

Seraphim

"Pilot"

by

Graham Shaw

Copyright (c) 2016 This screenplay may not be used or reproduced  
without the express written permission of the author.

"Pilot"

TEASER

FADE IN:

EXT-A PARK IN CEDAR FALLS, A SUBURB OF CHARLOTTE NC - NIGHT

PAN along the grassy area of a park toward a grassy hilltop.  
The off-British voice of METATRON an angel rings out.

METATRON (V.O.)

Darkness, it has always been the  
greatest fear of mortals. To  
primitive man the dark places were  
world of demons, chaos and death.  
Science, man thinks, has cast aside  
that darkness, has put names and  
faces to old fears, but the dark  
places are still there, and the  
unnamed creatures that it spawns  
are still hunting.

Pan towards a CAR siting on the hill with the windows FOGGED  
UP. The car is shaking slightly and muffled MOANS of pleasure  
can be heard from within

CUT TO:

INT. CAR - MOMENTS LATER

Inside two teenagers, JESSICA and STAN make out in the  
confines of the car as they kiss and fondle one another..  
Stan gently lifts Jessica's shirt over her head revealing a  
pink bra he pulls her to him and kisses her neck and whispers  
in her ear.

STAN

Are you ready

Jessica nods.

JESSICA

Mmhmm.

Stan's eyes suddenly GLOW a pale yellow, Jessica seems to  
fall even further into Stan's embrace until...

Stan SLAMS her down on her back, this seems to bring her back  
into reality.

JESSICA (CONT'D)

Wh-wha, St-Stan stop it!

Stan ignores her his eyes are now a bright yellow and he lets out an inhuman GROWL. Jessica SCREAMS loudly.

CUT TO:

EXT. CAR - CONTINUOUS

The car is now shaking violently as Jessica's SCREAMS burst forth into the still night.

CLOSE ON THE PASSENGER WINDOW

A last guttural SCREAM escapes Jessica and a spray of BLOOD covers the inside of the window.

BACK TO SCENE

The car makes one final rock and the night falls still and silent once again.

SMASH CUT TO:

MAIN TITLES

END OF TEASER

ACT 1

FADE IN:

EXT. CEDAR FALLS HIGH SCHOOL ENTRANCE- THE NEXT DAY

A SERIES OF QUICK SHOTS

The sign at the front of the high school reading CEDAR FALLS HIGH.

STUDENTS walk in the main entry way a few sit on the sign itself CONVERSING.

A lone student: CORRI EVANS mid teens with dark hair and a slightly pale complexion but still beautiful walks towards the main entrance. She ignores the activity around her seeming to be single minded in heading towards her own destination.

CUT TO:

INT. CEDAR FALLS HIGH SCHOOL, HALLWAY - MOMENTS LATER

Corri walks down the hall clutching her book bag closely to herself. She seems to take extra care not to accidentally touch any of the other students as she heads for her locker. As she arrives at her locker she notices FRED GOLDSTEIN, same age black squat and very muscular, getting his own books from the locker next to hers.

FRED

Corri!

Fred is the first person Corri acknowledges.

CORRI

Morning Fred, how was your summer?

FRED

Spent most of it working on the cabin with my dad.

CORRI

Oh? How's it coming along?

Fred closes his locker.

FRED

Well we spent all summer on it, and I'm happy to say... we've brought it up to "shanty" status.

CORRI

So I guess I can't look forward to spending future summers with you at the lake.

For a moment the look on his face makes it obvious the idea of spending time with Corri at the lake is very appealing to Fred, this passes though and Corri is oblivious.

FRED

Not unless you like Tetanus.

AT THE OTHER END OF THE HALL

DETECTIVE CARRIE FOSTER, mid 30's dark red hair, is talking with the VICE-PRINCIPAL, mid 50's balding. After a brief INAUDIBLE conversation the two part ways with the Vice-Principal heading toward a REAR EXIT.

BACK TO SCENE

Fred gestures toward the Detective.

FRED (CONT'D)

What are the cops doing here?

CORRI

Didn't you hear? Some girl from the city went missing, she was on a date somewhere in town.

FRED

How did you find out about that?

CORRI

You know Fred there are other things on TV in the morning besides Sports Center, things like the news.

Fred pretends to be offended.

FRED

I do not watch Sports Center in the mornings Corri... I'm not going to sacrifice extra sleep time so I can watch that'll play again in the afternoon.

He notices SOMEONE heading down the hall the Vice-Principal just walked down and his face falls as he mumbles an INCOHERENT COMPLAINT.

CORRI

What?

Fred turns around almost as if by not looking at the new arrival she'll disappear.

FRED

Its the Queen of Cedar Falls...

ANGLE ON THE HALLWAY

Walking toward the pair is STACI MATHIS, mid teens, and looking like a model right of "Cheerleader Stereotype Weekly".

BACK TO SCENE

Just before she reaches them Corri is able to whisper a warning to Fred.

CORRI

Be nice.

Corri walks towards Staci meeting her just in front of Fred. They two embrace.

STACI

Hey Corri! Did you like have a nice summer?

CORRI

It was OK, Dad and I went fishing off Topsail Beach.

STACI

Omigod! I went fishing to! I like met this guy in Florida.

CORRI

What was his name.

STACI

Oh, Tom, Tim, something like that... but the best part was his dad lets him use the boat like whenever he wants! He took me fishing too and we got to watch the sunset! It was so romantic!

CORRI

Wow, did you catch anything?

STACI

Yeah, like I'd touch that gross  
squid he was putting on the hooks.

(She makes a face)

But lets hear more about you,  
didn't you like make a pretty good  
catch this summer.

Fred looks to Corri with a brief look of incredulity, but  
Corri doesn't notice.

FRED

Please tell me she's talking about  
a fish.

Corri is blushing.

CORRI

I didn't tell you?

FRED

Tell me what?

Staci is even more ignorant to Fred's body language and tone.

STACI

Corri met a cute guy at the beach,  
he just moved to Charlotte, they're  
going on a date tonight!

The first period bell RINGS LOUDLY.

Saved by the bell! Corri is still blushing though.

CORRI

Well I've got to get to class.  
Fred, see you at lunch?

FRED

Um... yeah see you there.

They part ways.

CUT TO:

EXT. CEDAR FALLS HIGHSCHOOL - MOMENTS LATER

Detective Foster walks down the stairs of the school, she is  
met halfway by VICE-PRINCIPAL MARVIN LANE. Marvin stops her  
before she reaches the end of the staircase.

MARVIN

Detective?

The Detective turns around turns around and seems a bit surprised to see the man out here.

DETECTIVE FOSTER

Mr. Lane?

Marvin clearly is meeting the detective for the first time.

MARVIN

Yes, I'm sorry I'm late there was an incident in the parkinglot to deal with. I'm told you want to speak with me about that missing girl, I hope you don't think one of our student's is involved in something so tragic.

DETECTIVE FOSTER

(Completely confused)

Sir, I just spoke with you indoors.

MARVIN

No, I just heard from my secretary that you were here, it couldn't have been me you spoke to.

DETECTIVE FOSTER

Then who...

She looks back toward the ENTRANCE with suspicion.

CUT TO:

EXT. CEDAR FALLS HIGHSCHOOL - MOMENTS LATER

The imposter VICE-PRINCIPAL walks out a BACK EXIT to the school. FOLLOW him from the side as he enters the football team's EQUIPMENT SHED.

CUT TO:

INT. EQUIPMENT SHED - MOMENTS LATER

The Imposter enters the shed and closes the door BARRICADING it with a TACKLE SLED. He looks towards a FIGURE IN THE SHADOWS.

FIGURE

Do the mortals have any leads?

The Imposter shakes his head.

IMPOSTER

No...



A WHITE LIGHT begins at his chest and envelops him before fading away. In place of the imposter stands ASA an archangel appearing to be in his mid to late 20's.

ASA

They still think the girl is just missing, they're checking the school to see if the boy she was with was a student.

The figure steps into a LIGHTED part of the shed revealing METATRON, a calm, dignified angel appearing to be in his mid 60's.

METATRON

Good, if our luck holds they will keep chasing that lead until we can deal with this creature.

ASA

Metaron, I still don't see why we can't at least give the authorities a push in the right direction-

METATRON

That is out of the question.

ASA

But Metatron-

METATRON

Asa I know that you have worked indirectly with humans in the past but I can promise you that when it comes to demons we don't need involve them. Frankly we don't want to involve them.

ASA

But they could help us-

Metatron loses some of his calm demeanor but is more firm than angry.

METATRON

We don't need their kind of help. Their help means killing outsiders on the off chance they are a demon. Humans cannot handle the responsibility of hunting evil.

ASA

But people are in danger-

METATRON

The best way to keep them out of danger is to let them go about their normal, non-supernatural lives.

(beat)

Come on the more time we spend here the more this creature has to hunt...

CUT TO:

EXT. STACIS HOME - AFTERNOON

A very nice two story house, green with white trim. A BMW is parked outside the two car garage. A red mustang convertible pulls in beside the BMW.

ANGLE ON

Staci exits the mustang and puts the top up. She locks the door and engages the alarm, she walks toward the house.

BACK TO SCENE

Staci walks up the steps to the house and lets herself in with a key.

CUT TO:

INT. STACIS HOME, LIVING ROOM

The inside of the house is well decorated, with high quality furniture and various forms of decoration it seems like typical upper-middle class, or lower upper-class home. Staci enters the home and hangs her keys on a key-rack near the door.

STACI

Mom, I'm home.

There is no response. Staci continues to walk through the house.

STACI'S POV

Staci walks through the living room looking around for some sign of her mother. The sound of something SIZZLING comes from the kitchen.

CUT TO:

INT. STACIS HOME, KITCHEN - MOMENTS LATER

A high end kitchen.

ANGLE ON THE KITCHEN WALL

A SHADOW on the wall clutches a large knife.

BACK TO SCENE

Staci walks towards us entering the kitchen.

STACI

Mom-

She lets out a short scream.

STACI'S POV

Janet, Staci's sister late tweens to early teens, is cutting a CHICKEN BREAST and tending a frying pan.

JANET

It's just me Stace.

BACK TO SCENE

Staci lets out a sigh of relief.

STACI

Sorry Janet, I'm not used to seeing  
you cooking, hows mom?

They both know the answer.

JANET

How do you think.

She points to a PILL BOTTLE on a nearby COUNTER.

ANGLE ON THE BOTTLE

The bottle is still open and is half empty. It's printed information shows its for AMBER MATHIS.

BACK TO SCENE

STACI

Sis, you shouldn't talk like that.

JANET

You mean about how our mom's a  
junkie.

Staci is hurt but hides it well, she's used to hearing this, and it happens to be the truth.

STACI  
Sis, she just... How's Davey?

JANET  
He's upstairs watching Netflix.

ANGLE ON THE KITCHEN DOOR

DAVID MATHIS, early grade school, suddenly jumps into the doorway wearing a MASK. He lets out a child like ROAR that sounds scary to him.

BACK TO SCENE

Staci feigns fright.

STACI  
Oh Davey, please don't scare me like that.

Davey giggles and takes off the mask.

DAVID  
Sorry Staci I couldn't resist.

STACI  
That's ok little guy.

She walks over and kisses him on the forehead, sweet revenge, David wipes it off disgusted.

DAVID  
Ew, yuck!

Staci gives an almost maternal smile.

STACI  
Its time for dinner go wash up.

David runs to the bathroom ready to wash off the girl germs. Janet turns to Staci.

JANET  
That's the third time he's jumped in to scare me. I hope dad talks to him about those monster movies he's watching.

STACI

Oh don't worry Janet, he can handle them, so what if he pretends to be a monster or something, there's no such things as monsters.

CUT TO:

EXT. PARK, HILLTOP - DAY

DETECTIVE FOSTER

Jesus Christ what kind of monster would do something like this?

Jessica's car is now covered in yellow police tape and the entire area is cordoned off by police barriers. Several COPS move around the scene gathering evidence. The REPORTING OFFICER talks to Detective foster.

Foster indicates the blood stain on the window

REPORTING OFFICER

I don't know, I've been doing this for twenty years and I've never seen something this gruesome.

Foster decides not to dwell on the carnage and continues to her interview.

DETECTIVE FOSTER

How did you find the car?

REPORTING OFFICER

Park's part of my patrol area, this place is a lovers lane so at night I come up here every few hours to... break things up.

DETECTIVE FOSTER

Have you confirmed this is the girl we were looking for?

REPORTING OFFICER

Yeah, she still had her purse and her ID. Had about forty-five bucks on her too so I'd rule out robbery even if...

DETECTIVE FOSTER

Even if what?

The officer appears to be stealing himself, this is going to be really unpleasant to describe.

REPORTING OFFICER

Even if she hadn't been mutilated,  
I don't know if you've seen the  
body yet but her chest has a gaping  
hole in it. I'm no doctor but I'll  
bet my next paycheck that this  
bastard ripped her heart out.

Foster is a bit shocked in spite of herself.

DETECTIVE FOSTER

Ripped her heart out? Is that even  
possible. Maybe he just stabbed her  
and it-

REPORTING OFFICER

I've seen stabbings, detective,  
this is something else. Its almost  
ritualistic, and I don't think its  
an isolated incident. Call it  
intuition if you want but you've  
got a repeater on your hands.

Foster decides to end the interview.

DETECTIVE FOSTER

OK, I'll get over to the morgue for  
the autopsy.

REPORTING OFFICER

Good idea, I've got some paperwork  
to do.

(beat)

You think about what I said  
Detective.

The two part ways with the officer walking deeper into the  
park.

CUT TO:

EXT. PARK, ANOTHER AREA - MOMENTS LATER

The Reporting Officer walks through the park looking around,  
seeing no one he begins to glow white as Asa emerges from his  
disguise.

ASA'S POV

Sitting under a tree is Metatron.

BACK TO SCENE

METATRON

You were at the scene weren't you?  
Did you find anything?

ASA

Nothing new, seems typical for a  
demon attack: lots of blood and  
gore... parts missing.

METATRON

Demon attacks are almost always  
violent, and more than a few  
dismember their victims. There must  
be something else there.

Asa thinks a moment and realizes something.

ASA

The place they found was a lovers  
lane, that's where-

METATRON

I know what a lovers lane is. Do  
you think she was there willingly?

ASA

I didn't see any signs that she was  
restrained, and I didn't see any  
evidence that someone summoned the  
demon to attack her. I think she  
was with it willingly, a lot of  
demons pray on lust though.

METATRON

You're right, but only one demon  
that prays on lust will take the  
time to seduce their victim into  
coming with them willingly. Lust is  
by its nature an impatient sin,  
most of them are.

ASA

A patient demon, that doesn't sound  
good, what kind is it?

METATRON

An incubus.

CUT TO:

EXT. FRED'S HOUSE - DAY

ESTABLISHING SHOT

A Tudor style suburban house with a small front porch.

CUT TO:

INT. FRED'S HOUSE, LIVING ROOM

A "middle" middle class living room with moderately priced furniture and a small flat-screen TV. Fred enters the house to find his mother RACHEL sitting in an armchair watching the news. His mother is a white Jewish woman in her early 50's. She looks up at Fred as he enters.

RACHEL

Welcome home honey.

FRED

Hey mom. Is dad home yet?

RACHEL

Not yet he's still at work.

Fred turns to the TV.

FRED

So what's the good news.

RACHEL

None today I'm afraid, they found that girl.

ANGLE ON THE TV

The TV shows a reporter standing in the park where Jessica was killed. The reporter uses the solemn but eager tone that reporters have mastered.

REPORTER

...where the search for 16 year old Jessica Radner, ended in tragedy. Sheriff's deputies are refusing comment on the case so far but an anonymous source within the department says that the killer is still at large and may be targeting teenaged girls.

BACK TO SCENE

Fred seems disturbed by this news. He looks over at his mom.



FRED  
 Mom, I've gotta go see Corri, we're  
 studying together.

His mom knows he's lying but thinks he's going there for  
 romance.

RACHEL  
 Ok honey, be back before 11 ok?

Fred runs out of the house.

CUT TO:

EXT. CORRI'S HOUSE - DAY

ESTABLISHING SHOT

A lower-middle-middle class brick home. The door has a  
 wreath on it. A pickup truck sits in the driveway.

CUT TO:

INT. CORRI'S HOUSE, KITCHEN

Corri's father MARTIN, late 50's balding with gray hair, sits  
 across from Corri, her dad is eating a FROZEN DINNER. He  
 looks up from his meal.

MARTIN  
 How was your day today Corri?

CORRI  
 It was pretty good I've got a bunch  
 of classes with Fred again so it's  
 pretty much the same as last year.

MARTIN  
 Are you still going out with that  
 boy tonight.

Corri blushes slightly.

CORRI  
 Dad.

MARTIN  
 Honey...

CORRI  
 Yeah dad I am, his name is Stan  
 Willis and he's a very nice guy.

Martin takes another bite then pauses.

MARTIN

It's just shame I have to work,  
it's my job to frighten your dates  
into being a gentlemen you know.

Corri smirks at what she thinks is a joke.

CORRI

Dad don't worry about me, I'll be  
fine. It's a dinner date that's  
all, I'll be home by ten.

She kisses him on the cheek. This seems to calm him.

MARTIN

Honey I'll be working late tonight  
OK, so don't wait up for me, I want  
you in bed by 11:30.

Corri's sigh shows that this has been repeated many times  
over.

CORRI

Yes dad.

MARTIN

And honey, remember I keep the gun  
in my night stand just remember  
what I taught you at the range and-

CORRI

Dad! Gun's are your things not  
mine.

Martin decides arguing will be fruitless.

MARTIN

OK honey.

He stands up.

MARTIN (CONT'D)

I have to go I don't want to be  
late.

He hugs her.

MARTIN (CONT'D)

Goodbye honey.

CORRI

Goodbye dad.

Martin walks out the door. Corri exits the kitchen.

CUT TO:

INT. CORRI'S HOUSE, CORRI'S BEDROOM - AN HOUR OR SO LATER

Corri stands in front of a mirror looking at her new attire a long black dress that covers her cleavage and legs almost completely. She looks at a photo tucked in the edge of her mirror. It's a woman in her late 40's with the same hair and nose as Corri. Corri's MOTHER is also wearing a cross around her neck.

Corri reaches into the top drawer of her nightstand and pulls out a small box and opens it

ANGLE ON THE BOX

The same small silver cross necklace lays in the velvet pillow.

BACK TO SCENE

Corri takes the cross from the box and puts it around her neck. There is a KNOCK at the door and Corri rushes out of the room.

CUT TO:

INT. CORRI'S HOUSE, FRONT DOOR - MOMENTS LATER

Corri opens the front door.

CORRI

Hey Stan I'm ready to go if you are.

ANGLE ON

Stan Willis stands at the door with a grin on his face.

STAN

OK lets go I'll give you a ride.

CUT TO:

EXT. CORRI'S HOUSE, FRONT DOOR

Corri walks out the door and embraces Stan.

CLOSE ON STAN

Stan returns the embrace his gaze meeting ours. The incubuses eyes glow a bright yellow.

FADE OUT.

END OF ACT 1

ACT 2

INT. SHERIFF'S OFFICE, DETECTIVE FOSTER'S - EVENING

Detective Foster sits at her desk going over her NOTES from the case. A KNOCK at her door gets her attention.

DETECTIVE FOSTER

Come in.

A CRIME SCENE TECH enters the room holding an EVIDENCE box.

TECH

First batch from the inside of the car Detective.

Foster takes the box.

DETECTIVE FOSTER

Thank you.

The tech leaves and Foster opens the box.

A SERIES OF SHOTS SET TO FOCUSED, DETERMINED MUSIC

She looks through Jessica's TORN CLOTHES

CUT TO:

She opens Jessica's PURSE and slowly lays out the contents: a CHANGE PURSE, a WALLET, and various other SUNDRIES.

CUT TO:

She lays out the CONTENTS of the GLOVE COMPARTMENT.

CUT TO:

The music FADES OUT as she notices something in compartment that's out of place, a PLANNER with the name "STAN" on the cover. She opens it.

ANGLE ON THE BOOK

She thumbs through it and comes to the current DATE. Written down for this day are the words "Corri" and a PHONE NUMBER. She closes the book and sees a NOTE attached to the top of it.

ANGLE ON THE NOTE

The note reads "The Handwriting Doesn't Match- ATA"

BACK TO SCENE

Foster looks up from the note grimly, Asa's words echoing in her mind.

ASA (O.S.)

Call it intuition if you want but  
you've got a repeater on your  
hands.

DETECTIVE FOSTER

Oh no... He's hunting another  
girl...

CUT TO:

EXT. PARK- EVENING

Asa and Metatron in shimmering white robes stand in a secluded part of the park. Metatron is furious but in an even, somehow more threatening way.

METATRON

I cannot believe you have defied my  
orders so quickly and so blatantly!

Asa stands his ground with resolve equal to, or perhaps greater than, Metatron's fury.

ASA

Other people are at risk, we can't  
be everywhere and humans,  
particularly those who risk their  
lives to enforce the law, have  
remarkable abilities if they are  
given the right information.

METATRON

Yes they have remarkable abilities,  
and they usually consist of  
brutalizing outcasts in place of  
*real* demons.

ASA

Metatron, times have changed, witch  
burning is a thing of the past.

Metatron pauses as if he's remembering or considering something.

METATRON

There are things worse than death  
Asa, much worse, that's something  
you should learn quickly if you  
expect to last as an Arch-Angel...  
Still what's done is done, you gave  
the information to that detective  
so you will be in charge of  
protecting her.

Asa nods his ascent.

METATRON (CONT'D)

Don't make me regret this.

The two of them disappear in slowly buildings flashes of  
light.

CUT TO:

EXT. CORRI'S HOUSE - EVENING

Detective Foster's CAR pulls into the DRIVEWAY. Foster steps  
out and KNOCKS loudly on the door.

DETECTIVE FOSTER

Hello? Ms. Evan's?

There is, of course, no response. Moments later Fred RUNS  
into the driveway.

FRED

Corri! Corri!  
(He notices Foster)  
Oh no!

Foster takes a step back and puts her hand near her gun but  
does not draw it.

DETECTIVE FOSTER

Who are you?!

Fred has little experience being on a cop's bad side but he  
knows enough to tread softly.

FRED

I'm Corri's friend I'm trying to  
find her before she goes on her  
date her phone's been out all week  
so I haven't been able to get her  
cell... Looks like I was too late,  
did that bastard get her?

DETECTIVE FOSTER  
 How did you know someone was trying  
 to get her?

Fred is a bit embarrassed.

FRED  
 Well, I didn't, I just assumed  
 because I had never met the guy and  
 some new guy is killing girls that  
 she was in trouble.

This is an assumption Foster would have denounced if she  
 herself had not just made a similar one.

DETECTIVE FOSTER  
 What do you know about this guy?  
 Where is he taking her?

FRED  
 His, his name is Stan I think,  
 they're going to a resteraunt.

DETECTIVE FOSTER  
 Do you know which one?

FRED  
 No, but I think I know someone who  
 might.

CUT TO:

INT. RESTAURANT, BATHROOMS - MOMENTS LATER  
 Corri dials Staci's number on a PAY PHONE.

CUT TO:

INT. STACIS HOME - INTERCUT  
 Staci picks up the ringing phone.

STACI  
 Hello

CUT TO:

INT. RESTAURANT, BATHROOMS-INTERCUT

CORRI  
 Hey Staci it's me.



STACI

Oh hi Corri how's the date going,  
and why aren't you calling from  
your cellphone?

CORRI

My cell's gone out, I don't know  
what's wrong with it... But I think  
the date's going well. He- he says  
he wants to show me something.

STACI

Omigod! What is it?

CORRI

He says it's a place with a nice  
view and I was wondering if you  
think he means he wants to...

STACI

Omigod! He may... thats great for  
you Corri I-

CORRI

Staci! I don't want to do something  
like that *especially* on the first  
date. I'll just tell him I don't  
want to and go on home.

STACI

Home? It's only 8:30. Go on with  
him, if he tries any thing just  
tell him no. Come on Corri, live a  
little!

Corri considers this for a moment.

CORRI

OK I'll do it!

STACI

OmiGod I am so happy for you! Call  
me when you get home ok?

Corri nods.

CORRI

OK.

She hangs up her phone and walks back towards her table.

CUT TO:

INT. RESTERAUNT, CORRI'S TABLE

Stan is sitting at the table staring at Corri. For a brief second his eyes glow yellow again.

STAN'S YELLOW TINTED POV

Corri walks towards Stan.

CORRI

Thanks for dinner. Did you say something about a great view?

CUT TO:

EXT. PARK - NIGHT

CLOSE ON ASA'S FACE

Asa's eyes are also glowing yellow. When suddenly they stop.

BACK TO SCENE

Asa appears drained by the experience. Metatron sits across from him.

METATRON

Did you feel it?

Asa nods weakly.

ASA

Yes, he's found another victim.

METATRON

Incubi are creatures of habbit, he will likely strike somewhere near where he took the last girl. This will be a good test for you. Go there and kill the demon.

ASA

What about the girl?

METATRON

She'll run off when the fighting starts. Hurry there's not much time.

Asa nods and "beams" away.

CUT TO:

EXT. PARK, PARKINGLOT - NIGHT

Two paths lead away from the parking lot, one leads to the park proper and the other leads into the woods. Stan and Corri walk from their CAR arm in arm, Stan beings to head toward the woods.

CORRI

Stan where are we going?

STAN

You didn't think the great view I was taking about meant the jungle gym did you?

Corri hesitates a moment but goes with him into the woods.

CUT TO:

INT. STACI'S HOME, BEDROOM

Staci tucks in her little brother and kisses him on the forehead.

STACI

Good night Davey.

DAVID

Good night.

Staci walks toward the door and turns out the lights save for a small NIGHT LIGHT in the corner of the room.

CUT TO:

INT. STACIS HOME, HALLWAY - NIGHT

Staci steps into the hallway and closes David's bedroom door behind her. She walks down the hall toward her mothers room and opens the door.

THROUGH THE DOORWAY, STACIS POV

Stacis mother AMBER is lying on her bed still passed out from an opioid binge.

BACK TO SCENE

Staci sniffs and blows a kiss into the room.

STACI

Good night mommy.

There is a a loud KNOCK at the door.

CUT TO:

EXT. STACIS HOME, DOORWAY

Fred and Detective Foster stand at the front door. Staci opens it and stands in the doorway.

STACI  
Fred? Whats going on?

FRED  
Staci! Do you know where Corri is?

STACI  
What are you talking about? Why are you following her?

She notices Foster.

STACI (CONT'D)  
Did you call the sheriff? Fred, she's with a date not a kidnapper.

FRED  
I didn't call the sheriff they were at her house, we're trying to protect her!

STACI  
From who the cute guy she's dating?

FRED  
No from a... Haven't you seen the news?

STACI  
No I haven't.

She pauses thinking.

STACI (CONT'D)  
Could Corri be in trouble?

Detective Foster speaks up.

DETECTIVE FOSTER  
We don't know that's why we need to find her, to make sure this really is just a date.

Staci relents.

STACI

I don't know where she is she just said somewhere with a view.

Foster turns to Fred.

DETECTIVE FOSTER

The place we found the other girl had a good view... You stay here, I'll go and check it out.

FRED

Ok, good luck.

Foster runs off. A beat later her SIREN can be heard as she DRIVES OFF. Staci looks to Fred.

STACI

I'm impressed I thought you'd insist on going with her.

FRED

If I had asked that she would have said no. That's why I'm going to follow her.

STACI

What?! Are you crazy?

FRED

(deadpan)  
Yes.

He runs off. Staci sighs and closes the door, she has enough to worry about.

CUT TO:

EXT. PARK, WOODS - NIGHT

Corri and Stan are walking through a thick wooded area Corri is obviously growing concerned.

CORRI

Stan this place your talking about is pretty far off the trail are you sure you know where you're going?

Stan nods.

STAN

Don't worry I've gone this way  
thousand times. It's right up here.

CUT TO:

EXT. PARK, WOODS - NIGHT

Detective Foster moves confidently through the area. She holds a HEAVY FLASHLIGHT in her hand moving it slowly across the foliage.

FOSTERS' POV

The light moves slowly up a tree trunk.

And illuminates the face of Fred.

BACK TO SCENE

Foster draws her gun in a fluid motion.

DETECTIVE FOSTER

Hold it!

Fred puts his hands up immediately, Foster recognizes him and lowers her gun.

DETECTIVE FOSTER (CONT'D)

What the hell are you doing here?

Fred lowers his hands.

FRED

I wanted to make sure Corri was OK.

DETECTIVE FOSTER

And you thought you'd find that out  
by sneaking up on a heavily armed  
deputy?

FRED

Wasn't the best plan but-

Foster has no time for this.

DETECTIVE FOSTER

Go home kid.

She heads deeper into the woods, Fred follows.

FRED

I'm not going to abandon my friend,  
I don't want to lose her.

Foster grits her teeth and rolls her eyes.

DETECTIVE FOSTER  
Fine! Follow me, but don't do  
anything stupid.

The pair head deeper into the woods.

CUT TO:

EXT. PARK, HILLTOP - NIGHT

Stan and Corri emerge from the woods on the hilltop. Corri looks out over the landscape and gasps.

CORRI'S POV

The city of Charlotte is sprawled under the lege, along with a backdrop of bright stars the view is truly breath taking.

BACK TO SCENE

Corri turns to Stan.

CORRI  
Stan you were right it's beautiful.

Stan smiles and leans in close to her.

STAN  
Not as beautiful as you are.

Corri blushes as the two get closer and closer. The they kiss passionately. Stan holds the kiss and begins to rub Corri's face. Corri appears to be enjoying it.

CORRI  
(through the kiss)  
Mmm.

Stan's hand begins to move from her face.

CUT TO:

EXT. PARK, ANOTHER AREA - NIGHT

Fred and Detective Foster jog through the park.

FRED  
Where are we going?

DETECTIVE FOSTER

There's an overlook on the far edge of the park. It's where he took his last victim.

FRED

What do we do when we get there?

DETECTIVE FOSTER

You do nothing, I subdue the guy and arrest him.

FRED

Sounds like a plan...

CUT TO:

EXT. PARK, HILLTOP - MOMENTS LATER

ANGLE ON

Stan's hand moves to the waist band of Corri's jeans. She reaches out to stop his advance.

BACK TO SCENE

CORRI

Stan?! What are you doing?

Stan is a bit dumfounded by her sudden resistance

STAN

Nothing... I

He regroups and his eyes glow again. Corri notices and SCREAMS loudly.

CUT TO:

EXT. PARK, WOODS, ANOTHER AREA - NIGHT

TWO QUICK SHOTS

Corri's SCREAM echoes through the park. Asa hears the scream and runs towards it source.

ANOTHER PART OF THE PARK

Fred and Detective Foster hear the same scream.

DETECTIVE FOSTER

Damn! We're running out of time.



She draws her GUN.

CUT TO:

EXT. PARK, HILLTOP - NIGHT

Corri begins backing away from Stan terror in her face.

CORRI

What's wrong with you?! Get away  
from me.

Stan's voice is now demonic and menacing.

STAN

No! I will not be denied my due!

He lunges at her. Corri SCREAMS.

FADE OUT.

END OF ACT 2

ACT 3

EXT. PARK, HILLTOP - NIGHT

Corri staggers backward and falls to the ground. Stan advances towards her. When he reaches her he puts his knee on her stomach. He reaches toward her throat with his hands.

ANGLE ON

His hands grab her throat but at the same time his left hand touches the cross around her neck. His hand sizzles and begins to smoke where the cross makes contact.

BACK TO SCENE

Stan YELPS in pain and gets off Corri who tries to struggle to her feet and finds her dress makes it difficult. She falls again and begins crawling away from Stan.

Stan shakes his burnt hand a cross shaped burn mark is branded in his flesh. His eyes turn yellow again and his teeth grow into two pairs of long canine fangs. He lets out a demonic ROAR and begins to advance on Corri again.

ANGLE ON

Detective Foster and Fred burst into the clearing Foster holding her gun. Foster aims her gun at Stan, not noticing his horrific appearance.

FRED

Hold it! Mecklenburg Sheriff's  
Department!

Stan suddenly turns and both Fred and Foster let out an involuntary scream, To his embarrassment Fred's is louder and shriller than Foster's, however Foster faints dead away.

Fred, acting on instinct, grabs the detective's gun and raises it, pulling the trigger three time.

CLICK

CLICK

CLICK

The gun does not fire. Fred gives a "screw it" shrug, throws the gun away and charges at Stan tackling him at the waist. Stan, caught off guard falls to the ground and Fred begins pummeling him. Unnoticed by either of them a SMALL STONE WITH A RUNE ON IT falls from Stan's pocket.

Stan takes several punches before he can regain his bearings. He reaches out and grabs one of Fred's punches then tosses him like a rag doll. Fred hits the ground hard stunned. Corri finally scrambles to her feet and runs to him.

CORRI

Oh God! Fred are you ok?

Fred groans and sits up.

FRED

What the hell is that thing?

Corri is near tears.

CORRI

I don't know.

ANGLE ON

Stan starts a rush toward the two teenagers... and into three arrows.

BACK TO SCENE

In spite of themselves Corri and Fred wince at each impact.

ANGLE ON

Asa emerges from the woods holding a bow and arrow. He loads another arrow and prepares to take aim.

ANOTHER ANGLE

Stan breaks off his attack and flees, the arrows still sticking out of his body.

BACK TO SCENE

Fred and Corri simply sit and stare at Asa temporarily struck dumb. Corri buries her face in her hands and shakes her head as if to deny everything that is happening.

CORRI (CONT'D)

Oh God, oh God...

Asa looks over at the two cowering teens. He hesitates a second, then opens his hand causing the bow to turn into white light and disappear, then he walks over to them. He extends his hand to the exasperated Corri.

ASA

Here let me help you.

Corri looks up at her savior, and offers her hand. Asa helps her stand and then offers a hand to Fred.

FRED  
No,no... I'm fine.

He climbs painfully to his feet. Corri embraces the stranger.

CORRI  
Thank you. Thank you for saving us.

Asa accepts the hug albeit very awkwardly. Corri breaks the hug.

ASA  
You two are lucky to be alive.

FRED  
Wait you know what that thing was?

ASA  
I do, but it's a very long story.  
I think it would be better told  
somewhere else. Come with me.

Neither Fred nor Corri follow at first. Asa senses their hesitation and turns back around.

ASA (CONT'D)  
It's not safe out here. He may  
come back, come with me and I can  
protect you.

Fred looks at the detective.

FRED  
What about her?

Asa walks over to Foster and places his hand over her face, a WHITE LIGHT emanates from his hand and FADES AWAY.

ASA  
I have shielded her from the  
demon's sight. Don't worry, she'll  
remember being knocked out by an  
attacker, the rest will seem like a  
dream. She'll be safe long enough  
to get out of here.

He stands up and walks away, this time Corri and Fred follow.

CUT TO:

INT. DINNER - NIGHT

A casual dinner, Fred Corri and Asa sit in a booth. A WAITRESS walks away from the table carrying a pitcher of coffee. Corri and Fred sit opposite Asa.

FRED  
(disbelievingly)  
So you're an angel?

Asa nods.

ASA  
I am.

Both Corri and Fred exchange glances.

CORRI  
So... what? Are you here to give us some kind of message? Are we some kind of new prophet?

ASA  
Not exactly. I came here to hunt the creature that attacked you in the park.

Fred rubs the arm that Stan used to throw him.

FRED  
What was that thing anyway.

Asa explains matter-of-factly

ASA  
He was a demon, an incubus.

Corri looks confused.

CORRI  
Incubus?

ASA  
Yes a creature that seduces, then preys on women. He was the one that killed the girl you heard about on the news.

CORRI  
Well did you get him? I mean did he run off and die or something after you hit him with those arrows?

ASA

Unfortunately no. An incubus can only be killed if his heart is pierced.

FRED

So that thing's *still* alive out there?

ASA

Yes and it will almost certainly hunt a new target now that Corri has escaped him.

FRED

Well you've got to do something about it.

ASA

That's why I brought you here. I want to ask for your help in killing this thing.

CORRI

What?! You want us to face that *thing* again. No! That's your job isn't it?

ASA

It's something I don't think I can do alone.

CORRI

Don't you have some sort of powers you can use on him, can't you guard everyone from his sight like you did that cop? Or maybe call in other angels?!

ASA

I do have powers that I can use against him, but even angels have their limits. For instance I can only guard someone from his sight if they themselves have seen him and only for a short time the demon would be able to see through my magic sooner rather than later.

CORRI

What about other angels?

ASA

The Creator is adamant that humans remain ignorant of our presence unless they find us themselves. An army of angels descending on North Carolina would not fit well with that policy.

CORRI

Well you seem to have done a good job so far, we haven't seen any demons walking around before now.

Asa simply looks ahead.

CORRI (CONT'D)

What?

ASA

Do you really think there have been no demonic deaths in the news? Unsolved murders, disappearances, human remains found in odd places: all the work of the infernal enemy we've been fighting.

CORRI

So why do you want us to fight them with you?

ASA

Because I think there is something special about you two. It was the will of the Creator for me to meet you I'm sure of that.

FRED

Yeah well even so, I don't think I can handle that thing again, if you hadn't shown up we'd both be dead.

ASA

You won't be alone I will be with you while you do this and there is another angel who will also be watching. Please understand that without you it will be much more difficult and other people may die.

Fred is slowly coming around.

FRED

Corri, we... we can't let that happen.

Corri sits in silence for a beat.

CORRI

I...I

Her compassion win's out, she gives in.

CORRI (CONT'D)

What do you need us to do?

ASA

We will need a plan.

He looks at a clock on the wall.

ASA'S POV

The clock show's it's well after midnight.

ASA (CONT'D)

And it's very late now you two need to get home so your families will know you are safe.

FRED

(almost to himself)

Yeah the moment they realize I'm not dead *they'll* kill me for being out after curfew...

ASA

I will meet with you tomorrow at your school we can discuss our plans then.

CORRI

You're going to our school? Won't you stand out there?

ASA

No, I can conceal myself if I want. You will see me but anyone else will see another unremarkable student.

FRED

Tomorrow? Should we wait that long What if-

ASA

The monster was not killed by arrows but her was wounded.

(MORE)



ASA (CONT'D)

He will have to recover before  
striking again.

DISSOLVE TO:

EXT. RUIN - NIGHT

ASA (V.O.)

He will not attack again tonight.

Stan, the arrows still protruding from him staggers through a small ruin. FOLLOW as he struggles to the center where a large OBELISK with STRANGE RUNES sits.

CUT TO:

EXT. OBLISK - NIGHT

Stan collapses at the foot of the massive structure. It is made of a cold stone and seems to radiate menace.

Stan PULLS each arrow out of him, SNARLING in pain as he does. For a moment LIQUID FIRE, in place of blood, drips from the wounds, but they quickly close,

STAN'S POV

A small stone knife lays near him. He picks it up.

BACK TO SCENE

And RUNS IT ALONG HIS OTHER HAND. This time the liquid fire that serves as his blood falls at the foot of the Obelisk. It seems to slide up the obelisk illuminating the runes in red, the rest of the Obelisk glows sulfur yellow. A terrifying VOICE emanates from the Obelisk.

VOICE

Why have you called me? I do not  
sense the girl's blood on you!

Stan falls on his knees before the Obelisk.

STAN

Master please forgive me! I was  
unable to kill her.

VOICE

You have opened this channel to  
tell me you have failed? You were  
not to speak to me again until she  
was dead.

STAN

N-no master! There's more: there were others in the woods tonight. Another human, and an Angel. I-I think the Eternal knows-

VOICE

The Eternal knows NOTHING!

The obelisk glows so brightly it appears to be on fire for a moment.

STAN

B-but master!

VOICE

Fool! You cannot complete even the simplest of tasks and dare to question my plans? I should destroy you here and now!

Stan wails in anguish.

STAN

Master no! I beg you.

There is a moment of silence.

VOICE

Despite your failings I still have use for you.

STAN

But master you said that the girl was the target, she will be on her guard now, the angel will-

VOICE

Forget the girl! there are other threats to me. You will hunt one of them.

Stan seems to be slightly relieved by this news.

STAN

Master your mercy is-

VOICE

Mercy? You still live because I do not want to wait for another peon to do my work, but you will need to change your form to continue to be useful.

A WALL OF FIRE emerges from the Obelisk consuming Stan. He lets out a howl. PULL BACK RAPIDLY and

CUT TO:

EXT. PARK, HILLTOP - NIGHT

PUSH IN on Detective Foster's unconscious form as she suddenly sits BOLT UPRIGHT with a yelp. She feels her face and looks around desperately.

She satisfies herself that there is no attacker near by and climbs to her feet.

ANGLE ON HER EMPTY HOLSTER

She immediately notices her gun is missing.

DETECTIVE FOSTER

Damn!

BACK TO SCENE

She looks around for her weapon.

FOSTER'S POV

She notices Stan's stone lying on the ground and picks it up.

ANGLE ON THE STONE

Foster's hand traces the strange rune.

BACK TO SCENE

Foster suddenly STIFFENS

PUSH IN ON FOSTERS FACE AS THE VOICE RINGS OUT

VOICE (V.O.)

You have your new target, now seek her out!

BACK TO SCENE

Foster falls to her knees. She takes a moment to compose herself then stands again.

DETECTIVE FOSTER

What is going on?

CUT TO:

EXT. PARK, A SECLUDED AREA - NIGHT

Asa and Metatron stand in a secluded area of the park. Metatron is obviously upset.

METATRON

Have you lost your senses completely? In a mere two hours you have reversed millennia of policy!

Asa has grown more confident in talking to his superior.

ASA

They discovered this themselves I did not reveal anything-

METATRON

They discovered you due to *your* carelessness and now you want to *recruit* them to fight this monstrosity.

ASA

This is a monstrosity that hides among humans. They are better suited to seek things like him out and...

He trails off for a moment.

METATRON

And what?

ASA

And there is something about these two. Both of them stood against an incubus and lived. I think they have a role to play in this war.

He pauses.

ASA (CONT'D)

And the powers above agree with me don't they?

Metatron shakes his head in frustration.

METATRON

They do... they've given you full approval to fight this threat however you can.

Asa smiles. Metatron interrupts his moment of triumph.

METATRON (CONT'D)

This is a mistake. You don't know humans like I do Asa, they will fail you at some point- its a certainty.

ASA

Only The Creator is perfect. I will be ready to deal with any "failures" my new charges may have.

METATRON

For your sake Asa I hope you are right. Good luck.

Metatron "beams" away.

CUT TO:

INT. STACIS HOME, BEDROOM

Staci sits on her bed studying a book. Her studies are interrupted by the RINGING of a phone next to her bed. She picks it up.

STACI

Hello?

The voice of her father, KURT on the other end answers.

KURT (O.S.)

Hey sweetie.

STACI

Hey daddy.

KURT (O.S.)

Honey look I'd hate to do this to you but something's come up at the conference and I have to stay another day or so, can you look after David and Sarah for awhile longer?

Staci's eyes say "please no".

STACI

Sure daddy I'll do it.

KURT (O.S.)

That's my girl, I'll see you in a few days. I love you sweetie. Bye.

STACI

Bye daddy.

Staci hangs up the phone, she sits back on her bed and grabs a STUFFED ANIMAL from a desk, she hugs it and begins to cry.

CUT TO:

EXT. CEDAR FALLS HIGH LIBRARY - DAY

ESTABLISHING SHOT

The outside of a small school library building. A few STUDENTS walk in and out of the building. A sign identifying it as the LIBRARY, is carved into the stone edifice of the building.

CUT TO:

INT. CEDAR FALLS HIGH LIBRARY - DAY

The interior of the library is rather simplistic with shelves of books in one half of the room and rows of study tables on the other half. Corri, Fred, and Asa sit at one of the study tables, one near the doors.

ASA

Thank you again for meeting me.

Corri seems to still be hesitant.

CORRI

So last night you said we needed a plan, do you have one?

ASA

Yes, it will be very similar to the plan I had with another angel. We have to wait until the incubus has selected his next victim and-

FRED

Wait a minute, you mean we can only find this guy after he's about to attack someone else?

ASA

I'm afraid so, it's the way my powers work, I can only sense the incubus when he uses his powers but this time it's different.

FRED

How?

ASA

An incubus feeds in one of two ways. He prefers to earn the trust of his victims, lure them to their deaths like he did with his last victim, and like he tried to do with Corri.

Corri looks slightly embarrassed. Asa doesn't notice and continues.

ASA (CONT'D)

If an incubus cannot find his meals in that way then he becomes desperate and resorts to easier prey.

CORRI

Like what?

ASA

For lack of a better word: weaker people. People who are hurting or feeling lost and alone. People who are more likely to give in to... romantic advances from a stranger.

FRED

Wow a lost and lonely person in a high school how are we ever going to find one of them.

Corri gives him a look.

CORRI

What do we do once we find out who it is?

ASA

Then you and Fred need to strike, Incubi like to take their victims alone so when you arrive it will catch him of guard.

FRED

And then what? We fight him?

ASA

No, in your current states attacking a demon would be suicide You only need to distract him while I get close enough to attack.

Fred is a bit worried and it shows.

FRED

So we have to hope to stumble on  
the one lonely girl in the city  
who's being stalked by this guy,  
then fight with him till you shoot  
him?

(beat as he notices how  
crazy this is)

How is this different from last  
night?

ASA

First of all you'll be getting the  
drop on him instead of the other  
way around, and this time I won't  
miss.

CUT TO:

EXT. CEDAR FALLS HIGHSCHOOL - DAY

Staci sits on the school lawn under a tree appearing to be  
lost in thought. Her cellphone RINGS loudly shattering her  
peace. She lets it go to voice-mail.

ANGLE ON THE PHONE

The LCD display reads "8 missed calls: Mom"

BACK TO SCENE

Staci puts up the phone obviously reaching the end of her  
rope she buries her face in her arms and curls into a semi-  
fetal position.

WIDER

TIM JACOBS about Staci's age sandy blond hair and rather  
handsome walks towards the grief stricken Staci. He puts his  
hand on her shoulder.

BACK TO SCENE

Staci starts.

TIM

Hey Staci, sorry if I scared you.

Staci tries to hide the fact that she's been crying.

STACI

T-Tim? What are you doing here?



TIM

My dad's in Charlotte on business,  
he took me here to show me the  
ropes I guess.

Staci composes herself further.

STACI

Oh? How long are you here for?

TIM

Just a day or two, I remember you  
said you went to school here and I  
thought I'd look you up.

Staci seems to be genuinely flattered.

STACI

Wow, thanks!

TIM

Don't take this wrong way but you  
look like hell.

Staci looks at him sadly.

STACI

Yeah, I'm having a tough day.

TIM

Maybe you need a drink, if we go  
into the city I know a bar where  
they don't ask too many questions  
about your age.

Staci looks like she's fighting herself a bit-addiction runs  
in her family- but gives in.

STACI

OK, lets go.

TIM

I'll drive.

They walk off as Tim puts his arm around Staci's shoulder.

ANGLE ON TIM'S HAND ON STACI'S SHOULDER

A cross shaped burn mark on sits on the outside of his hand.

CUT TO:

END OF ACT 3

ACT 4

INT. SHERIFF'S OFFICE, DETECTIVE FOSTER'S OFFICE - DAY

Detective Foster sits at her desk, obviously tired. Sitting in front of her is STEVEN FABUS the MECKLENBURG COUNTY SHERIFF.

STEVEN

We've sent that stone you found to a professor at Chapel Hill but I don't know if we'll find anything.

DETECTIVE FOSTER

Did you send it to a historian like I asked.

STEVEN

We did, I don't know why you want it done that way, but the I trust you, your hunches have been right before.

DETECTIVE FOSTER

Thanks Steven, any chance I can go back on active duty?

STEVEN

The doctor cleared you soon after you left the emergency room, so yes you're back on duty. Give em hell detective.

He stands and walks out of the office.

CUT TO:

INT. BAR - DAY

A small bar in a less than safe part of Charlotte. Staci and "Tim" are sitting at the bar, drinking. Tim smiles at Staci.

TIM

To apathetic bartenders.

STACI

Here here.

They clink bottles and take a drink.

TIM

Staci what was bothering you today? You were so cheery when I met you over the summer.

STACI  
It's... a long story.

TIM  
Come on you can tell me.

His eyes suddenly flash yellow, Staci seems to melt down, tears start to fall down her cheeks but she is able to keep her composure enough to avoid attracting attention.

STACI  
It's just so hard...

Tim reaches out a hand and pats her shoulder.

TIM  
It's ok Staci, let it out.

His eyes flash yellow for a brief second again.

CUT TO:

INT. CORRI'S HOUSE, KITCHEN

Asa and the others are sitting at the table, suddenly Asa stiffens his eyes glow yellow. Fred jumps.

FRED  
What the-

Asa's eyes return to normal.

ASA  
Its him.

CORRI  
He's found someone else? Who is it,  
where is he?

ASA  
He looks like he's in some kind of  
bar He's trying to seduce a blonde  
girl, I think he called her Staci.

Corri is pushed over into a panic.

CORRI  
Staci, oh no! We've got to get  
there quickly!

Asa tries to restrain the two with his words.

ASA

Calm down. We have to be ready for him otherwise it will be a repeat of last time. Surprise is our best chance to come out of this without any more bloodshed.

He reaches into his robes and pulls out the gun from last night.

ASA (CONT'D)

Take this, it may be a human weapon but-

FRED

I thought you said humans couldn't fight demons. And it didn't work last time.

ASA

With your fists? No, but a gun can hurt him enough to continue the distraction and we need all the redundancy we can manage here.

Fred takes the gun and stuffs it in his waist band.

ASA (CONT'D)

There's something else you should know: when we get there it's very likely that he'll have her under his power... she may attack us.

FRED

What do we do if she does?

Asa waits a beat, avoiding the obvious conclusion.

ASA

Do you best not to hurt her and get her away from him if you can.

CUT TO:

INT. BAR - LATER

A few more drinks line the bar where Staci and "Tim" sit. Staci has stopped crying and is now sitting very close to "Tim".

TIM

Feel any better?

Staci is tipsy and partially enthralled by the incubus' powers.

STACI

A little yeah, thanks for brining me here Tim, I guess I was so focused on everyone else I forgot about me.

Tim wraps his arm around her.

TIM

Hey, you wanna get out of here?

Staci hesitates for a moment then nods her head.

STACI

For a bit I guess, but I really do have to get home.

TIM

OK

The two stand up and walk out of the bar.

CUT TO:

EXT. STREET - DAY

FRED'S CAR SWERVES around a corner with a SCREECH of tires.

CUT TO:

INT. FRED'S CAR - DAY

Fred drives while ASA sits in the front seat and CORRI the back.

ASA

Be careful! If you keep driving like this we'll be in the hands of the Creator a lot sooner than we want to be.

FRED

It would help if we knew where we were going, did you see anything else that might help us?

Asa thinks on it for a second.

ASA

Let me try.

He closes his eyes for a second, then stiffens and opens them again this time they are a pale yellow.

CUT TO:

INT. BAR - CONTINUOUS

THE INCUBUS' YELLOW TINTED POV

The incubus walks through the bar looking around briefly to stare at Staci who appears to be falling deeper and deeper into his spell. He turns his head again this time towards a side door. Over the door a sign hangs reading "Leon's"

CUT TO:

EXT. STREET

Asa's eyes return to normal.

ASA

I saw a sign, it said: Leon's, it's over one of the doors.

Fred realizes where they are.

FRED

It's Leon's bar.

He SWERVES again, turning around.

CUT TO:

EXT. ALLEY - DAY

Staci and "Tim" are standing in the alleyway making out. Tim begins to move his hands all over Staci's body. Staci lets out a contented sigh as she returns the kisses with equal vigor. Suddenly "Tim" reaches for the hem of her shirt. Her hands go to his to stave them off.

STACI

No, Tim, not here, not...

"Tim's" eyes glow yellow and Staci's protests are silenced, he reaches for the hem of her shirt again.

THE OTHER END OF THE ALLEY-INTERCUT

Fred's car SWERVES into the alley. Fred, Asa, and Staci quickly pile out.

FRED'S POV

"Tim" has Staci's shirt halfway up her body. His hand moving towards the center of her chest.

FRED'S END OF THE ALLEY-INTERCUT

FRED  
(Yelling)  
Stop!

"Tim" stops what he's doing and turns around. Asa is miffed.

ASA  
What part of 'suprise' did you not understand?

FRED  
Seemed like a good idea at the time.

"Tim" turns around and begins to advance on the trio.

ANGLE ON ASA

Asa holds out his hand and in a beam of light a bow and arrow appears in his hands.

BACK TO SCENE

"Tim" reacts quickly.

TIM  
(His teenager voice mixed with a demonic one.)  
Staci, stop them they're going to hurt me.

Staci's eyes suddenly glow yellow, she seizes a loose brick.

FRED  
Oh sh-

She tosses it and hits Asa square in the head knocking him out.

The incubus heads toward them.

Fred reaches into his waistband and pulls out the gun. He aims it and fires three shots.

Click

Click

Click

The gun still doesn't work.

FRED (CONT'D)  
Not again... oh screw it.

He tosses the gun aside and charges "Tim" tackling him from the waist. Caught off guard once again by Fred's sudden attack "Tim" falls to the ground. Staci rushes to his side and begins kicking Fred as he pummels "Tim".

Fred yells out between kicks.

FRED (CONT'D)  
Corri, get her off me!

Corri runs over to the fight, she tries to talk to Staci.

CORRI  
Staci, come on don't you see what  
your doing.

Staci continues to kick.

CORRI (CONT'D)  
Staci!

She moves to grab her. As she does the cross around her neck rests on Staci's arm.

CORRI'S POV

The cross rests on her arm gleaming in the sunlight.

BACK TO SCENE

As soon as the cross touches her skin Staci's eyes return to normal and she stops kicking Fred. She sees Fred fighting "Tim" his glowing eyes cause her to panic.

STACI  
What's going on? What is Tim doing?

CORRI  
There's no time! I've got to get  
you out of here!

The two begin to head towards Asa's unconscious body. As they do "Tim" is able to free himself from Fred tossing him a few feet across the alley. Fred begins to climb painfully to his feet, obviously winded.



FRED

Is... that... all... all you got?

"Tim" begins to advance on the three teenagers, breathing demonically. As he approaches the three back away. Tim's voice is now permanently demonic.

TIM

You pitiful, infuriating humans you cannot stop us!

He continues to advance.

ANGLE ON

As the teens back away from "Tim" Corri's foot scrapes against Fred's gun.

BACK TO SCENE

Corri bends down and draws the gun, she aim's it at "Tim"

TIM (CONT'D)

If you want to spend you last moments of life wielding a useless weapon go ahead...

Corri raises the gun and fires a shot.

CLICK, nothing.

Tim continues to advance with a sadistic pleasure in watching Corri's failures on his face.

Corri examines the gun in her hands. She suddenly has a revelation.

CORRI

(almost surprising herself.)

Safety's on.

She thumbs the safety off and aims the gun again, and pulls the trigger.

BANG! The gun fires.

The advancing "Tim" is his square in the chest by it. LIQUID FIRE again pours from his body, but this time it ENVELOPS HIM.

TIM

No, no it can't be!

The fire quickly consumes him leaving only a small amount of ash on the ground.

Corri, Fred and Staci stare at the ashes for a moment, then Fred embraces Corri.

FRED

Corri, that was some shot!

Corri smiles.

CORRI

Thanks, looks like my dad's lessons paid off.

Staci seems overwhelmed.

STACI

Excuse me but just what the hell is going on.

FRED

It's a long story Staci.

ANGLE ON

Asa begins to stir, and climbs to his feet.

BACK TO SCENE

Asa looks around and see the ashes where the Incubus' body once was.

ASA

You did it! You killed him! And without me. That's... amazing.

Staci is thoroughly annoyed at this point.

STACI

OK, who the hell are you?

Asa turns to her.

ASA

My name is Asa, I'm an angel.

CUT TO:

INT. CEDAR FALLS HIGH LIBRARY

Asa, Staci, Fred and Corri sit at one of the tables in the library. Staci appears to have just been filled in on what happened.

CORRI

So Asa, since this guy is gone does that mean your going to be leaving us?

Asa shakes his head.

ASA

No, I and my fellow angel will be staying here to monitor the area.

FRED

But we killed that incubus, there *can't* be any other demons hanging around Cedar Falls can there?

Asa pauses.

ASA

Most demons need help to escape from Hell. We haven't been able to figure out who helped our incubus escape.

FRED

So there's someone out there trying to bring in more of those things?

Asa nods. Staci looks slightly sick.

STACI

But you're going to do something about them right, you're not going to let them run free.

ASA

Of course not, that's one of the reasons I came by to see you. I want you to continue to help me.

CORRI

Really? Why? We barely made it out of there, it was blind luck that I knew how to shoot that gun.

ASA

Divine intervention is often mistaken for luck. It wasn't a coincident that I met you, nor that you were able to defeat that demon. What ever happens next is going to involve you.

FRED  
You're making it sound like we  
don't have a choice.

ASA  
There's always a choice Fred. You  
can leave right now.

Fred pauses and shakes his head.

FRED  
Ah hell I'd rather know whats out  
there rather than have it show up  
on my doorstep.

STACI  
What about me? What am I destined  
for? Were you just talking to them  
or am I going to be part of this?

ASA  
I'm not a fortune teller, but I  
won't turn away any help no matter  
how-

STACI  
Omigod! I'll be like the star of  
that TV show! Hot cheerleader by  
day demon killer by night.

She makes a series of totally amateur "karate moves." This obviously grates on both Asa and Fred's nerves. Corri defuses the situation.

CORRI  
So what happens next?

ASA  
We, me and the other angels, will  
be watching for the next threat.  
When it appears I will find you.

He gives the teens a paternal look.

ASA (CONT'D)  
Until then try to enjoy this peace.  
I will be watching over you.

ANGEL ON ASA

Asa turns to walk away and vanishes in BEAM OF LIGHT.

ANGLE UPWARD TOWARD THE SKY

FOLLOW Asa's beam of light briefly then:

CUT TO:

INT. SHERIFF'S OFFICE, DETECTIVE FOSTER'S OFFICE - DAY

Detective Foster is preparing to go home for the day when her office phone RINGS. She picks it up

DETECTIVE FOSTER  
Mecklenburg Sheriff's Office, this  
is Detective Foster.

CUT TO:

INT. UNC-CHAPEL HILL - INTERCUT

PROFESSOR STEIN sits in his on office.

PROFESSOR STEIN  
Hello Detective, you asked me to  
look over symbol for you?

DETECTIVE FOSTER  
Thanks for calling me, did you find  
something?

Stein holds the stone in his hand.

PROFESSOR STEIN  
I did, but I need to clarify  
something first: you said you found  
this in the woods?

DETECTIVE FOSTER  
Yes sir, during the course of an  
open investigation.

PROFESSOR STEIN  
Well this symbol doesn't fit with  
any local folklore, its origins are  
actually Israeli

DETECTIVE FOSTER  
Israeli?

PROFESSOR STEIN  
Yes, it's the mark of Absalom.

DETECTIVE FOSTER  
Who?

PROFESSOR STEIN

Absalom was one of David's sons, according to the Old Testament he revolted against the rule of his father.

DETECTIVE FOSTER

Why would his symbol be all the way over here?

PROFESSOR STEIN

Absalaom's mark has only showed up a few times in history, most people think its a hoax, but according to a few sources there's a cult that Worships Absalom, they see him as a successor to Lucifer.

ANGLE ON THE SYMBOL

Stein's finger traces the runes.

PROFESSOR STEIN (CONT'D)

But those sources are far from reliable chances are this thing is some trinket someone bought while visiting Jerusalem.

DETECTIVE FOSTER

If that cult did exist.

Her persistence is confusing to the professor.

PROFESSOR STEIN

Why are you so focused on this Detective, is it a part of a case?

DETECTIVE FOSTER

No, no it isn't I just... had some questions I needed answered, thank you Professor.

Stein nods.

PROFESSOR STEIN

You are very welcome detective.

Fosters hangs up and puts her hands on her temples, pondering the events of the past few days.

PULL OUT SLOWLY and...

CUT TO:

EXT. RUIN - NIGHT

PAN ALONG THE RUIN

METATRON (V.O.)

Darkness, it is always waiting just  
beyond the light. Human's think  
their tests and studies have  
explained away evil. That the dark  
places of the supernatural pose no  
threat. They are wrong, the dark  
places are still there, and they  
are gathering their strength.

ANGLE ON THE OBELISK

FREEZE ON The OBELISK as it FLARES TO LIFE.

FINAL FADE

THE END