Leah are standing outside of the Restaurant when they hear a SCREAM. They go over to the paddle boat area as a CROWD is gathering around there. Josh pushes his way through the crowd. He sees TWO MEN pulling a BODY out of the water. It is his roommate, Ed. He just stares as the two men rest the body on the pavement. One of the men takes the wallet out of his pocket for identification. Leah pushes her way through the crowd until she sees the body.

LEAH

Oh my God.

JOSH

Let's get out of here.

He grabs Leah's arm and pulls her through the crowd.

LEAH

Wait, we have to tell the police who he is.

JOSH

You know how much I hate to talk to cops.
Besides, I saw one of the guys take his wallet
out. They'll find his identification and the cops
will notify his family.

LEAH

Are you sure that we should just leave like this?
It doesn't seem right.

JOSH

I just want to be away from here, okay?

Josh leaves her and starts walking away. She follows after him.

LEAH

Wait, can I spend the night in your dorm? I don't
want to be alone tonight.

JOSH

Of course you can.

He waits for her and grabs hold of her hand.

LEAH

Are you going to have to sneak me in?

JOSH

No, the monitor goes off duty at one a.m. and
locks up entrance. I have the key to the front
door so we can go right up.

They quickly walk away from the harbor area.

INT DORM ROOM NIGHT

Josh and Leah walk into his dorm room. They each take off their coats and drop them on the floor. Josh goes into the bathroom to wash his face, but leaves the door open. The CAMERA goes back to Leah.

LEAH
Can I sleep in one of your shirts?

JOSH (O.C.)
Sure, you know where they are.

Leah walks into the bedroom.

INT DORM—BATHROOM NIGHT

Josh watches through the bathroom mirror as Leah takes off her clothes. She walks over to the bureau in her underwear.

LEAH
Who do you think did it?

Josh hesitates as his mind is wandering.

JOSH
I have no idea. I guess I really didn't know Ed
that well.

Josh starts to wash his face.

LEAH (O.C.)
Could it have been his girlfriend?

JOSH
Oh shit.

INT DORM—BEDROOM NIGHT

LEAH
What?

Leah finds a flannel shirt in the bottom drawer and puts it on.

JOSH (O.C.)

Jenna, she was here tonight looking for Ed. He was supposed to meet her at work, but he never showed.

LEAH

You need to tell that girl what happened. The cops are gonna notify Ed's family, but they won't know to contact her.

Josh comes into the bedroom.

JOSH

Are you kidding? She'll probably be the cop's prime suspect. They always go for the mate, especially if they were having problems. Besides, a minute ago you asked me if I thought she did it.

LEAH

That was just conversation. I didn't know all the circumstances.

JOSH

But you do now?

LEAH

No, were they having problems?

JOSH

I think so. Ed had been in such a bad mood for the past few weeks. Maybe he was going to break up with her.

LEAH

But you don't know for sure that they were fighting?

JOSH

No, I don't know for sure.

They get into the bed together.

LEAH

You said that Ed was supposed to meet her at work. If she was working then she has an alibi for the night.

JOSH

You're right. I didn't think of that.

LEAH

Josh, promise me that you'll go talk to that poor girl tomorrow.

JOSH

Come on, Leah. I barely know her.

LEAH

Promise me.

JOSH

(angry)

Stop being such a bitch. What happened to Ed isn't your business.

Leah looks at Josh, stunned at his behavior. She starts to get out of bed, but Josh grabs her by the arm.

JOSH (cont'd)

Wait.

LEAH

I don't know who you think you are, but you're not going to talk to me like that. I'm going home now.

JOSH

Don't go. Look, I had a rough night. I shouldn't have talked to you like that. I'll talk to Jenna in the morning.

Leah shakes her head.

LEAH

I'm supposed to forgive you for biting my head off and calling me a bitch, just like that?

Josh lifts up the covers.

JOSH

I'm not asking you to forgive me. You have a right to be mad at me. I just want you to come to bed now.

Leah gets back in the bed.

LEAH

You act so strange sometimes.

JOSH

I'm sorry.

Leah nods her head. Josh reaches over and turns off the light.

LEAH

Put that back on. I'm not sleeping in the dark with a killer out there.

JOSH

All right.

Josh turns the light back on. He touches Leah on her hip.

LEAH

No, not after what just happened.

JOSH

Okay.

Josh rolls over on his side, but he is still wide awake.

INT MORGUE NIGHT

ED'S BODY has been placed on a slab. The CORONER (30's) is standing over the body putting on a pair of rubber gloves. There are TWO DETECTIVES across from him wearing cheap suits. DETECTIVE SAUNDERS (late 30's) is smoking a cigarette while his partner, DETECTIVE DAVIS (late 20's) is looking over the body for any possible clues.

DETECTIVE DAVIS

Cause of death, doctor?

CORONER

Well, I haven't even begun the autopsy yet, but you can see that his throat has been cut.

DETECTIVE DAVIS

Now Doctor, there wasn't a great deal of blood found in the water where the body was found. What could be the reason for that?

CORONER

Well, I'll know a lot more after the autopsy and it will all be in my report.

DETECTIVE DAVIS

I'm just asking for your opinion, off the record.

CORONER

It wasn't a vampire. I can tell you that.

DETECTIVE DAVIS

I'm not sure that jokes are appropriate right now.

CORONER

The killer probably attacked from behind. It looks like he made one clean cut. The body falls forward and the blood naturally flows out. Right now, we don't know how long the killer waited before he or she dumped the body in the water. I hope to find some useful information with the autopsy.

DETECTIVE DAVIS

The current could have washed away some of the blood and other physical evidence, correct?

CORONER

Of course, common sense would tell you—

DETECTIVE SAUNDERS

Thank you, doctor. We won't take up any more of your time.

CORONER

You sure? I could stand here and speculate all day if you'd like.

DETECTIVE SAUNDERS

Funny. Now, we'll get out of your way.

CORONER

Okay, I'll get to work then.

The Coroner begins his examination of the body. He turns on a tape recorder to record his findings during the autopsy. Detective Saunders grabs Detective Davis' arm and leads him out the door.

INT HALLWAY NIGHT

The two detectives are walking down the hallway.

DETECTIVE DAVIS

Hey, why'd you drag us out so quick? I had some more questions for him.

DETECTIVE SAUNDERS

Save em'. We have more important things to do now. I don't like to have to call parents in another state in the middle of the night to tell them their son is dead. We need to get down to that college first thing in the morning to find out exactly what was going on in that young man's life.

DETECTIVE DAVIS

I understand that we'll have to interview anyone who might have been connected in any way to the victim.

DETECTIVE SAUNDERS

I'm glad that you agree with me.

DETECTIVE DAVIS

Yes, but you would have to agree that scientific data is just as important—

DETECTIVE SAUNDERS

It know it's important, and when you get the coroner's report you can decipher it for me. That's why the chief teamed me up with you. But for now, I'm looking for two things.

DETECTIVE DAVIS

I know, the how and the why.

DETECTIVE SAUNDERS

That's right.

DETECTIVE DAVIS

You don't like working with me, do you?

DETECTIVE SAUNDERS

I like working with you. We just have different styles is all.

DETECTIVE DAVIS

Different styles?

DETECTIVE SAUNDERS

You do your thing. I do my thing. I got nothing against you.

DETECTIVE DAVIS

So, we're friends.

DETECTIVE SAUNDERS

Yeah, we're friends.

INT DORM HALLWAY DAY

Josh has gone to Jenna's dorm room to tell her what happened to Ed. He hesitates before he knocks on the door. Jenna's roommate, ALLISON (20's) is a shy, dark-haired girl with glasses. She answers the door. She is wearing a gold necklace around her neck with a Christian medal on the end of it.

ALLISON

Yes?

JOSH

Hi, I met you once before. I'm Josh, Ed's roommate.

ALLISON

Yeah, I've seen you around.

JOSH

Anyway, I'm here to see Jenna. Is she here now?

Josh is still standing in the hallway as Allison hasn't invited him in.

ALLISON

She's not here. She went home.

JOSH

She went all the way back to Connecticut?

ALLISON

Yeah, when she found out the news.

JOSH

About Ed?

ALLISON

Do you have any other drastic news?

JOSH

No, I mean...How did she find out?

ALLISON

The cops called Ed's parents and then they called Jenna. After they finish the autopsy, they're going to send the body back for burial. Jenna wants to be there with her family and with his.

JOSH

That's understandable.

ALLISON

How did you find out about it?

Josh hesitates before he answers.

JOSH

Oh, some guys at the dorm were talking about it.

ALLISON

No shit. It's already making it's way around school. That's sick. I could just imagine what people are saying.

JOSH

What do you think?

ALLISON

How am I supposed to know? I didn't know Ed that well at all.

JOSH

I didn't either.

ALLISON

I thought the two of you were roommates?

JOSH

Well yes, we were.

ALLISON

Who do you think did it?

Josh shrugs his shoulders.

ALLISON (cont'd)

No guesses, nothing?

JOSH

Why are you asking me?

ALLISON

I don't know. I just thought you might have an opinion on the subject.

JOSH

Yeah, well I should probably get going. Thanks for all your help.

He quickly turns around and walks down the hallway.

ALLISON

Weirdo.

Allison shakes her head and then closes the door behind her.

INT CORONER'S OFFICE DAY

Detective Davis enters the Coroner's office. The Coroner is sitting at his desk doing paperwork.

DETECTIVE DAVIS

Hello.

The Coroner looks up from his desk.

CORONER

You came for the report?

DETECTIVE DAVIS

Yes, please.

CORONER

There's a procedure to follow, you know.

DETECTIVE DAVIS

I know. I just wanted to get a head start on the case.

CORONER

You could have called. You know, given me a little notice.

DETECTIVE DAVIS

I apologize for that. It's just that this is one of those cases. I was up practically all last night thinking about it. You know, a murder like that is hard to get out of your head.

The Coroner pushes the report across his desk. Detective Davis grabs the report and looks it over.

DETECTIVE DAVIS (cont'd)

So, he was killed only a few hours before the body turned up?

CORONER

Yes, one cut was all it took. Whoever killed that boy knew exactly what they were doing. It was quick.

DETECTIVE DAVIS

So, you think there was more than one killer?

CORONER

There's no evidence of that.

DETECTIVE DAVIS

But you said, "they."

CORONER

Oh, I meant he or she.

DETECTIVE DAVIS

I so used to being politically correct. You don't want to use, "he" or "she," so you say, "they." But that's not correct either.

Detective Davis puts the report back on the desk.

DETECTIVE DAVIS

Did the autopsy give us anything we could use? Anything at all?

CORONER

No, sorry. The water destroyed so much potential evidence.

DETECTIVE DAVIS

I figured that much.

CORONER

There is one thing, the cut. The instrument wasn't sharp and it wasn't a knife.

DETECTIVE DAVIS

But—

CORONER

I'll explain.

He takes a pencil off his desk and walks around to the other side of the detective.

CORONER (cont'd)

You see, if this were a knife, the blade would have glided across the throat.

He demonstrates with the pencil.

DETECTIVE DAVIS

But that's not how it happened?

CORONER

No, the cut was made by a triangular object like a razor blade.

DETECTIVE DAVIS

He didn't commit suicide. The body was dumped in the water.

CORONER

I'm not saying he did.

DETECTIVE DAVIS

But how would the murderer be able to use a thin blade like that to slit his throat?

CORONER

The blade could have been in a box-cutter.

DETECTIVE DAVIS

That's plausible. I've seen it done before as a gang initiation. They pick someone off the street and slice them. I haven't come across a case where someone was actually killed, though.

CORONER

Stranger things have been known to happen.

DETECTIVE DAVIS

Yeah, you're not kidding. Well, thanks for the information.

CORONER

No problem. I hope it helped.

DETECTIVE DAVIS

It did.

Detective Davis nods and walks out of the office.

INT CAMPUS POLICE STATION DAY

The two detectives are sitting down with the head of the campus police, OFFICER RAY STEVENS. Officer Stevens is a handsome man in his late thirties. His lunch, a wrapped sandwich, is sitting in the corner of his desk.

DETECTIVE DAVIS

We jus have a few questions to ask you.

OFFICER STEVENS

No problem. Ask me whatever you need.

DETECTIVE SAUNDERS

You know about the murder of one of your students, Edward McKinley?

OFFICER STEVENS

Yes, your partner talked to me about it briefly on the phone. But the way I understand it, this case is under your investigation since the murder occurred outside the University.

DETECTIVE DAVIS

That's correct, but we would appreciate full cooperation with interviewing students or with any information we need.

OFFICER STEVENS

I'll help you with whatever I can.

DETECTIVE SAUNDERS

Has there been any suspicious behavior the last few nights?

DETECTIVE DAVIS

Didn't you say there was something you didn't want to tell me over the phone.

OFFICER STEVENS

Yeah, I'm not exactly sure if this means anything, but here.

Officer Stevens takes out a file and pushes it over towards the detectives. Detective Davis takes it and begins reading it.

DETECTIVE SAUNDERS

What is it?

OFFICER STEVENS

Edward came down to the station the day he was killed. He filled out a police complaint.

DETECTIVE SAUNDERS

Against who?

OFFICER STEVENS

Against his roommate. To make a long story short, Edward comes down to the station. He tells Officer Lopez that his roommate, Josh Miller came home the night before acting strange. That was the same night the grave at the old cemetery was vandalized. The kid, Josh comes in and goes right for the shower. Ed notices that his boots are all muddy. Ed starts asking him questions, but Josh shuts him off. He says he ran on the football field which Ed thinks is bullshit, and by the way, the football field would have been off-limits at that time of night. So, Ed comes down to see us. That's about it. The same night he was murdered.

DETECTIVE DAVIS

Is it Ed or Edward?

OFFICER STEVENS

I think he went by Ed, his real name is Edward. Why?

DETECTIVE DAVIS

No reason. When I put this information in my notes later, I want it to be accurate.

DETECTIVE SAUNDERS

Were the boys friends?

OFFICER STEVENS

I don't know. Ed claimed they were, but he goes to report his friend without any real evidence. He suspected that Josh vandalized that grave, but you don't turn in your friend on a hunch. They don't seem like friends to me.

DETECTIVE SAUNDERS

Hold on. So, Josh Miller knew that Ed had reported him to the cops?

OFFICER STEVENS

No.

DETECTIVE SAUNDERS

Why not? You guys didn't follow up on this?

OFFICER STEVENS

What was there to follow up on? Muddy boots don't constitute evidence. Officer Lopez did the right thing. We teach all our guys to do a report on everything, even the smallest incident. That way we always have paperwork. So, we did the report, but we weren't going to interview Josh Miller without any real evidence.

DETECTIVE SAUNDERS

Does a dead body constitute as real evidence?

OFFICER STEVENS

That isn't fair. These circumstances might not even be connected. I'm just trying to help you guys out with a possible lead.

DETECTIVE DAVIS

They might not be connected, but we'd like to interview Josh Miller just the same.

OFFICER STEVENS

Of course.

DETECTIVE SAUNDERS

If there's one thing I learned from over fifteen years on the force, it's that trouble follows people around.

OFFICER STEVENS

I can't argue with that. So, you two don't have anything, do you?

DETECTIVE SAUNDERS

We may not have anything yet, but I can promise you that we'll catch this punk.

OFFICER STEVENS

I hear you.

DETECTIVE DAVIS

Can we keep the report?

OFFICER STEVENS

I'll make you a copy.

DETECTIVE DAVIS

Good enough.

Officer Stevens stands up and shakes hands with the two detectives.

EXT SIDEWALK DAY

Leah is walking towards the Harbor area. The sky is dark and gray. She starts to walk by the old cemetery, but pauses for a second, silently. She then turns around and goes into the cemetery.

EXT CEMETERY DAY

As she enters the cemetery, the first grave is the tomb of Edgar Allan Poe. Leah runs her finger across the indentation of his name. The Black Homeless man from the earlier scenes sneaks up behind her.

HOMELESS MAN

Once upon a midnight dreary, while I pondered,
weak and weary.

Leah turns around to see the Homeless Man.

LEAH

Over many a quaint and curious volume of forgotten lore. So, you know Poe?

HOMELESS MAN

Oh yes, our paths crossed on more than one occasion.

Leah laughs.

LEAH

I meant do you know his work?

HOMELESS MAN

Very well. Some folks said he made a deal with the devil himself to create all of those terrifying stories.

LEAH

What do you think?

HOMELESS MAN

Not true. Those stories came from his mind. He was a twisted character. Other people said he made a deal with the devil to make Virginia Poe love him. How else do you get your thirteen-year-old cousin to love you? The whole city thought he had her bewitched.

LEAH

You talk as if you heard these rumors firsthand.

HOMELESS MAN

Oh, I did. I saw it all with these very eyes. Poe used to parade around the city with a walking stick on his right hand and Virginia on his left. You see, she's right over there with him for eternity.

Leah looks to the other side of the tomb to see the inscription of Virginia Poe.

LEAH

If you're pretending to be a ghost, I don't believe it.

HOMELESS MAN

I'm no ghost.

LEAH

You just like hanging around cemeteries?

HOMELESS MAN

I dug most of the graves in this cemetery.

Leah smiles again.

LEAH

Come on.

HOMELESS MAN

It's true.

LEAH

So, you're a gravedigger?

HOMELESS MAN

You know Francis Scott Key over there?

The Homeless Man points to a grave in the corner of the cemetery.

LEAH

Oh say can you see—

HOMELESS MAN

Yes, he wrote your national anthem. Did they teach you in history class how in the War of 1812, British soldiers captured Key?

LEAH

Yeah, that's when he wrote the "Star Spangled Banner."

HOMELESS MAN

Not quite. A British warship captured Key's good friend, William Beanes. Everyone knew that William was really Key's lover. It broke Key's heart to see his lover in the hands of a British warship. He spoke to president Madison who was a good friend of his and had him arrange a prisoner exchange: Key for Beanes.

LEAH

You mean Key loved William Beanes that much?

HOMELESS MAN

Yes he did. Beanes was set free and Key was taken prisoner.

LEAH

So, what happened to Key?

HOMELESS MAN

They sent him back on a raft right down Baltimore harbor. His heart had been taken out with a dull instrument and his manhood taken away. I buried the body.

LEAH

He didn't die like that. He lived until—

HOMELESS MAN

Don't believe everything you read in a book.

LEAH

How could he have written the "Star Spangled Banner" if—

HOMELESS MAN

He didn't, Beanes did. You see, Key was a well-respected lawyer in Washington. Beanes was a vagrant. Beanes wrote the poem for his friend to show the sacrifice Key had made for his country and himself. He put the words to the melody of an old English drinking song. Congress adopted the "Star Spangled Banner" as the national Anthem in 1931. They attributed authorship to Key.

LEAH

So, Key really died aboard a British warship?

HOMELESS MAN

The history books will tell you Key died in 1843.
It was Beanes that died in 1843. All these years
you've been honoring the wrong person.

LEAH

But why?

HOMELESS MAN

You think they'll teach school kids that the
"Star Spangled Banner" is really William
Beanes ballad to his fallen lover.

Leah is silent for a few seconds.

HOMELESS MAN (cont'd)

How do you think Poe died?

LEAH

There is more than one theory.

HOMELESS MAN

I don't need theories. I'll give you the facts. He
had been on one of his drinking binges, and
couldn't quite make it home. He passed out in a
gutter near Lexington street. The next day people
were about their business in the city. It was a
dreary day, a lot like this one. There was a light
rain falling, but Poe had drunk so much even the
rain couldn't wake him up. So, a pack of kids go
walking by him. One of them thought it would
be funny to give this drunk a kick in the stomach.
So, he did. Then, his friends joined him.

LEAH

But the adults, what were—

HOMELESS MAN

The adults, they joined in. Most people didn't
care for Poe. They thought he had cursed the city.
The mob quickly grew. Everyone wanted to get
a shot in. They kicked him in the head, kicked
him in the balls. Some stomped on him, others
stabbed him with sticks.

(more)

HOMELESS MAN (cont'd)

When the cops finally showed up, his body was already mutilated. The city officials made sure to keep what happened buried with the secrets of this city. So, historians made up what they wanted to. You can believe what you want to believe.

LEAH

Come on, Poe died in 1849. It's impossible that you lived so long ago.

HOMELESS MAN

Nothing is impossible. Do you have any pennies?

Leah reaches into her jeans pocket and pulls out a quarter.

LEAH

Here.

HOMELESS MAN

I don't want that.

LEAH

You just asked—

HOMELESS MAN

You're in school, right?

LEAH

Yeah, the University of Baltimore.

HOMELESS MAN

Well, it's customary for school kids to leave pennies on Poe's grave.

She notices all of the pennies that have been placed on the grave.

LEAH

Oh, it's for good luck?

HOMELESS MAN

Good luck, no. It's a form of attrition. The children must pay for the sins of their fathers.

Leah reaches into her pocket for a penny, but she doesn't have one. The Homeless Man pulls a penny out of his pocket.

HOMELESS MAN

Take it.

She reaches over and takes the penny from him. She places the penny on the tomb and he smiles.

INT ALLISON'S DORM ROOM DAY

Josh knocks on Allison's dorm room. She answers the door without asking who it is. This time, Josh seems more nervous and agitated about going to see Allison.

ALLISON

Josh, what are you doing here, again?

JOSH

Can I come in? It's important.

She pauses for a second before she answers.

ALLISON

Come in.

Josh walks in and the two of them sit down.

ALLISON (cont'd)

What's wrong?

JOSH

Did the cops come to see you since the last time I talked to you?

ALLISON

No, they haven't talked to me.

JOSH

They will.

ALLISON

Why do you say that?

JOSH

I know cops. They always talk to everyone who has a connection to the victim.

ALLISON

Did they talk to you?

JOSH

Not yet.

ALLISON

Do you think they know who did it?

JOSH

They don't have a clue. They never do. Anyway, the reason I'm here is that I need to ask you a favor.

ALLISON

What?

JOSH

This whole thing is so strange. I want to talk to Jenna.

ALLISON

Why?

JOSH

She might know something that I don't know. I'm trying to make sense out of this situation.

ALLISON

So, you're going to Connecticut?

JOSH

No, I can't leave here. I just thought you might have her phone number at her house in Connecticut.

ALLISON

I'm sorry, I don't have the number there.

JOSH

You have no idea where I can get it?

ALLISON

No, I'm sorry.

JOSH

Shit.

Josh pauses for a second, thinking.

JOSH (cont'd)

Well, nothing you can do about it. Thanks.

He gets up and starts to walk towards the door.

ALLISON

Are you involved in this?

He turns around.

JOSH

What makes you say that?

ALLISON

You're acting strange.

JOSH

I'm just trying to figure out what's going on here.

ALLISON

So, you're not involved in what happened to Ed?

JOSH

No.

Josh continues to walk out.

ALLISON

Josh, about the number.

JOSH

Yes?

ALLISON

You could try information.

Josh nods.

JOSH

I'll let myself out.

Josh leaves the room. Allison goes to the kitchen area. She begins washing dishes. There is a NOISE from the other room. Allison looks up.

ALLISON

Josh, is that you?

She walks towards the main dorm room.

ALLISON (cont'd)

Josh, are you there?

She shakes her head and walks back towards the kitchen area. The CAMERA shot is from behind as she is walking away. Then, the SCORE builds up as the CAMERA rushes in on her. The screen goes black as she SCREAMS.

INT CHURCH DAY

Josh goes into a Roman Catholic church. He makes the sign of the cross as he enters and sits down in one of the back pews. There are a FEW ELDERLY WOMEN at the front of the church and a PRIEST in his late forties is walking around, but other than that the church is empty. Josh folds his hands as he kneels down and begins to say his prayers. He is whispering the Hail Mary. He sees a BEE on his shoulder and brushes it off of him and continues praying. Then, there are two more BEES on him. He brushes both of them off. Before he can compose himself, he is covered with BEES. He stands up and tries to swat them off.

JOSH

(yelling)

Get off of me.

The priest runs down when he hears Josh. There are no bees in the church. It was a hallucination. The priest puts his hand on Josh's shoulder.

PRIEST

Are you okay, son?

Josh realizes that there are really no bees there.

JOSH

I don't know...I don't know what happened to me.

The few women in the church are looking over their shoulders and whispering amongst themselves.

PRIEST

Perhaps you would feel more comfortable if you got some fresh air.

JOSH

Do you want me to leave?

PRIEST

No, I was just suggesting that you might want to go outside to clear your head. I would never ask you to leave the house of God if you needed to be here.

Josh gets up and the priest leads him by the arm to the door. Josh stops at the door to take the holy water. As his fingers touch the water, the heat of the water singes them. The priest takes a step back and makes the sign of the cross. The two of them watch as the holy water comes to a boil.

PRIEST (cont'd)

This is a sacrilege.

Josh runs out of the church without saying anything.

INT JOSH'S DORM ROOM DAY

Josh is in his dorm room sitting on his bed. He walks over to his desk and reaches into his drawer where he pulls out a box-cutter. He examines the box-cutter in somewhat of a trance-like state. He sits down at the desk and runs the box-cutter across his wrist as if he is going to slit his wrist. The blade is not exposed, so it doesn't do any damage. There is a KNOCKING at the door which brings him back to reality.

JOSH

One second.

Josh quickly puts the box-cutter in the top drawer of his desk. He then goes over and answers the door. The two detectives are standing there.

DETECTIVE DAVIS

Hello, Mr. Miller correct?

JOSH

Yes.

DETECTIVE DAVIS

Hi, I'm Detective Davis and this is my partner Detective Saunders. We just need to ask you a few questions.

Josh looks confused.

DETECTIVE DAVIS (cont'd)

It's about your roommate.

JOSH

Oh, well I really don't know any more about what happened to Ed than what I heard around campus.

DETECTIVE SAUNDERS

Just the same, we'd like to ask you a few questions. May we come in?

JOSH

Yes, come in.

The two detectives walk in. Josh pulls the chair from his desk and two folding chairs from the corner so that they can sit facing one another. Josh and the detectives sit down. Detective Davis pulls out a notepad to take notes. The CAMERA angle changes as if the CAMERA is under the floorboards pointing up. The VOICES are MUFFLED and there is a DULL THUMPING SOUND.

DETECTIVE SAUNDERS

How well did you know Edward McKinley?

JOSH

Not well at all. I mean we were roommates. The university matched us together, but that's about as far as it went. He did his thing and I did mine. We really didn't see a whole lot of each other.

DETECTIVE SAUNDERS

Let's back up here. When I was at a university, I got to pick who my roommate would be. But you say they don't do that now. The university matched you up together.

JOSH

I guess if you request someone, they'll match you up with him. I didn't do that though. But what does that have to do with anything?

DETECTIVE SAUNDERS

I just trying to get things straight for my benefit, okay?

JOSH

Okay.

DETECTIVE SAUNDERS

So, you guys really didn't like each other. You just happened to live in the same dorm room.

The CAMERA angle goes back to normal.

JOSH

(angry)

That isn't true. We liked each other. I would say that Ed was my friend. I was just trying to make it clear to you guys that we didn't hang out or anything like that.

DETECTIVE DAVIS

We understand, Josh. There's no reason to get angry. Detective Saunders and I have a murder to solve and we're looking for any clues that might help us solve this case.

JOSH

I already told you, I don't know anything about what happened to Ed.

Josh has a vision of Allison getting murdered with an axe. The scenes are sharply cut, but you can still tell that it is Allison. The CAMERA acts as the eyes of the murderer.

DETECTIVE DAVIS

Okay, but when was the last time you saw Ed alive?

Josh doesn't answer.

DETECTIVE DAVIS (cont'd)

Josh, did you hear me?

Josh shakes his head.

JOSH

I'm sorry. What did you say?

DETECTIVE DAVIS

I asked you when was the last time that you saw Ed alive?

JOSH

That would be yesterday.

DETECTIVE DAVIS

In the morning, afternoon, night?

JOSH

The morning.

DETECTIVE DAVIS

So, what did you do for the day, Josh?

JOSH

Why are you asking about me?

DETECTIVE DAVIS

Just routine. We ask everyone that we interview about their whereabouts the day in question. Can you recall what you did?

JOSH

I spent the day with my girlfriend at the zoo.

Josh has another vision of Allison. This time, she is being dismembered in a bathtub. The scene is sharply cut like the last vision, focusing on close-ups of the deed. There is blood everywhere and again the CAMERA acts as the eyes of the murderer.

DETECTIVE DAVIS
And your girlfriend is?

JOSH
Leah, Leah Morello.

DETECTIVE DAVIS
So, what did you guys do after the zoo?

JOSH
She had to be into work at six. I dropped her off.

DETECTIVE DAVIS
Where does she work?

Detective Davis continues to scribble notes on his pad.

JOSH
The Blue Goose.

DETECTIVE DAVIS
That's right on the harbor, isn't it?

The CAMERA angle goes back to under the floorboards. Again, the VOICES are MUFFLED and there is a DULL THUMPING SOUND.

JOSH
Yes, it's on the harbor.

DETECTIVE DAVIS
And what did you do after you dropped her off?

JOSH
I went back to my dorm room to study.

DETECTIVE DAVIS
You don't want to fall behind with your schoolwork.

JOSH
No, I don't.

The CAMERA angle goes back to normal.

DETECTIVE DAVIS

And you stayed there for the rest of the night?

JOSH

Yeah, until it was time to meet my girlfriend after she got out of work at midnight.

DETECTIVE DAVIS

So, you went to meet her at twelve o' clock?

JOSH

I did, but I was late.

DETECTIVE DAVIS

You lost track of time?

JOSH

Actually, I fell asleep studying.

DETECTIVE DAVIS

Don't you hate when that happens? I've done that a thousand times when I was in high school and college. Did anyone see you at all that night, pizza delivery man, maybe?

JOSH

No, wait, yes. I saw Ed's girlfriend, Jenna. She was the one that woke me up.

DETECTIVE DAVIS

What is Jenna's last name.

JOSH

I don't know. It's on the card over there.

Josh points to a card on the bulletin board. Detective Davis walks over to it and reads the return address on the envelope of the card.

DETECTIVE DAVIS

Jenna Echart.

He scribbles the name and address in his notebook and then sits down.

DETECTIVE DAVIS (cont'd)

She came to your room?

JOSH

She was checking to see if Josh was here. He never met her at work.

Josh has another vision. Floor boards are being pried up and body parts placed under them. When the vision is over, the CAMERA returns to the angle from under the floorboards. The THUMPING is now LOUDER and FASTER than it was before.

DETECTIVE DAVIS

So, you talked to Jenna for a little while, and then you left to pick up your girlfriend at work, I presume?

JOSH

Yes, I was late picking her up.

DETECTIVE SAUNDERS

How late?

JOSH

Half an hour, forty-five minutes.

The CAMERA angle returns to normal.

DETECTIVE SAUNDERS

So, that would have been around 12:30-12:45 if you were supposed to be there at 12:00, right?

JOSH

Yeah.

DETECTIVE SAUNDERS

So, you would have seen all the commotion at the harbor when those kids found Edward's body?

JOSH

No, I didn't see anything.

DETECTIVE SAUNDERS

But you said she worked right on the harbor.
You were there when all the commotion was
going on. It stands to reason that you would have
seen something.

JOSH

Well, I didn't. If there was a crowd, I didn't pay
any attention to it.

DETECTIVE DAVIS

Okay, Josh. Did you guys go home right after
that?

JOSH

We came back here. She spent the night with
me.

DETECTIVE DAVIS

Isn't that against campus policy, having a girl
spend the night in your dorm room?

JOSH

I thought you guys were conducting a murder
investigation. You're going to bust me for
having my girlfriend over?

DETECTIVE DAVIS

No, we can keep a secret.

JOSH

Are we through here?

DETECTIVE DAVIS

Yes, I don't think we need anything more from
you.

The two detectives stand up.

DETECTIVE SAUNDERS

Josh, you're not planning to go home anytime
soon, are you?

JOSH

Not until Thanksgiving, why?

DETECTIVE SAUNDERS

Just in case we need to follow up.

Josh stands up and Detective Davis puts out his hand. The detective shakes hands with Josh.

DETECTIVE DAVIS

Thank you for your time, Mr. Miller. We'll see ourselves out.

Josh watches as the detectives walk toward the door. Detective Davis stumbles, but saves himself from falling. He bends down and pulls something from beneath the cracks of the floorboards.

DETECTIVE DAVIS

(holding the object out)

Is this yours?

JOSH

Yes.

Josh answers without seeing what the object is. He reaches over and takes the object from the Detective. It is the same necklace that Allison had worn.

JOSH (cont'd)

Thanks.

DETECTIVE DAVIS

Saint Jude, right?

Josh looks at the medal on the end of the necklace.

JOSH

Yes it is.

DETECTIVE DAVIS

Don't you have to kiss it when it falls on the ground?

Josh nods. He starts to raise the medal to his lips, but he isn't able to do it. It is as if an unknown force is stopping him.

JOSH

That's just superstition.

DETECTIVE DAVIS

Right.

The two detectives turn and walk out the door.

INT MALL—CLOTHING STORE DAY

Leah is looking around at blouses in a clothing store. One of the store employees, Melissa, a woman in her mid-thirties comes over to help her. Leah holds a blue blouse up to her chest in front of the mirror.

MELISSA

That would look great on you.

LEAH

You think so?

MELISSA

Absolutely.

LEAH

I don't know. It looks like it may be a little tight at the sides.

MELISSA

Really, it looks just your size to me.

LEAH

Maybe.

MELISSA

You can try it on in the dressing room. It's right over there.

Melissa points to the dressing room.

LEAH

Okay.

MELISSA

I'll be her if you need anything.

Leah walks over and goes into the dressing room.

INT DRESSING ROOM DAY

Leah takes off her shirt and puts on the blouse and buttons it up. She shifts angles as she looks at herself in the mirror and smiles as she likes the way the blouse looks. Leah then unbuttons the blouse and takes it off. She pulls her shirt back over her head. When the shirt crosses her eyes, she sees a bloody vision of herself in the mirror. Her face looks as if she has been beaten up, black eyes, broken nose, cuts and bruises. She doesn't scream, but sinks down in a fetal position. Her face is really not beaten up. She feels her face to see that it is smooth. By now, she is sweating and her face has grown very pale.

INT MALL—CLOTHING STORE DAY

Leah walks out of the dressing room with her shirt not all the way pulled down and the blouse in her hands.

MELISSA

How did you like it?

Leah doesn't answer.

MELISSA (cont'd)

Are you okay?

LEAH

I'm not feeling well. Can I use the bathroom?

MELISSA

Our bathroom is for employees only. The public bathrooms are—

LEAH

I really need to use the bathroom.

MELISSA

Okay, we can make an exception.

Melissa grabs Leah by the arm and leads her to the bathroom. She notices that Leah's shirt is not pulled down all the way.

MELISSA (cont'd)

Let me help you with that.

Melissa pulls the shirt down over Leah's stomach. They reach the bathroom which is located at the back of the store. Melissa turns the light on for Leah.

MELISSA (cont'd)

There you go.

Leah goes into the bathroom and closes the door.

INT BATHROOM DAY

Leah looks at her self in the bathroom mirror. There is nothing wrong with her face. She keeps feeling the curves of her face not understanding why she had that vision. Her hands begin shaking and she reaches into her pocket book and pulls out a container of pills. She takes two of the pills and puts them into her mouth. She runs the water and cups her hands to drink from it so that she can swallow the pills.

MELISSA (O.C.)

Is everything alright in there?

LEAH

Yeah, I'll just be a minute.

MELISSA (O.C.)

Okay, just let me know if you need something.

Leah clutches the pill container. She puts it back in her pocketbook and composes herself. She then exits the bathroom.

INT LEAH'S APARTMENT NIGHT

Leah is sitting down on her couch Indian-style. Josh walks in without knocking. Leah turns around to see him.

LEAH

How did you get in?

JOSH

You left the door open.

Leah remains sitting down rocking, rocking back and forth. Josh goes to sit next to her. He puts his arm around her, but she shrugs him off.

JOSH (cont'd)

What's wrong, Leah?

LEAH

I don't know.

Leah starts to cry.

JOSH

Leah, talk to me.

LEAH

I don't know what's going on anymore, I try so hard, but I don't understand what's happening to me.

JOSH

Be calm, Leah. Tell me what made you so upset.

LEAH

I was at the mall looking at clothes. I went to try on this blouse and then...forget it.

JOSH

What is it? Did someone spy on you?

LEAH

No, nothing like that. I saw myself in the mirror all bruised and bloodied. I think I'm going to die.

JOSH

You're not going to die. You may have thought you saw something but—

LEAH

I know what I saw. Don't tell me what the fuck I did or didn't see.

JOSH

Okay, you did see it, but that doesn't mean anything. You were just hallucinating. Did you take any pills?

LEAH

I took the pills after I saw myself in the mirror. They calmed me down, but what I saw was real. It's going to happen to me soon. I know it is.

JOSH

Leah, I'm here and I won't let anything happen to you.

LEAH

I've had a bad feeling all day today, ever since the cemetery.

JOSH

What were you doing in the cemetery?

LEAH

I was just walking by and I stopped in. There was this strange man in the cemetery.

JOSH

What did he look like?

LEAH

He was an old black man. I think he was homeless.

Josh recognizes that this was the same man that he had an encounter with two nights earlier.

JOSH

A homeless man. Why did you talk to him?

LEAH

He just started talking to me, telling me stories about Poe and the city. The stories, they were far-fetched, but they seemed so true coming out of his mouth.

JOSH

I don't understand why you would stay there long enough to let him tell you stories.

LEAH

It just happened. He seemed so friendly at first, but then his stories get violent. They disturbed me. They gave me a bad feeling.

JOSH

Then you saw the vision?

LEAH

I went to the mall. I wanted to put those stories out of my mind. I went clothes shopping, but I couldn't shake that feeling. It was like violence followed me there.

Leah reaches over and hugs Josh.

LEAH (cont'd)

Tell me what to do, Josh. I'm scared. I just need someone to tell me what to do and everything will be alright.

JOSH

Something is going on here. I need time to figure this whole thing out.

He kisses Leah on the head.

JOSH (cont'd)

I'll be back soon, honey.

LEAH

Don't leave me.

JOSH

I have to go.

LEAH

I don't want to be alone.

JOSH

I know Leah, but I have to do this. I'll come straight back when I'm done.

Josh kisses her on the head and then gets up and walks towards the door. She continues rocking back and forth on the couch.

INT LIVING ROOM NIGHT

Emily Waters is sitting on her sofa in the dark. She is watching an old game-show on television.

EMILY

Number two, number two.

She smiles when one of the contestants wins a prize. Emily gets up to go to the kitchen. The CAMERA remains focused on the television as she walks away.

INT KITCHEN NIGHT

Emily goes into the kitchen to make coffee. She puts a pot on.

INT LIVING ROOM NIGHT

The CAMERA goes back to the game-show for a few seconds.

INT KITCHEN NIGHT

When the pot is ready she pours herself a cup and begins walking with it, but she starts shaking and drops the cup. It shatters and the coffee spills all over the floor. She crouches down holding her stomach.

INT LIVING ROOM NIGHT

The CAMERA once again shows the game-show on the television in the living room, but the television abruptly SHUTS OFF by itself leaving the room in darkness.

INT KITCHEN NIGHT

Emily begins having visions. The scene flashes back and forth between her visions and the kitchen. She sees Josh and his friend riding bikes. The scene is just as Josh had described it earlier. Josh is riding with a friend when the friend falls down the side of a hill. Emily reaches out and cuts her hand on a piece of glass. She sees Josh's friend as he is laying bloodied at the bottom of the hill. CLOSE UP on his face which turns into the face of a DEMON. The visions then become very rapid. She sees the homeless man attacking Josh, then Josh digging himself out of the grave, and Allison being murdered then hacked up with an axe. Finally, she sees the face of the Homeless Man smiling at her.

EMILY

(yelling)

No more.

Emily starts to say the "Our Father" as she walks over to the phone. She steps on the broken glass, but keeps walking. She dials a number on the phone and waits for someone to pick it up.

EMILY (cont'd)

(crying)

Dan, it's me.

(pause)

I need to see you.

EXT GRAVEYARD NIGHT

Josh goes to the graveyard. It is a dark, misty night and the graveyard is dimly lit. Josh sees the Homeless Man sitting on one of the graves.

JOSH

What do you want from me?

HOMELESS MAN

He wants your soul.

JOSH

Who wants my soul, the Devil?

HOMELESS MAN

He has many names and faces. You call Him devil, evil. I call him savior.

JOSH

Are you the devil?

HOMELESS MAN

I'm nothing. I lost my life years ago. I've given myself to him.

JOSH

But you have powers. You put visions into—

HOMELESS MAN

I have nothing. Everything that you've seen. Every word out of my mouth is through His will.

JOSH

You killed Ed, didn't you?

HOMELESS MAN

You're the killer. You killed Ed and you killed Allison, too. And you won't stop killing until He's finished with you.

JOSH

No.

Josh holds his head as the visions rush through his mind. He sees Ed being murdered and then Allison being murdered. The visions are clear to him this time, clearer than they have ever been.

HOMELESS MAN

You see, it was you.

JOSH

But I don't remember doing it. I see it in my head, but I don't remember.

HOMELESS MAN

Don't you see. It is Malifesto's doing. He possesses the wisdom of the ages. You allowed Him into your life and He worked though you. It was His will, but it was your hand which performed the deed.

JOSH

You're a demon and a liar.

HOMELESS MAN

Now, He wants me to deliver you to Him.

The Homeless Man runs at Josh with a dagger and knocks him to the ground, nicking Josh's cheek with the dagger.

DETECTIVE SAUNDERS

(from the shadows)

Freeze.

Detective Saunders and Detective Davis come out of the shadows with their guns drawn. The Homeless Man rolls off of Josh.

JOSH

What are you doing here?

DETECTIVE SAUNDERS

You might not know it, but you're the number one suspect in our murder investigation. We tailed you.

DETECTIVE DAVIS

Seems like Occult activity to me.

DETECTIVE SAUNDERS

We'll figure this out down at the station.

DETECTIVE DAVIS

(to the homeless man)

Throw the knife away.

The Homeless Man tosses the knife aside. Detective Davis goes over and cuffs him.

DETECTIVE SAUNDERS

It looks like you're going to have a warm bed to sleep in tonight.

DETECTIVE DAVIS

Should we cuff the Miller boy?

DETECTIVE SAUNDERS

Yeah, we better.

JOSH

But—

DETECTIVE SAUNDERS

Oh, I'd better do it.

Detective Saunders puts his gun in his holster and bends over to handcuff Josh.

DETECTIVE SAUNDERS (cont'd)

Don't give me any trouble, kid.

Josh lets the detective handcuff him.

DETECTIVE DAVIS

Uh.

Detective Davis falls to his knees with a dagger coming through his stomach.

DETECTIVE SAUNDERS

What the hell?

Detective Saunders pulls out his gun and looks over at the Homeless Man who is still hand-cuffed. He walks over to his partner and kneels down next to him, supporting Davis' body. Detective Saunders grabs his partner's hand.

DETECTIVE SAUNDERS (cont'd)

Hold on buddy. I'm gonna get you some help,
real soon.

There is blood coming out of Detective Davis' mouth.

DETECTIVE DAVIS

I'm going to die. I feel so weak. I know I'm
going to die.

DETECTIVE SAUNDERS

You're not going to die. Just hold on for a little
bit longer.

DETECTIVE DAVIS

I...no.

Detective Davis spits up blood and then his head drops as he dies. The CAMERA shows Emily Waters and Dan Williams enter the cemetery.

JOSH

Here.

They look over to see Josh. Detective Saunders looks up to see who has entered the cemetery.

DETECTIVE SAUNDERS

Who the hell are they?

JOSH

They can help. They're specialists. They know
about the supernatural.

DETECTIVE SAUNDERS

I don't need witch doctors.

Emily walks over to Josh and kneels down next to him.

EMILY

Are you alright?

JOSH

I'm okay.

EMILY

I can feel an evil here.

JOSH

Over there.

He points to the Homeless Man.

EMILY

That's the face I saw in my vision. No, it's not coming from him. But it is here in the cemetery. It's strong.

DETECTIVE SAUNDERS

Wait a minute. I'm in charge here. There's an officer down and all you people are coming with me to the station. I just watched my partner die and someone has to pay for that.

HOMELESS MAN

How's this for evil, bitch?

The Homeless Man is now levitating. His voice has changed and so has his face. His eyes and face have taken on the look of a DEMON. He begins floating towards Detective Saunders.

DETECTIVE SAUNDERS

Stop right where the fuck you are.

He continues floating at Detective Saunders and the detective points his gun and FIRES three shots. The bullets go into him, but the Homeless Man keeps coming.

DETECTIVE SAUNDERS (cont'd)

What the fuck?

The detective FIRES the whole clip, but the bullets don't phase him. The Homeless Man knocks the detective down and spins him around with a two-fisted punch. He then chokes the detective to death with the handcuffs and his knee in the detectives back. When the detective utters his last breath, the Homeless Man lifts the handcuffs from his throat and kicks him down.

HOMELESS MAN
(looking at Josh)

You're next.

Josh reaches into his pocket and pulls out the box-cutter with his hands still handcuffed. The Homeless Man walks over and knocks it away. He pins Josh on the ground. Josh looks into his face and eyes. The Homeless Man is ready to strike when Dan comes from behind and slices his throat with the box-cutter.

DAN
Are you okay?

JOSH
I think so.

Dan is standing over the body when a tree branch hooks around his neck and lifts him, choking him. Josh goes over to the Detective Saunders' body and uses his keys to take the handcuffs off. Josh looks back at Dan and the branch is tightening on his neck.

EMILY
Josh. Help him.

The leaves are BLOWING around as the WIND picks up. There is THUNDER and LIGHTNING in the sky.

JOSH
What can we do?

EMILY
It's a pure evil, ancient evil.

JOSH
There has to be a way.

EMILY
You invited it in. It won't stop until it brings you to the grave.

Josh goes over to Detective Davis and pulls the dagger out of him.

JOSH

You want me. Come and get me.

The WIND becomes still as does the sky. Dan is released from the tree and falls to the ground. There is a faint SOUND of a BICYCLE BELL in the distance. The SOUND gets closer as Josh's childhood friend, GARY enters the cemetery on his bike. He rides up to Josh and just stares at him.

EMILY

That's not your friend. You must kill him.

JOSH

No.

Gary puts his hand out for Josh.

EMILY

Please. I can feel the evil.

Josh reaches out and grabs his hand. Gary sheds his skin and a DEMON emerges. The demon knocks Josh six feet away and Josh lands on his back, but he doesn't drop the knife.

JOSH

You're not Gary. You won't trick me again.

Josh charges forward and puts the dagger through the heart of the demon. It falls down and crumbles to dust. Josh drops the knife and goes over to Dan and Emily and the three of them embrace.

INT LEAH'S APARTMENT NIGHT

Leah is sitting in her apartment on the same chair with a quilt over her. Josh enters the apartment without knocking. She turns to see him.

JOSH

Everything is okay, Leah. It's over.

He begins walking towards her.

LEAH

Stay there.

She pulls out a kitchen knife from under the quilt.

LEAH (cont'd)

Don't come near me.

JOSH

Leah, it's me.

LEAH

I don't know who you are anymore. I've seen you do things in my head. You killed Ed. You killed Jenna's roommate. Now, you want to kill me too. I won't let you kill me. I'm not going to die. Not by your hand.

JOSH

That wasn't me, Leah. I saw those visions too, but that wasn't me. I swear. Someone was working through me.

LEAH

Who? Who was it?

JOSH

A demon, the devil himself? I don't know. I can't explain it, but it's over now. I killed whatever it was.

He walks closer to Leah.

LEAH

Stop. I don't believe you.

JOSH

I wouldn't lie to—

She rushes to him and tries to stab him, but only grazes the side of his arm. He jumps back.

JOSH

Leah, don't do this. I love you.

LEAH

(shaking her head)

No, no.

She begins to walk backward with the knife in hand. The CAMERA shows Josh's face through her point of view. It is normal at first, but then it transforms itself into the face of a DEMON.

LEAH (cont'd)

God, forgive me.

She puts both hands on the knife and begins stabbing herself in the stomach. The knife isn't going in deep, but it is penetrating the surface.

JOSH

Stop.

The vision is over and Josh now appears normal. Josh rushes over to her and wrestles the knife from her. She falls back on the ground, holding her stomach. He throws the knife across the room.

JOSH (cont'd)

I'm gonna get help for you, Leah.

EXT STREET NIGHT

TWO PARAMEDICS are wheeling Leah out of her apartment and into an ambulance. There is a large CROWD gathered around the scene. Josh grabs her hand before they can lift her into the ambulance.

JOSH

You're going to be okay, Leah.

She has an oxygen mask over her mouth, so she can't answer him, but she is still conscious. Josh grips her hand tightly.

PARAMEDIC 1

We have to go.

JOSH

Can I ride with her?

PARAMEDIC 1

No, you can meet us at the hospital.

JOSH

Which hospital?

PARAMEDIC 2

Maryland General Hospital.

Josh lets go of Leah's hand. The two paramedics load her into the ambulance. The ambulance driver puts on the sirens and drives away. Josh walks through the crowd and sits down on the curb. He puts his face into his hands. The CAMERA shows the legs of someone that has walked behind him.

STRANGER

Need some company?

JOSH

(without looking up)

Leave me alone.

STRANGER

Come on, I'll help you take your mind off your girlfriend.

Josh looks up to see an old WHITE HOMELESS MAN staring at him.

END