

GOOD BOY

written by

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Based on the short story "Good Boy" by Denise Terriah

WGA/w Registered

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COLD OPEN

EXT. NEW STONE CHURCH IN THE WOODS - DAY - 1740'S - SUMMER

The sun is hanging low in the Pennsylvania sky. Birds are enjoying their flights.

One crow lands on the top of a newly constructed stone church.

The bell in the tower shines brightly in the early morning light. The building's large wooden double doors are open. Arched glass windows are clean and sparkling. The roof is slatted with wooden shingles. Everything is in place except the missing cornerstone on the northwest of the church.

The cornerstone is set on a heavy oak table with round iron rods under it. The table is butted up and level with the missing section of the church. It is ready to be placed.

An iron fence is installed on the western side of the church, creating a large enclosed area. There is a row of fifteen rakes leaning against the church and a small basket. An iron gate is open, leading into the yard.

In the center of the churchyard is a pile of wood about four feet high. The logs are positioned to look like a cabin. The whole thing has been soaked in oil. It appears to be a funeral pyre for a small child.

A group of thirty people, including women and children, stand solemnly in the enclosed churchyard. Men on one side, women on the other. Two men are standing on opposite sides of the pyre holding burning torches.

They are all dressed in AMERICAN COLONIAL clothing.

The MINISTER, 60's, steps outside the church. He is carrying an open bible in his hands. He is dressed in black. He stops at the bottom of the stairs.

A MAN, 30's, follows a few feet behind the minister. His eyes are red, like he had been crying for some time. In his arms, wrapped in a wool blanket, he carries a small body. None of the body is exposed and the outline makes it impossible to tell what it is.

The minister slowly walks alongside the iron fence. The man follows him.

The minister leads the man to the iron gates. The minister stops and turns. He tucks the bible into his waistcoat and then holds out his arms for what the man is carrying.

The man hugs the bundle close to him one last time before handing it to the minister.

The minister nods towards the gate before walking into the churchyard.

The man steps into the churchyard and then turns around and closes the gate, lowering a bar across it to keep it from swinging open.

The minister steps behind the pyre and lays the linen-wrapped body upon it.

The man follows the minister and stands next to him at the pyre.

The minister looks out over the crowd. All eyes stare back at the holy man.

The minister looks up and raises his hands to the sky. The assembled parishioners mimic his stance.

MINISTER

He said to them, but who do you say that I am? Simon Peter replied, you are the Christ, the Son of the living God.

The wind picks up, dancing through the grass in the churchyard.

MINISTER (CONT'D)

And Jesus answered him, blessed are you, Simon Bar-Jonah! For flesh and blood has not revealed this to you, but my Father who is in heaven. And I tell you, you are Peter, and on this rock I will build my church, and the gates of hell shall not prevail against it.

A gust of wind throws up fallen leaves from the ground.

MINISTER (CONT'D)

I will give you the keys of the Kingdom of Heaven, and whatever you bind on Earth shall be bound in

(MORE)

MINISTER (CONT'D) (CONT'D)
 Heaven, and whatever you loose on
 Earth shall be loosed in Heaven.

The minister steps back from the pyre. He turns to face the man beside him.

MINISTER
 If anyone aspires to the office of
 overseer, he desires a noble task.
 Therefore an overseer must be above
 reproach, the husband of one wife,
 sober-minded, self-controlled,
 respectable, hospitable, able to
 teach, not a drunkard, not violent but
 gentle, not quarrelsome, not a lover
 of money.

The minister puts a hand on each of the man's shoulders.

MINISTER (CONT'D)
 He must manage his own household well,
 with all dignity keeping his children
 submissive, for if someone does not
 know how to manage his own household,
 how will he care for God's church?

The man hangs his head for a moment before looking back up at the minister. Fresh tears are in his eyes.

MAN
 (wiping his eyes and looking at
 the bundle on the pyre)
 I profess it to be true. Hector was
 goodly, and upon his goodliness I
 attest that my oath has been
 fulfilled.

The minister hugs the man. When their embrace ends, the minister smiles at him.

The minister turns back to the crowd.

MINISTER
 The wolf shall dwell with the lamb,
 and the leopard shall lie down with
 the young goat, and the calf and the
 lion and the fattened calf together;
 and a little child shall lead them.
 The cow and the bear shall graze;
 their young shall lie down together;
 (MORE)

MINISTER (CONT'D)

and the lion shall eat straw like the ox. The nursing child shall play over the hole of the cobra, and the weaned child shall put his hand on the adder's den. They shall not hurt or destroy in all my holy mountain; for the earth shall be full of the knowledge of the Lord as the waters cover the sea.

The minister raises his hands to the sky, but does not look up this time.

MINISTER (CONT'D)

We stand before you as children in the wilderness O Lord. Thy might and thy mercy hath led us here. It is here we have built thy house and it is here we shall gather.

The wind dies down.

MINISTER (CONT'D)

Have mercy on me, my God, have mercy on me, for in you I take refuge. I will take refuge in the shadow of your wings until the disaster has passed.

The minister motions to the crowd. They repeat what he said.

MINISTER (CONT'D)

(louder)

We are hard pressed on every side, but not crushed; perplexed, but not in despair; persecuted, but not abandoned; struck down, but not destroyed.

The minister motions to the crowd. They repeat what he said.

MINISTER (CONT'D)

I lift up my eyes to the mountains, where does my help come from? My help comes from the Lord, the maker of Heaven and Earth. He will not let your foot slip, he who watches over you will not slumber; indeed, he who watches over Israel will neither slumber nor sleep. The Lord watches over you. The LORD is your shade at

(MORE)

MINISTER (CONT'D) (CONT'D)
your right hand; the sun will not harm
you by day, nor the moon by night. The
Lord will keep you from all harm. He
will watch over your life; the Lord
will watch over your coming and going
both now and forevermore.

The minister motions everyone down.

The crowd gets on their knees, heads bowed and hands up to
pray.

The minister looks skyward again and raises his arms.

MINISTER (CONT'D)
Who knows whether the spirit of man
goes upward and the spirit of the
beast goes down into the Earth?

The minister lowers his arms and looks at his flock.

MINISTER (CONT'D)
But ask the beasts, and they will
teach you; the birds of the heavens,
and they will tell you; or the bushes
of the Earth, and they will teach you;
and the fish of the sea will declare
to you. Who among all these does not
know that the hand of the Lord has
done this? In his hand is the life of
every living thing and the breath of
all mankind.

The minister steps way back from the pyre. The man at his
side steps back as well.

He nods to the men with torches.

The torch bearers each slide their torches under the pyre and
join the minister.

The oil quickly catches and soon the wood is blazing.

The minister and three men get on their knees, bow their
heads, and bring their hands up to pray.

The linen is quickly consumed around the small corpse.

The body of a dog, not a child, lays on top of the burning
wood.

EXT. CHURCHYARD - DAY - 1740'S - SUMMER

The sun is much higher in the sky.

The gathered crowd is still on their knees and praying.

The pyre has died. All of the wood has been consumed.

There is now a large pile of ash.

The wind blows some of it across the gathered crowd.

The minister raises his head to look at the sky. He slowly rises.

MINISTER

(somberly)

Take thy tools and spread the ash.
Heed mine words; no ash shall be sowed
beyond the iron, no soil to be left
uncovered within.

The men retrieve the rakes and slowly begin spreading the ash on the inside of the churchyard.

The skeleton of the dog remains in the pile of ash. The men are careful to not disturb it as they work.

EXT. CHURCHYARD - DAY - 1740'S - SUMMER

The sun is slowly setting.

The churchyard is now gray from ash.

The skeleton of the dog still lays in the center.

The minister and the man who carried the dog stand next to the remains.

MINISTER

(gently to the man)

Lift up Hector and set him in his
place.

MAN

(nodding numbly to the minister)
Our Lord hath gained a great servant
this day.

The man gets the small basket from next to the church. He carefully picks up the animal's skeletal pieces and places

them in the basket.

The minister walks to the cornerstone with the man in tow.

The congregation joins them.

The minister nods to the man.

The man carefully places the basket inside the wall.

The minister nods to the men standing next to the cornerstone. The men slowly roll it into place, removing the iron rods as they go.

It slides in with a grating sound.

When it is secured the screen goes BLACK.

MINISTER'S VOICE (O.S. IN THE BLACKNESS)
In peace I will both lie down and
sleep; for you alone, O Lord, make me
dwell in safety.

END COLD OPEN - CUT TO MAIN TITLE

ACT ONE

INT. THOMPSON'S DINER - DAY - MODERN TIMES

This is obviously a 'Mom and Pop' diner.

The interior walls of the diner are a nicotine-stained yellow. Faded blue curtains are pulled aside on the windows.

The building has 15 mismatched table and chair sets. The decor varies from table to table with no discernible rhyme or reason in the choices. There is an L-shaped counter with 9 stools, only 4 match each other.

On the wall behind the counter is a door that leads to the kitchen, a soft drink station, a cash register, a phone attached to the wall, and a window where the cook can take orders and place finished food.

The floor is black and white linoleum squares.

It is noisy.

No one is seated at the counter. Most of the tables are full of working-class families. They are enjoying the food, engaging in conversations, or trying to catch the attention of one of the waitresses.

ALICE WILLIAMS, 26, is rushing from table to table. She is an attractive and slim brunette wearing a simple skirt and blouse. She has a white apron on over her clothes. In the pockets of the apron are straws and extra utensils. Her long, brown hair is pulled up in a ponytail. Her makeup is simple, but highlights all of her best features. She is wearing a name tag that reads "Alice."

MILLY THOMPSON, 58, is taking her time as she moves between the customers, talking to many of them. She is a little chubby, but smiles and laughs easily. She is a person people feel comfortable talking to. She is wearing a bright green dress that is also covered by a white apron. Her hair has touches of gray and is also in a ponytail. She is not wearing a name tag.

JACOB THOMPSON, 62, places a plate with an omelet and hash browns on it on the service window. He is a bald, hefty man that is sweating a lot. He is wearing a white shirt and white apron. The shirt is soaked.

JACOB
(wiping sweat from his face with a
dish towel)
Order up!

Alice hastily gathers a few cups from a table of customers
and heads for the window.

ALICE
(speaking in a Midwestern accent
to Jacob while refilling drink
glasses)
He didn't give you a reason?

JACOB
(wiping away more sweat)
Nope. Just said he quit.

ALICE
I'm sorry.

JACOB
Not your fault. I've cooked and washed
dishes before. I'll just need your
help when things settle down out
there.

ALICE
Of course.

A bell rings as the front door opens. Alice glances in the
direction of the sound and sees a stranger.

WIL HAYNES, 32, walks in the diner. He is an average looking
man, except his eyes are a very bright blue. He is wearing
blue jeans and a loose, pull over shirt. His coat is thin and
worn. He is wearing a backpack and work boots. It looks like
he has rolled around in dirt. He is wearing earphones down
around his neck. He takes off his baseball cap as he closes
the door.

Alice balances the plate and refilled glasses. She delivers
them to the customers.

Wil sits down at the counter and picks up a menu off a stack
of them.

Alice looks at Milly. The other woman is talking to a table
full of people. Milly sees Alice looking at her and she nods
toward the newcomer.

Alice pulls an order pad out of her apron and heads around the counter to take the stranger's order.

ALICE
(friendly and rehearsed)
Welcome to Thompson's. Can I get you something to drink?

Wil lowers the menu and smiles at Alice.

WIL
(Southern accent)
I'll just have water, ma'am.

ALICE
(smiling and surprised at his accent)
It sounds like you're far from home.

Wil's face breaks into a small smile as Alice grabs a glass from under the counter and fills it with water.

WIL
Yes, ma'am. Hopeful, Georgia.

ALICE
(putting the water down and pointing at the menu)
Have you decided what you want, Hopeful?

WIL
(leans back a bit on his stool)
William Haynes, ma'am. Please, call me Wil. Well, Alice, that all depends on you.

Alice's face loses all emotion. She takes a step backward.

ALICE
(suspicious)
What do you mean by that? How do you know my name?

Wil holds his hands up to try to calm her.

WIL
(apologetically)
I didn't mean to upset you. All I meant was I was going to ask you for suggestions on the food.

Alice still looks doubtful.

WIL (CONT'D)
(pointing at her name tag)
As far as your name, ma'am... Well,
you are wearing a tag that has it on
there.

Alice visibly relaxes.

ALICE
(looking embarrassed)
I'm sorry. I'm kinda' new here and
still not used to wearing this thing.

WIL
(examining her a little closer)
New to the town too, right?

Alice lets out a nervous laugh.

ALICE
Yes... new to the town, too. What gave
me away?

WIL
I've been to a lot of places. You
sound like you were raised in Kansas
or Missouri.

Alice looks a little surprised.

ALICE
Missouri.

WIL
(nodding)
I thought it had to be one or the
other. I like Missouri. I spent some
time in Branson last year.

ALICE
(looking wistful)
I've never been there. Always wanted
to go, but things kept coming up.

WIL
(he sounds sad when he speaks)
Life's like that sometimes. Some roads
get bumpy; some just turn to mud and
keep you miserable and going nowhere.

Wil watches as Alice's mind drifts off to someplace that seems like a lifetime ago and far out of reach for her now. He lets her stay there a beat before drawing her from her memories.

WIL
(smiling)
So what's good here?

ALICE
(snapping back to the present)
You can't go wrong with a burger and fries.

WIL
That sounds good. I'll take that.

ALICE
It shouldn't take too long. The rush is almost over. What do you want on it?

WIL
I'm in no hurry, ma'am. Lettuce and tomato, please.

Alice writes his order down and puts it on the serving window.

ALICE
(hollering through the window)
Order in!

JACOB (O.S. FROM THE KITCHEN)
Okay!

Alice gives Wil a quick smile as she returns to her waitress duties.

Wil watches as she walks away. He looks out the window and sighs sadly.

Milly motions Alice over to her and the two whisper for a few moments.

Milly cleans up a table as some customers leave.

Milly walks past the counter carrying a stack of dirty dishes. She walks through the door to the kitchen.

She returns a moment later and stands in front of Wil on the

other side of the counter.

MILLY

(friendly and curious)

From Georgia, huh? Where ya' headin'?

WIL

(a little uneasy but friendly)

Tioga State Forest. Niagara Falls eventually, but I heard how beautiful the woods are up here so I wanted to see that first.

MILLY

Wouldn't spring or summer be better for that sorta' thing? November isn't exactly tourist weather up here.

The smile slowly leaves Wil's face. He looks out the window for a beat before turning his attention back to Milly.

WIL

(somberly but still friendly)

You're right, ma'am. It isn't, but I have work waiting for me that I couldn't say no to.

Milly looks him up and down. The CLATTER of chairs being moved draws her attention away from Wil.

Another table full of customers are leaving.

CARL, 62, approaches the counter holding out a debit card. He has thinning hair and his face has a few wrinkles. He is wearing brown winter overalls.

MILLY

(taking the card)

This for everyone, Carl?

CARL

Yeah. They're sticking me with the bill again.

Milly laughs as she turns around to run the card.

Wil stares at Carl. Carl stares back at him.

CARL

(annoyed)

Can I help you with something?

Wil's expression changes to a scowl. He continues to stare at the older man.

CARL
(angrier)
Well?

WIL
(scowl leaving his face as he
turns his head to stare at the
service window)
No. No, Carl... you can't help me.

Carl turns to stare straight ahead. He is looking smug.

WIL (CONT'D)
(quietly)
But you could've helped you're wife
when she slipped on that little outing
of yours.

Carl stiffens. His head quickly turns to Wil.

CARL
What the hell did you say?

Wil ignores Carl and continues to stare at the service window.

WIL (CONT'D)
It wasn't that bad of a tumble. She
would of been okay. Just a twisted
ankle...

Carl is shaken up. He looks at Milly's back, who is still trying to process his card, and then looks again to Wil.

Milly makes no indication that she hears anything Wil is saying.

WIL (CONT'D)
(turning to look at Carl)
Letting her lay out in the woods
though, now that was bad. Walking away
while she begged you for help; that
was bad, too. Telling everyone you
didn't know where she was...

Carl's face is full of shock, he looks like he is about to run out of the diner. Wil leans forward and puts a hand on Carl's shoulder. The motion is almost comforting. A shudder

comes over Carl and then he can't seem to move.

WIL (CONT'D)

That was bad. You're a bad person,
Carl.

A series of electronic BEEPS finally comes from the credit card machine.

Wil quickly turns his attention to his water glass, taking his hand off of Carl. He picks it up and takes a drink as Milly hands Carl a receipt and ink pen.

MILLY

Sign the top one for me. Thanks, Carl.

Milly looks closer at Carl. Carl is sweating and the color seems to have drained from him.

MILLY

Carl, are you okay? You don't look so good.

Carl shudders again and looks at Milly.

CARL

(stammering)

I'm fine! Just tired. Rough month, ya' know.

MILLY

Oh, I know it's had to be hell for you. Lisa was such a dear. We all miss her.

Carl takes one last look at Wil before hastily putting his receipt in his wallet.

CARL

(voice shaking)

Thanks, Milly. See you next week.

Carl heads out the door.

Milly turns to Wil.

MILLY

(sad)

His poor wife had Alzheimer's. Some days were better than others. She left the house one morning while Carl was

(MORE)

MILLY (CONT'D)

still sleeping. She musta' got lost in the woods in her confusion. She was found a few weeks later next to a stream on one of the neighbor's properties.

WIL

(sad)

That is terrible, ma'am. I couldn't live with myself if something like that happened to the person I swore to love and cherish.

MILLY

Neither could I. If anything happened to Jacob I'd just fall apart.

WIL

(stares wistfully off into space for a moment)

Two are better than one, because they have a good return for their labor. If either of them falls down, one can help the other up. But pity anyone who falls and has no one to help them up. Also, if two lie down together, they will keep warm. But how can one keep warm alone?

MILLY

Is that from the Bible?

WIL

(his attention snaps back to Milly)
Yes. Ecclesiastes chapter 4, verse 9.

MILLY

That fits what happened to Lisa, alright. She died from exposure.

Wil's face holds a sad smile as he listens to Milly.

MILLY

(Milly's expression brightens a bit)

Happier topics! What kind of work do you have waiting on you?

WIL

The Lord's work. I'm a minister on my
(MORE)

WIL (CONT'D)
way to meet my new congregation.

MILLY
Well, I'll be! You came all the way
from Georgia for that?

WIL
(embarrassed)
It was time for a change. To be honest
I'm coming from Florida. I've been
working at a carnival for the last
five years.

MILLY
A carnival? You were a carnie?

WIL
Yes, ma'am. Before that I was a full
time minister.

MILLY
What made you quit that?

WIL
Some things...
(thinks for a beat)
changed in my life and I lost faith.
It seemed running off with the circus,
well carnival, was the thing to do.

MILLY
(fascinated by what Wil is telling
her)
What did you do at the carnival?

WIL
(chuckles)
I'll tell you if you promise not to
laugh too hard.

MILLY
Oh this has to be good! I promise.

WIL
(looks around jokingly to make
sure no one is close by and then
leans in toward Milly)
I told fortunes.

Milly's jaw drops open. Before she can stop herself she

CAKLES with laughter.

Everyone left in the restaurant turns their attention to the counter.

Wil is leaning back on his stool with a wide smile on his face.

Milly finally gets herself under control and the patrons return to what they were doing before the outburst.

MILLY

(through small bits of laughter)
You were a fortuneteller?

WIL

(smiling and nodding his head)
Yes, ma'am. Now, don't you remember just a little bit ago when you promised not to laugh too hard?

MILLY

(still chuckling)
People paid you to tell them their futures... and weren't put off by the fact you were working in a carnival tent?

WIL

Yes, ma'am. I was honest with 'em. I told 'em it was for entertainment only.

MILLY

And they still paid?

WIL

Yes, ma'am. I guess I did a good job of entertaining folks; they always came back dragging their friends with 'em.

Jacob's sweaty face appears at the service window with Wil's order.

JACOB

Order up!

Milly gets Wil's food and places it in front of him, along with a bottle of ketchup and mustard.

Milly's face suddenly lights up.

MILLY

(excited)

I'll tell you what... I never had a fortune reading before. If you give me one, your meals on me!

WIL

Okay. You got a deal.

Milly holds her hand out, palm up, to Wil. He looks at her hand in confusion.

MILLY

Don't you need to read my palm?

WIL

(short laugh)

No, not really, ma'am... but if you think I do so you can get your moneys worth I'll never turn down the chance to hold a pretty lady's hand.

Milly blushes as Wil takes her hand. He makes a show of examining it.

Wil's face goes through an expression of concern, happiness, sadness, and then happy again.

He looks at Milly and smiles gently at her.

MILLY

Well? What do you see?

WIL

I see how well you took care of your momma' when she got sick.

Milly's smile turns into a look of surprise.

WIL (CONT'D)

I can feel all of the sorrow you had when she passed.

(sadly)

I also see how your dad crawled into a bottle and stayed there until he ran off that road and drowned in the river.

Milly's surprise grows. She looks almost afraid now.

WIL (CONT'D)

I see Jacob now. I know what caught your eye... That man can dance! Not half bad at playing the guitar either is he?

Milly's fear seems to lessen a bit.

WIL (CONT'D)

Oh, no. I am so sorry!
(Wil holds her hand with both of his)
Miscarriage... and not being able to conceive again.

Milly's fear is now gone, replaced by remembered sadness.

WIL (CONT'D)

(slower)

I can see your nephew being born. I feel how much you love him. How much he needed you after his mom passed. I can see...

Wil's face slumps into a quick frown, then returns to a neutral expression.

Milly doesn't notice Wil's expression changing. She is busy wiping tears away from her eyes.

WIL (CONT'D)

I could go on and on, but in a nutshell, you and Jacob are going to have many happy years left... and stop worrying about that loan you had to take out, the money will always be there.

Wil gently sets her hand on the counter.

Milly stares at Wil in astonishment.

MILLY

(amazed)

How... How did you know all that?

WIL

I really can't explain it, ma'am. It's like... It's like watching a movie I guess, sometimes.

MILLY
 (in awe)
 You're the real deal?

WIL
 (embarrassed)
 Yes, ma'am. I suppose I am.

MILLY
 (excited)
 Why haven't you won the lottery?

WIL
 (uneasy)
 I've never been able to see things for myself. Anytime I've tried all I get is a tight feeling in my chest, like something heavy rolled right over me, and a headache.

Wil looks out the window. His shoulders slump. When he looks back at Milly the smile is back on his face.

WIL(CONT'D)
 Which is a damn shame because millions of dollars does sound good.

Milly laughs.

MILLY
 At least you're getting a free meal out of it! Need anything else?

WIL
 No, ma'am. This looks good.

MILLY
 Just holler if ya' want something.

Milly joins Alice in cleaning up after departing customers. She points at Wil a few times as the two work.

EXT. THOMPSON'S DINER - DAY

It is mid-morning and the sun is shining. From off to the west, dark and heavy storm clouds are approaching.

The outside of the restaurant is rustic. Rough hewn log planks make up the siding. A white plastic thermometer is nailed to the building. It shows 62 degrees.

The parking lot is gravel. Dust is being kicked up by gusts of wind. There are only 8 marked parking spaces and they are closest to the diner. They are spaced out by individual horse hitching posts.

The parking lot is empty except for Alice's four door, pea green car.

A light gray 2008 Chevrolet Silverado 1500 pulls into the parking lot. It looks like it has been freshly washed.

The truck takes one of the empty spots next to a hitching post.

JEFF ANGELINI, 32, carefully opens his truck door and steps out. Jeff is a dark haired, handsome man with a short and neatly trimmed beard. His movements are cocky and self-assured. He is wearing dark dress pants with a tight fitting gray sweater and expensive dark sunglasses.

INT. THOMPSON'S DINER - DAY

There is a lone Styrofoam food container resting on the counter.

Wil has finished eating. He is now sitting at a table. His backpack rests on the floor next to him.

Milly, Jacob, and Alice are sitting with him. There are cups of hot coffee in front of all of them and empty dessert plates.

There is no one else in the diner.

JACOB
(sternly)
You couldn't know that.

Milly and Alice laugh. Wil smiles.

JACOB
(to Wil)
What did she tell you?

WIL
Nothing, sir. Absolutely nothing.

Jacob turns to his wife. He looks at her in mock anger.

JACOB
You shouldn't tell strangers I tried
(MORE)

JACOB (CONT'D)
out for Star Search.

MILLY
I swear I didn't! I told you... He's
the real deal!

Milly throws her arms around Jacob and hugs him tightly. She looks mischievously at Alice.

MILLY (CONT'D)
Do Alice next.

Alice's laughter dies in her throat. She looks frightened.

ALICE
(uneasy and turning to Milly)
No. He's already done enough for free.
I can't afford to pay for...

MILLY
(interrupting)
I'll pay! How much did one of your
fortunes cost in the circus?

WIL
(chuckles)
Carnival, not circus...
(looks at Alice)
And I wouldn't dream of charging you
anything. You have all been such
gracious hosts.

Alice gingerly reaches her hand out.

EXT. THOMPSON'S DINER - DAY

Jeff is walking to the front door of the diner.

He reaches out for the door handle.

INT. THOMPSON'S DINER - DAY

The bell rings as the front door opens. Milly, Jacob, Alice, and Wil all turn to see who it is.

Alice hastily pulls her hand back when she sees Jeff.

Jeff walks inside and closes the door behind him.

JACOB
(cheerful)
Afternoon, Jeff. Want your palm read?

JEFF
(taking off his sunglasses)
Do what now?

MILLY
(excited)
This is Wil. He reads fortunes.

JEFF
(amused)
Well, you don't hear that everyday.

Milly and Jacob seem happy to see Jeff. Alice appears a bit more reserved.

Wil looks at Jeff for a moment before looking out the window.

Jeff saunters over and sits at the table.

Wil's eyes slowly look around to the people he was just sitting with, careful to avoid looking at Jeff.

JEFF
(to Alice)
So what's the future hold? We winning the lottery tomorrow?

Wil and Jeff lock eyes for a moment.

Alice's face is devoid of emotion as she watches Jeff stare at Wil.

Wil's brow furrows and his eyes narrow.

WIL
(controlled and even tone)
I was just getting ready to start with her.

ALICE
(sounding nervous)
It's okay! Really. You don't have to.

JEFF
(smiling)
Go ahead, hon. I've never seen one of these done outside of TV or the
(MORE)

JEFF (CONT'D)

movies.

Alice starts to hold her hands out and then lets them fall back to the table. She looks at Milly pleadingly.

Milly doesn't see Alice looking at her. She and Jacob are too busy smiling at each other to notice.

Wil can see that Alice is uncomfortable. He nods gently towards her.

Wil grabs his backpack as he stands up.

WIL

(stretching)

It's not for everyone. A lot of people like to keep things private.

Wil looks at Jeff as he finishes talking. The two men lock gazes again.

WIL (CONT'D)

(staring at Jeff)

Some people carry truths that no one would ever believe.

JEFF

(smile slips for a second before returning to his face)

I think you should go ahead and do it. She doesn't mind. Do you, Alice?

Alice bites her lower lip.

ALICE

(quietly while looking at Jeff)

I don't mind.

WIL

(looks sadly at Alice)

I don't think it's my place to say anything.

Wil's kind demeanor drops when he looks back at Jeff.

WIL

(calmly)

I will say that you've done a good job so far.

JEFF
 (confused)
 A good job?

WIL
 Of hiding your demons. The Lord tests
 the righteous, but his soul hates the
 wicked and the one who loves violence.

Wil turns to Alice. He looks at her softly and smiles.

WIL (CONT'D)
 (to Alice)
 Don't worry Alley Cat... Everything is
 gonna' be okay. Your future is created
 by what you do today, not tomorrow.

The color drains from Alice's face.

Jeff's amused look is replaced by annoyance.

WIL (CONT'D)
 You folks take care. If I'm ever back
 this way I'll swing in.

MILLY
 Please do!

JACOB
 You're always welcome in here.

Alice is quiet but gives a little wave goodbye.

Wil walks toward the door.

JEFF
 (snidely)
 Watch out for those demons!

Wil stiffens for a second before half-turning around.

WIL
 (controlled tone to Jeff)
 But test the spirits, whether they are
 of God; because many false prophets
 have gone out into the world.

Wil's shoulders relax as he turns his head to look at Jeff.

WIL (CONT'D)
 I think a testing is coming both of
 (MORE)

WIL (CONT'D) (CONT'D)
our ways soon.

Wil walks out the door.

Jeff laughs when the door closes.

JEFF
(to Milly and Jacob)
What kind of nutcases are you letting
in here?

MILLY
He's a good guy; polite.

JACOB
And, I know it sounds crazy, but he
knew a lot of stuff he couldn't have.

JEFF
(looking at Alice)
Oh he does, huh? What did he know
about you?

ALICE
(quietly)
Alley Cat... That's what my dad called
me.

Everyone looks at Alice.

Jeff seems agitated.

JEFF
(sure of himself)
Come on! Think about it. Your name's
Alice. It was just a lucky guess.
Someone had to have called you Alley
Cat before.

ALICE
(still quiet)
What he said... about the future... my
dad said that all the time.

The diner is silent for a moment.

JEFF
(snorts)
Some people need to believe in
something bigger than themselves, I
(MORE)

JEFF (CONT'D)

guess.

MILLY

Your food's at the window, nephew.

Jeff puts his sunglasses back on and stands up. He walks behind the counter.

Alice stands up as he comes back around the counter carrying his food.

Jeff hugs her and kisses her on the cheek.

JEFF

Can my girlfriend walk me out?

JACOB

Yeah. She can take a break if she wants to.

Jeff flashes a charming smile and takes Alice's hand in his. They walk to the front door and exit the diner.

END ACT ONE

ACT TWO

EXT. THOMPSON'S DINER - DAY

Alice and Jeff come out of the diner.

Jeff drops her hand as soon as the door closes.

They walk toward his truck.

The wind has picked up, causing more dust to fly over the parking lot.

Jeff opens his drivers side door. The entire inside of the vehicle is spotless. He tosses his food in the passenger seat. He slams the door and turns to Alice.

JEFF

(angry)

Who the fuck is that guy?

ALICE

(calm)

He was just passing through town.
We've never seen him before. He
stopped in to-

JEFF

(interrupting)

Bullshit! Don't lie to me! All of you
were acting real cozy in there! How
long has he been coming in?

Jeff grabs Alice's left wrist and squeezes it. Her face scrunches up in pain.

JEFF

How long? What have you told him?

ALICE

I'm sorry! It's the truth. Milly liked
him so she invited him to have some
coffee before he left.

Jeff squeezes her wrist harder and twists it. She gasps in pain as she stares back at him.

The anger leaves Jeff's face. He lets go of her wrist.

JEFF
(gently)
Okay. I believe you.

ALICE
(quietly)
Thank you.

Jeff hugs Alice.

He gives her a long kiss on the mouth.

JEFF
I have some errands to run and then
I'm going to stop by my mom's. I'll be
home close to eight tonight.

ALICE
Okay. I'll see you at home. Love you.

JEFF
Yeah.

Jeff gets in his truck and starts it.

Alice backs away from the vehicle and waves numbly.

Jeff pulls out of the parking lot and drives into town.

Alice walks back into the restaurant.

INT. THOMPSON'S DINER - DAY

Milly is carrying the empty dessert plates into the kitchen.

Jacob is standing behind the counter holding the phone up to his ear.

JACOB
(into the phone)
No, we'll manage. Just stay home and
get better.

Jacob continues holding the phone to his ear, listening to who's on the other end.

JACOB
(into the phone)
It's going around. Like I said, don't
worry. We'll manage.

Milly comes out of the kitchen and stands next to her husband. She looks worried.

Jacob nods his head as he listens to the caller.

JACOB

Yeah, call tomorrow and let us know.
Bye.

Jacob hangs up the phone and turns to Milly.

JACOB

(frustrated)

Julie just left the doctor's office. She has some kind of stomach bug. She won't be in this afternoon. This damn weather is making everybody sick! It's like Mother Nature forgot it's winter. Just last week it was twenty degrees outside. Now what is it today? Sixty-something?

Jacob huffs and shakes his head.

MILLY

People will just have to be a little more patient tonight.

JACOB

(shaking his head)

We have that birthday party for Brian's twins. We're gonna' have at least twenty people in here for that, maybe more...

He looks at Alice.

JACOB

I know it's asking a lot, but could you work until closing?

MILLY

You can't ask this girl to work-

ALICE

(interrupting and sounding relieved)

Yes! I'll do it. I just have to call Jeff and let him know.

Alice walks behind the counter and picks up her purse. She

pulls her cell phone out and opens up her contacts. She taps on Jeff's name.

The call goes straight to voicemail.

JEFF (O.S. OVER THE PHONE)
This is Jeff. Say what ya' gotta' say.

Alice's phone BEEPS after Jeff's answering message.

ALICE
(speaking into the phone)
Hey hon, Julie called in and Jacob asked if I could work until closing. I told him I could. I should be home around eight-thirty. Love you.

Alice taps 'End Call' on her phone.

She hastily opens up her contacts again and taps on 'Jeff's Mom.'

Jeff's mom doesn't answer and it goes to voicemail.

COMPUTER VOICE (O.S. OVER THE PHONE)
Please leave a message for 272-555-7272.

A BEEP sounds from Alice's phone.

ALICE
Hello Connie. Jeff said he was going to come out and visit you. Could you tell him I'm working a double shift and won't be home until eight-thirty? Thank you.

Alice hangs up her phone.

ALICE
(to Jacob)
Okay, I'll start on the rest of those dishes.

MILLY
Thank you so much for sticking around.

JACOB
(grateful)
You're a real life saver. I hate that Jeff lost his job in Missouri last
(MORE)

JACOB (CONT'D)
year, but I'm sure glad he convinced
you to move out here.

MILLY
Me too! It shows how much you love
him; giving up your own career to
follow him to the middle of nowhere.

JACOB
(to Milly)
Yeah! I sure as hell wouldn't have
done it for you.

Milly slaps Jacob playfully on the shoulder. The two laugh.
Jacob stares into Milly's eyes.

MILLY
What are you doing?

JACOB
(in mock seriousness)
Looking for your demons.

MILLY
(slapping him again playfully)
Get back to work!

JACOB
(to Alice)
How about you? Any demons?

ALICE
None that I know of.

MILLY
(laughing)
And Jeff?

Alice smiles sheepishly as she walks into the kitchen,
rubbing her hurt wrist.

INT. JEFF'S TRUCK - DAY

The radio is LOUD. The music coming from it is Top 40. The
time shows 4:22.

Light rain is slowly falling on the windshield. The wipers
are lazily moving back and forth.

Jeff is casually holding on to the steering wheel, his

sunglasses resting in the seat next to him.

EXT. DESOLATE ROADWAY - DAY

This section of the highway is wedged between two stretches of woodland. The road is curvy.

Jeff's truck is the only vehicle on the road.

INT. JEFF'S TRUCK - DAY

Jeff's head is bouncing along to the music.

He suddenly stops moving his head when a lone figure catches his attention on the roadway ahead.

JEFF
(cocky)
Well look who it is. Tell me if you
see this coming, cocksucker.

EXT. DESOLATE ROADWAY - DAY

Wil is walking down the side of the road. He is wearing his earphones.

Mud is covering his boots. The ground is slippery.

INT. JEFF'S TRUCK - DAY

Jeff spots some standing water next to Wil.

Jeff's smile is sadistic as he speeds towards Wil.

As he nears him, he gets a little closer to edge of the road.

JEFF
(laughing)
Enjoy the bath, fucker!

EXT. DESOLATE ROADWAY - DAY

Wil doesn't hear the truck zooming up behind him over the music in his ears.

As Jeff gets close to him, his foot slips in the mud.

Wil tumbles into the roadway and lands in the puddle of water.

INT. JEFF'S TRUCK - DAY

Jeff sees Wil fall on the road.

He grabs the wheel with both hands and stomps on his brakes, but is driving too fast to stop.

JEFF
(wide-eyed and screaming)
Fuck!

EXT. DESOLATE ROADWAY - DAY

The trucks tires squeal as the brakes are hit.

Wil looks up just in time to close his eyes before the truck runs him over.

A large spurt of blood and water shoots out from under the truck.

Wil's body is thrown into the ditch where it shakes and convulses.

The vehicle skids for about one hundred feet before it stops, leaving black marks on the roadway.

INT. JEFF'S TRUCK - DAY

Jeff is breathing hard. His eyes dart to the rear view mirror. In the mirror he can see Wil still shaking in the ditch.

JEFF
(scared)
Fuck! Oh, fuck me. Fuck me!

Jeff puts his foot on the gas.

EXT. DESOLATE ROADWAY - DAY

Jeff's truck begins to pull away and then suddenly stops.

INT. JEFF'S TRUCK - DAY

Jeff looks in his rear view mirror again and then behind him.

JEFF
(fear turning to anger)
No. No. Fuck this guy. I'm not going
to prison because of this fuckin' guy.
(MORE)

JEFF (CONT'D)

Fuck that!

Jeff puts his truck in reverse.

EXT. DESOLATE ROADWAY - DAY

Jeff backs his truck up until he is next to Wil.

Jeff gets out and looks down the road to his left and to his right.

He runs around to the ditch.

EXT. DITCH NEXT TO ROAD - DAY

Wil is laying in the ditch. His eyes are closed and when he breathes there is a gurgling, sucking sound. His clothes are covered in blood. His backpack has been ripped off of him and its contents scattered along the road.

Jeff runs to Wil and looks down at him.

JEFF

(angry and accusing)

It was just going to be a fucking
joke, man!

Wil's eyes flair open at the sound of Jeff's voice. He looks around, unable to focus on anything. His breathing gets worse. He closes his eyes.

EXT. DESOLATE ROADWAY - DAY

Jeff half-lifts/half-drags Wil to the back of his truck. Jeff gets Wil's blood on his clothes.

Jeff drops him near his tailgate.

Jeff opens the tailgate and lifts Wil up into the bed of the truck.

Jeff slams the tailgate.

JEFF

(muttering)

Just a fucking joke.

Jeff rushes around gathering up everything he can from Wil's destroyed backpack.

He tosses it into the back of his truck next to Wil.

The rain starts to get heavier.

Blood is being washed off the road.

Jeff tosses the last of Wil's stuff into his truck bed. He tries to wipe some of the blood off of his sleeves in the rain.

Jeff stares at Wil for a beat.

Wil's eyes fly open and stare back into his.

WIL
(weak and choking)
Spirits... testing...

JEFF
(scared)
Shut the fuck up with that shit!

WIL
(voice gurgling)
False prophets...

JEFF
(yelling)
Shut up! Shut the fuck up!

WIL
(weakly)
They speak... from the world... and
the world... listens to them...

Wil's voice trails off into a low MOAN.

The sky erupts. Lightning is flashing and rain is now pouring down.

Jeff races to the driver's side of his vehicle and jumps inside.

The truck takes off down the road.

INT. JEFF'S TRUCK - DAY

The rain is fiercely slapping against the windshield.

Jeff's hands are white from gripping the steering wheel so hard.

He is looking constantly from side to side on the road.

JEFF

(mumbling)

Come on! I know you're here somewhere.

EXT. DESOLATE ROADWAY - DAY

The sky is dark even though it's daytime. The storm has finally arrived in it's full fury.

Flashes of lightning provide enough brightness to see the edges of the woods.

The headlights of Jeff's truck are the only indication of any vehicle on the road.

INT. JEFF'S TRUCK - DAY

Jeff is still wide-eyed and looking all around.

A flash of lightning reveals an old, overgrown gravel road coming up on his right.

JEFF

(excited)

There you fucking are!

EXT. DESOLATE ROADWAY - DAY

Jeff's truck turns down the road.

EXT. OLD RUNDOWN CHURCH GRAVEYARD - DAY

The once beautiful stone church is now abandoned and sits off to the side of the gravel road in the woods. Jeff's truck slowly drives by the graveyard portion of the rundown church.

An old, rusty iron fence surrounds the graveyard. The tombstones are all old and worn.

EXT. FRONT DOOR OF OLD CHURCH

Part of the roof has collapsed. The half-rotted double doors of the church are now held shut by a rusty chain secured with an old lock. The chain is loose enough to allow the doors to open almost their full width.

Jeff's truck parks next to the front door of the old church.

His door opens and he steps out into the rain.

He runs to the bed of his truck and starts grabbing everything he can of Wil's.

He races to the front of the church and easily tosses the items inside.

Jeff returns to the bed of his truck and lowers the tailgate.

Wil's eyes are open and staring off into nothing.

Jeff shakes Wil's body a few times before dragging him out of the truck.

He again half-lifts/half-drags Wil's body up to the church.

Wil's slender frame is easy to push inside the church.

Wil's leg gets caught on the rusty chain. Jeff yanks on the appendage to get it dislodged from the chain. In a fit of fear and rage Jeff flings Wil's leg to the ground just inside the church.

Jeff returns to his truck and gets inside.

The truck drives away.

Wil's left foot can be seen barely inside the front of the church.

END ACT TWO

ACT THREE

EXT. DESOLATE ROADWAY - NIGHT

The rain has stopped. The road is dark and wet. There are no streetlights to be seen. The moon is still covered by heavy storm clouds.

The headlights from a vehicle are slowly coming into view.

Alice's four door, pea green car is the sole vehicle on the highway.

INT. CAR - NIGHT

The interior of the small car is dimly lit by the lights from the dash. It is clean and well kept. A purse sits in the passenger seat. The RADIO is on and music is playing.

Alice's face is lit by the dash lights.

Music fades out as the DJ starts to talk.

DJ'S VOICE (COMING FROM RADIO)

Gobble Gobble! One more week until
national turkey day, folks. Of course
I'm talking about Thanksgiving. Don't
forget to pull those birds out in time
to-

Alice reaches out and quickly turns the radio to another station with music.

ALICE

Oh don't worry! I won't forget.

Alice reaches up and rubs the left side of her face, grimacing in remembered pain.

When she puts her hand back on the steering wheel her phone RINGS.

She jumps at the ringtone and momentarily loses control of the car.

She takes in a sharp breath and blows it out slowly as she regains control of her vehicle. Her face becomes an emotionless mask as she pulls her cell phone out of her purse.

As she is lifting it the name JEFF is clearly displayed on the screen along with his picture.

She pushes the 'power off' button on the radio before tapping 'Answer' on the phone screen.

ALICE

Hello hon, how was-

JEFF (O.S. OVER THE PHONE)

(interrupting angrily)

What are you doing?

ALICE

(calm, controlled tone)

I left you a message. I was able to grab another shift at the diner. We can use the extra cash to catch up on the electric bill. Maybe you can-

JEFF (O.S. OVER THE PHONE)

(interrupting again even more angry)

Maybe I can what? Lower myself and grab a job at someplace with a drive-thru?

ALICE

(lowering her voice)

No. That's not what I was going to say. I just thought-

JEFF (O.S. OVER THE PHONE)

(irritated laugh)

Ya' thought? Ya' thought what genius?

ALICE

Nothing. It's not important.

JEFF (O.S. OVER THE PHONE)

You're right, it's not. What is important is you getting home and making dinner. I'm sick as hell of you pulling this shit all the time, Alice!

ALICE

(confused)

I'm sorry. I don't know what-

JEFF (O.S. OVER THE PHONE)
 (yelling)
 Yes, ya' do! Ya' know exactly what I'm
 talking about! This is the second time
 this month ya' didn't tell me you were
 workin' a double.

ALICE
 I really am sorry. I tried. After I
 left a message on your voice mail I
 called your mom so she could-

JEFF (O.S. OVER THE PHONE)
 So this is my mom's fault now?

ALICE
 (voice waivers)
 No. I'm not saying that.

EXT. OLD RUNDOWN CHURCH GRAVEYARD - NIGHT

Old wooden shutters BANG heavily against empty window frames
 of the abandoned church.

The remaining wood portion of the roof collapses.

The wind is SCREECHING against the building. It WHISTLES
 heavily through the now bell-less bell tower.

A dense fog has gathered low to the ground in the small
 graveyard next to the church. The fog slowly spreads out
 until it is creeping up the stairs towards the front doors.

EXT. FRONT DOOR OF OLD CHURCH

The wind is blowing hard, causing the doors to open as wide
 as the chain will let them.

The fog slowly flows into the front of the church. It rolls
 over Wil's foot, obscuring it from sight.

The wind increases. The doors slam against the chain faster
 and faster. The doors are starting to fall apart.

EXT. SKY - NIGHT

The heavy clouds part just enough to allow a glimpse of the
 half-moon and a sliver of light to shine through. The
 surrounding clouds seem to coalesce into the rough semblance
 of a wolf.

EXT. FRONT DOOR OF OLD CHURCH

Moonlight floods the doors.

More fog rolls inside the church. Now there is none outside.

The doors stop swinging for a moment. Then-

The doors flail with even more force.

The moonlight narrows until it is only shining on the old lock holding the chain.

The wind WAILS loudly as the doors slam one final time before the old, brittle wood shatters inward.

The rusty chain and lock fall to the ground.

Moonlight shines briefly on Wil's foot that's just inside the church.

A low GROWL comes from inside the church.

The last traces of moonlight disappear as a dog's eyes are reflected in them.

INT. CAR - NIGHT

The lights of the dash highlight Alice's face as she chews on her lower lip. She is still holding the phone up to her ear.

JEFF (O.S. OVER THE PHONE)

I've had enough of you doing whatever ya' want, whenever ya' want!

ALICE

(on the verge of tears)

We need the money. I'm only trying to help.

JEFF (O.S. OVER THE PHONE)

(yelling)

You're damn right we need money! And why is that? Why do we need money, Alice?

ALICE

I'm sorry. I can't control being sick.

JEFF (O.S. OVER THE PHONE)

Sure ya' can't. You can't control
(MORE)

JEFF (O.S. OVER THE PHONE) (CONT'D)
anything! I'm surprised you can even
walk without hurting yourself!

INT. VIEW THROUGH THE WINDSHIELD - NIGHT

A dark dog-like shape races in front of the car's headlights.

ALICE
(gasps)
Ahhhhhhhh!

Alice drops the phone and grabs the steering wheel with both hands. She slams her foot on the brakes. The car's tires lock up.

The car skids into the dark shape with a loud THUMP.

There is a canine yelp of pain from outside the vehicle.

EXT. DESOLATE ROADWAY - NIGHT

Alice's vehicle skids to a stop on the wet road. There are no signs of any other cars.

The right headlight assembly is busted on the car. The right front quarter panel is dented along with that portion of the bumper.

INT. CAR - NIGHT

Alice is wide-eyed and gripping the steering wheel tightly in her hands. She sits for a few seconds panting.

Her phone has landed face down on her skirt. Jeff is still talking. His voice is muffled by the fabric.

Alice turns around and looks behind her. She puts her car in reverse and slowly backs it off the road.

Once she is parked she reaches down and picks up her phone, placing it against her ear as she continues looking out of the passenger side windows for the animal she just hit.

JEFF (O.S. OVER THE PHONE)
(yelling)
Alice! Alice are ya' listening to me?

ALICE
(voice shaking)
I'm here.

JEFF (O.S. OVER THE PHONE)
What the hell was that?

ALICE
(upset)
I think I hit a dog.

JEFF (O.S. OVER THE PHONE)
Damn it, Alice! What do ya' mean ya'
hit a dog? Weren't ya' watchin' the
damn road?

Alice begins shaking as Jeff's voice raises. She appears to have stopped breathing.

JEFF (CONT'D O.S. OVER THE PHONE)
Jesus! So help me if you messed up the
car I'm taking the cost out of your
ass!

Alice lets out the breath she was holding.

ALICE
(timid and weak)
I'll pay for it. I swear.

JEFF (O.S. OVER THE PHONE)
You're damn right you're going to pay
for it. Now get your ass home before I
come looking for you!

The phone clicks as Jeff hangs up.

Alice stares at the phone for a moment before dropping it into her purse.

She takes a few slow, deep breaths then opens her car door.

EXT. DESOLATE ROADWAY - NIGHT

Alice exits the car. She is shaky and uses the door for support.

After she steadies herself she slowly walks to the front of her car.

She GASPS when she sees the damage.

ALICE
(distracted)
No. Oh no! No, no no.

Alice paces in front of the car. Her arms seem to be moving with a mind of their own. She balls her hands into fists one second and in the next she is hugging herself.

A low WHINE from the ditch catches her attention.

EXT. DITCH NEXT TO ROAD - NIGHT

Dead foliage obscures most of the ditch. Very little light from the car touches the area.

EXT. DESOLATE ROADWAY - NIGHT

Alice walks slowly around the front of the car towards the ditch.

EXT. DITCH NEXT TO ROAD - NIGHT

Alice is next to the ditch looking back and forth for the animal she hit.

She opens the passenger door to grab her cell phone from her purse for a flashlight, but glances over her shoulder.

The outline of a medium-size dog can be seen. The fur is so dark it looks like liquid shadow. The animal is motionless.

She stops digging in her purse and leaves the forgotten cell phone behind and hurries to the animal.

Alice drops to her knees and slowly reaches out to the dog. She can now see it's a male. It is a small Cane Corso.

ALICE
(concerned)
Good boy. Good boy. You okay?

Alice rests her hand on the dog's side for a quick moment before pulling it away when the dog takes in a deep breath.

She looks at her hand, which is now wet but otherwise clean, then rubs it on her skirt.

ALICE
You're hot, boy. Are you sick?

The dog is motionless except for small breaths taken now and then.

ALICE
(wrinkling her nose)
You smell like smoke. Were you in a
fire?

Alice reaches out with both hands. She gently rubs the unconscious animal. Her hands move around the dog's neck, looking for a collar.

ALICE
(murmuring)
No collar? I'll get you to a vet. Just
hang in there. Good boy... good boy...

Alice slips her arms underneath the dog and GRUNTS as she lifts him.

She turns and walks toward her car.

INT. CAR - NIGHT

Alice puts the dog in the backseat of her car as carefully as she can. It is obvious she is struggling under the weight of the beast.

EXT. DESOLATE ROADWAY - NIGHT

She shuts the rear passenger door and then the front passenger door as she walks around to the driver's side.

She stops for a moment when she sees the damage to the vehicle again. She hugs herself as she gets in the driver seat.

INT. CAR - NIGHT

Alice puts her seat belt on before looking over her shoulder toward the back seat. The dog looks a little bigger than he was a moment ago.

ALICE
(voice shaking)
Be a good boy and don't move. We'll be
at the vet in about ten minutes.

Alice puts the car in drive and pulls out.

EXT. DESOLATE ROADWAY - NIGHT

The car turns around and heads back the way it was coming from.

EXT. SKY - NIGHT

The thick clouds start to clear up. Light from the half-moon breaks through.

EXT. OVER THE WOODS - NIGHT

Light from the moon shines down on the abandoned church.

Headlights can be seen slowly winding away from where the church sits, just a few hundred yards away from the highway.

EXT. PARKWAY ANIMAL HOSPITAL - NIGHT

Alice pulls in front of a well-lit, medium size building. The sign reads "Parkway Animal Hospital." There are three other vehicles in the parking lot.

She turns off her vehicle and pulls the keys from the ignition.

She gets out of the car and rushes through the double sliding doors of the building.

INT. ANIMAL HOSPITAL EXAMINATION ROOM - NIGHT

DOCTOR ANAND, 64, stands next to an examination table. He is an older Indian man and is very short. He is wearing glasses and doctors scrubs.

LUCAS SMITH, 25, is standing next to the examination table wearing scrubs that have colorful animal paws on them. He is an average looking man.

The dog is sitting on the examination table and is looking at Doctor Anand. The animal doesn't appear to have anything wrong with him.

The doctor has a confused look on his face.

DOCTOR ANAND
(incredulous)
Are you certain?

LUCAS
Yeah. She said she hit him.

DOCTOR ANAND
If this animal was struck by a car I
can find no indication of it.

Doctor Anand and the dog stare at each other.

DOCTOR ANAND (CONT'D)
(extending his hand toward Lucas)
Hand me the digital thermometer again.
He feels much too hot for that
reading.

Lucas hands the doctor the thermometer he was holding.

Doctor Anand lifts the dog's ear and places it inside for a moment. He removes it after it BEEPS.

Doctor Anand looks at the reading and shakes his head.

DOCTOR ANAND (CONT'D)
102.2; still perfectly within normal
range.

Doctor Anand looks at Lucas.

DOCTOR ANAND (CONT'D)
Get the thermometer from Room 3. We
will see if it is an instrument error.

LUCAS
Sure thing, Doc.

The young man leaves the room and closes the door behind him.

The dog's eyes never leave the doctor.

INT. PARKWAY ANIMAL HOSPITAL HALLWAY - NIGHT

Lucas pulls the door closed. Next to the door is a plaque that reads EXAM ROOM 1.

He walks a short distance down the hall.

The fluorescent lights on the hall ceiling flicker for a moment when he passes a door with the plaque EXAM ROOM 2 next to it.

Lucas stops and looks up at the lights.

Seeing nothing out of the ordinary he continues a few strides to a door that has EXAM ROOM 3 on a plaque next to it.

He opens the door and steps in.

INT. ANIMAL HOSPITAL EXAMINATION ROOM 3 - NIGHT

Lucas turns the light on.

The lights flicker and then go out in the examination room and in the hallway.

It is DARK.

LUCAS
(frustrated)
Hey! Really?

The lights come back on.

He looks around the room quickly.

He hastily grabs the thermometer and turns the light off.

INT. PARKWAY ANIMAL HOSPITAL HALLWAY - NIGHT

Lucas walks quickly back toward EXAM ROOM 1.

When he nears EXAM ROOM 2 the lights in the hallway flicker a few times before going out again.

It is DARK.

The lights come back on.

Lucas coughs once, loudly. Out of his mouth comes a small, dark cloud of smoke.

Lucas blinks a few times, as he watches the small cloud disappear.

INT. ANIMAL HOSPITAL EXAMINATION ROOM 1 - NIGHT

Lucas looks shaken as he enters the room.

Doctor Anand takes the thermometer from him.

The dog slowly turns his gaze to the young man.

Lucas looks out into the hallway and back to the doctor.

LUCAS
The lights in the hall have been
flickering.

The doctor takes the thermometer from him and turns to the

dog.

DOCTOR ANAND
They... did that in here too.

The doctor looks like he is about to say something else, but he remains silent.

DOCTOR ANAND
(to the dog)
Okay my friend, let's take another
look at you...

The dog looks at Doctor Anand. The doctor lifts the dog's ear and places the thermometer inside for a moment.

The lights flicker. The sound of STATIC fills the air for a beat.

The doctor looks at the ceiling then pulls out the thermometer.

The digital screen is dark on the instrument. The doctor pushes a few buttons. It stays dark.

The dog continues to stare at Doctor Anand.

The doctor places the thermometer on the counter.

DOCTOR ANAND
(mumbling)
Nothing is working right tonight.

The doctor puts on his stethoscope and places the diaphragm on the dogs chest.

He listens for a moment. He moves the diaphragm and listens again.

The doctor looks puzzled.

He places the instrument in various locations on the dogs chest and sides.

Lucas watches intently

DOCTOR ANAND
(motioning to Lucas)
Come here.

Lucas moves closer to Doctor Anand.

The doctor places the diaphragm over his assistant's heart and listens.

DOCTOR ANAND (CONT'D)
Well, you sound fine.

LUCAS
What is it, Doc?

DOCTOR ANAND
(taking off the stethoscope and
putting it beside the thermometer)
I can't find a heartbeat.

Doctor Anand and Lucas look at the dog.

LUCAS
What does that mean?

DOCTOR ANAND
(rubbing his temples)
There must be a problem with the
diaphragm.

LUCAS
(confused)
But you said I sound fine.

Doctor Anand lets out a loud puff of breath while he looks at the dog.

DOCTOR ANAND
Hold his head steady. I am going to
use a rectal thermometer. Do not let
him shift or jump if you can help it.
I do not want it broken off inside
him.

The young man steps in front of the dog and pets both side of the animals face.

Doctor Anand puts on gloves. He opens a drawer and removes a mercury thermometer and a jar of lubricant.

The dog is staring deeply into Lucas' eyes. The young man's petting gets slower.

The doctor puts lubricant on the instrument.

DOCTOR ANAND
(coaxing the animal to stand)
Okay. Here we go. Hold him.

The dog stands at the doctor's coaxing. The animal is still staring into Lucas' eyes.

Lucas makes no indication he has heard the doctor. He is no longer petting the dog, just staring into it's eyes.

The doctor gently inserts the thermometer in the dog's anus.

DOCTOR ANAND
(carefully holding the thermometer
and making sure it stays inside)
Okay. We keep him still for a few
minutes. How are we doing up there?

Lucas' eyes grow dull. His skin is getting clammy. He doesn't seem to hear the doctor's question.

The doctor looks up at his assistant.

The young man's whole body starts shaking. He is now
SWEATING.

The doctor quickly pulls out the thermometer and places it on the counter. He removes his gloves.

DOCTOR ANAND
What is it? What is wrong?

Doctor Anand places his hand on the young man's forehead. The young man's eyes begin watering and he blinks them several times.

DOCTOR ANAND
You're burning up! Sit down.

The young man sits in one of the chairs. The dog resumes his sitting position at the same time.

Doctor Anand grabs a disposable 3 oz cup from the counter and fills it with water. He hands it to the young man.

The dog watches all of this. It is silent and unmoving.

DOCTOR ANAND (CONT'D)
Drink.

Doctor Anand picks the phone up and presses a button. He puts

the phone up to his ear.

He watches Lucas as the phone rings.

DOCTOR ANAND (CONT'D)

I need you to come to Exam Room 1.

The doctor hangs up the phone and turns to the young man.

DOCTOR ANAND (CONT'D)

I am going to have you rest here for a bit. After I am done with this examination and I talk to the young lady I am going to drive you home. No arguments!

The young man nods numbly and leans back in his seat.

The doctor turns back to the dog.

DOCTOR ANAND (CONT'D)

You baffle me, my friend.

INT. PARKWAY ANIMAL HOSPITAL - NIGHT

Alice is reading a magazine.

Her purse is tucked neatly next to her. The sound of her phone RINGING comes from it.

Alice's hands clench the magazine tightly for a second before she places it on the table in front of her.

She pulls out her phone. The name "Jeff" is displayed on the screen. She taps "Answer."

ALICE

Hello.

JEFF (O.S. OVER THE PHONE)

(yelling)

Where in the hell are you?

ALICE

(squeezes her eyes shut and chews on her lower lip)

Parkway Animal Hospital.

There is silence from the phone for a few beats.

JEFF (O.S. OVER THE PHONE)
(voice low and calm)
What are you doing there?

ALICE
I hit a dog. I brought him here.

JEFF (O.S. OVER THE PHONE)
(voice low and calm)
Why did you do that?

ALICE
He was hurt. I wasn't going to leave
him on the side of the road.

JEFF (O.S. OVER THE PHONE)
Who exactly is gonna' pay for this?

ALICE
I will.

JEFF (O.S. OVER THE PHONE)
So now your job pays well enough to
cover damages to the car and an animal
hospital?

ALICE
I can get some more shifts -

JEFF (O.S. OVER THE PHONE)
(interrupting)
More shifts she says. So, with all
your extra hours you can still get
your chores done and dinner on the
table?

Alice slowly starts to sway forward and backward in her seat.

Doctor Anand walks out of the door that leads to the back
rooms. He walks toward Alice.

JEFF (CONT'D O.S. OVER THE PHONE)
Speaking of which, it's way past
dinner time now, and do you know what
I'm eating?

ALICE
(weak)
I'm sorry, I couldn't just leave him.
I'll be home to make -

JEFF (O.S. OVER THE PHONE)
 (interrupting)
 No Alice, that's not how this works.
 I'm eating nothing right now. You'd
 better not make this a habit, because
 that would make me mad.

DOCTOR ANAND
 Excuse me, Ms. Williams?

Alice looks relieved when the doctor addresses her.

ALICE
 (speaking into her phone)
 I have to go the vet's here.

JEFF (O.S. OVER THE PHONE)
 (loudly)
 Don't you hang up on me. I'm not
 through with -

Alice taps the red "End Call" on her phone screen and sets the phone and magazine down on the table together. The phone is partially covered by the magazine. Alice grabs her purse before standing up.

Dr. Anand's tired face produces a small smile.

DOCTOR ANAND
 I'm Doctor Anand. So you're the young
 woman who thought she hit the Cane
 Corso?

Alice nods.

ALICE
 I didn't know what kind of dog he was.

DOCTOR ANAND
 Well, he is Cane Corso and...
 something else, maybe. Something
 more...
 (beat)
 He is certainly an amazing animal.

ALICE
 Is he okay?

DOCTOR ANAND
 He's fine. No broken bones. Doesn't
 seem to be in any pain. He woke up a
 (MORE)

DOCTOR ANAND (CONT'D)
couple of minutes ago. Are you sure
you hit him? Is it possible you struck
a rock or something?

Alice's face twists in confusion.

ALICE
(skeptically)
I guess it's possible.

DOCTOR ANAND
Yes. Yes. Very possible.

ALICE
What about his temperature... and the
smoky smell?

Doctor Anand's smile slips for second, but quickly returns.

DOCTOR ANAND
He may feel hot to the touch, but the
reading from the thermometer shows his
body temperature is perfectly normal.
As for the smell...

Doctor Anand scratches the back of his neck and shakes his
head.

DOCTOR ANAND (CONT'D)
He may be from a home that uses wood
heat; he could be with someone or a
group who has been squatting in the
wilderness. Smoke from campfires
really clings to things when it's this
damp and cold.

The door to the backrooms open and the dog walks in. The
animal is now twice the size of what it looked like since
Alice first laid eyes on it. A leash is now around his neck.

JOSH CURTIS, 27, is holding the other end of the leash. Josh
is a good looking man with a friendly and genuine smile.

JOSH
(enthusiastically as he pets the
dog)
See boy! I told you she was waiting
for you.

The dog doesn't react at all to being pet.

Josh lets the dog lead him over to Alice and Doctor Anand.

Doctor Anand seems to shy away from the animal. The smile is now gone from his face.

DOCTOR ANAND

You said he's not your dog; he doesn't have a collar. We scanned him; he doesn't have a chip either. Do you want to take him home with you, or are you going to turn him in to the shelter we're affiliated with?

Alice and the dog stare at each other. The animal's back comes up to her hip.

Alice starts to reach out to pet the dog, but stops before she touches him. She brings her arms up and rubs them as if she was cold.

The dog's eyes never leave hers as he sits down.

DOCTOR ANAND

See? He is perfectly fine.

JOSH

(petting the dog again)

He was such a good boy! He let us check him out without giving us any trouble, right Doc?

DOCTOR ANAND

(hesitantly while looking at the dog)

Yes. He was... is... a very good boy.

Doctor Anand takes a step backwards toward the "Employees Only" door.

ALICE

Wait! Doctor... You said something about a shelter?

Josh and Doctor Anand look at each other.

DOCTOR ANAND

Yes. It is, unfortunately, not a no-kill shelter.

JOSH
 (frowning as he pets the dog again)
 He doesn't belong in there.

The dog and Alice are still staring at each other.

Alice slowly raises her hand toward the leash in the young man's hand.

ALICE
 (speaking low)
 I'll take him.

DOCTOR ANAND
 What was that, miss?

ALICE
 (louder and more sure of herself)
 I said I'll take him.

JOSH
 (handing Alice the leash)
 Did you hear that, boy? You have a home! How does that sound?

Josh walks around the reception desk and sits down as Doctor Anand slowly backs away from Alice and the dog.

Alice holds the leash loosely as she continues to stare down at her new pet.

JOSH
 (pushing keys on a laptop)
 Okay, it looks like the total is going to be -

DOCTOR ANAND
 (interrupting and looking at the dog)
 Nothing. There will be no charge.

Alice's gaze breaks away from the dog to look at Doctor Anand. She blinks a few times in amazement.

Josh's jaw goes slack for a beat before breaking into a smile.

ALICE
 What? Why isn't there a charge?

DOCTOR ANAND
 (looking from the dog to her)
 There is nothing wrong with him. We
 did nothing that should require
 payment from you.

Doctor Anand glances briefly at the dog, then back to Alice.

DOCTOR ANAND (CONT'D)
 No. Not for a good Samaritan like you.
 Not for someone who is trying to help
 an animal. No. No charge for him. He
 is a...

The doctor seems to relax. The tenseness of his body
 disappears. He looks back at the dog.

DOCTOR ANAND (CONT'D)
 Good boy.

ALICE
 Thank you! You don't know what that
 means to me!

Doctor Anand smiles gently at Alice.

The doctor turns to the young man behind the desk.

DOCTOR ANAND
 When you finish with those orders,
 come see me in the back.

The doctor walks to the door leading to the back rooms.

ALICE
 (as the doctor is opening the door)
 Thank you again!

Doctor Anand waves absently to her as he closes the door
 behind him.

JOSH
 I've never seen him waive a fee. Ever.
 He must like you or your dog.

ALICE
 Is he always that nervous?

JOSH
 Nah'. I haven't seen him act like that
 either. Maybe he's coming down with
 (MORE)

JOSH (CONT'D)
that stomach flu everyone seems to be
getting? At any rate you just saved
about two-hundred bucks.

ALICE
(gasps)
Oh wow. That would have been bad. Real
bad!

The dog stands up. Alice jumps a bit at the sudden movement.

The animal starts walking toward the front door, pulling
Alice along with him.

JOSH
(laughing)
I guess it's time to go, huh?

ALICE
(nervously laughing)
It seems so. Thank you for everything!

The dog leads Alice through the automatic sliding doors.

EXT. PARKWAY ANIMAL HOSPITAL - NIGHT

There are only two cars other than Alice's in the parking
lot.

The dog pulls her to the front passenger door of her car.
Alice walks past him and opens the rear door.

ALICE
Go on boy, get in.

The dog looks at her and then turns his head back to the
front passenger door.

ALICE
(pulling on the leash)
Come on. I have to get home.

The dog slowly turns toward the back passenger door. In a
nonchalant motion it pushes the door shut with it's head and
turns back to face the front passenger door, and then sits
down.

Alice stares in open mouth shock at the dog.

She reaches out with a shaky hand and opens her front

passenger door.

The dog stands up and jumps in.

INT. CAR - NIGHT

The dog sits in the seat facing the windshield.

Alice leans in and drops the leash on the floorboard.

She shuts the door.

INT. VIEW FROM THE BACKSEAT OF THE CAR - NIGHT

Alice walks around the front of her car.

The dog continues to stare straight ahead.

INT. CAR - NIGHT

Alice gets in the car and puts her seat belt on.

She starts the vehicle and puts it in drive.

The dog continues to stare out of the windshield.

EXT. PARKWAY ANIMAL HOSPITAL - NIGHT

Alice's remaining headlight comes on along with the brake lights.

The small car pulls out of the parking lot.

INT. PARKWAY ANIMAL HOSPITAL - NIGHT

The reception area is now empty.

The magazine Alice was reading still rests where she set it partially covering her phone on the table.

The phone begins RINGING. The name "Jeff" is displayed on the screen.

INT. CAR - NIGHT

The car is quiet except for the hum of the engine.

Alice glances over at the dog. He is now staring at her.

ALICE
 (glancing back and forth from the
 road to the dog)
 I know it wasn't a rock. I'm sorry I
 hit you. It was an accident, you know.

The dog silently continues to watch her.

ALICE
 (glancing back and forth from the
 road to the dog)
 When we get home you need a bath!
 That'll happen right after you eat
 something. You reek of smoke, boy.

The dog's eyes narrow a bit at the mention of a bath. Alice
 doesn't notice.

ALICE (CONT'D)
 And we have to come up with a name for
 you. I can't just keep calling you
 boy. What sounds good to you? Maybe...

Alice's voice trails off.

ALICE
 (slowly rocking in her seat)
 I can't give you a name. Jeff's never
 going to let me keep you. Nope, he's
 going to kill me. Shit, what was I
 thinking?

Alice stares at the animal beside her.

ALICE (CONT'D)
 I'm so late. I worked a double, oh no,
 and the car, he hasn't even seen the
 car.

Alice turns her head and focuses her attention on the road.

ALICE (CONT'D)
 He told me to get my ass home, but
 what did I do? I took you to the
 hospital.

Alice is shaking her head while continuing to rock back and
 forth.

Her head suddenly snaps toward the dog.

ALICE (CONT'D)

I hung up on him! Oh, no. Oh, no. No!
No! No!

Alice looks back at the road.

ALICE (CONT'D)

And I'm bringing a god damn dog home!
I'm dead. He's going to kill me
tonight. He's really going to kill me
this time!

The dog's eye's narrow even further. The animal's head cocks slightly as Alice bursts into tears. Alice doesn't notice.

EXT. DESOLATE ROADWAY - NIGHT

Alice's headlight can clearly be seen from the view above the highway.

The car is slowing down as it comes close to the turn off for a trailer park.

Alice's car turns into the trailer park and weaves around until it is parked in front of a trailer.

EXT. OUTSIDE ALICE'S TRAILER - NIGHT

The trailer is well-maintained on the outside with a clean yard.

There are wooden steps which lead up to a large wooden deck around the front door next to a double drive-way.

The lights are on inside the home, but exterior lights on the porch are off.

Jeff's truck is parked next to the deck. There is now a small dent in the right front bumper.

INT. CAR - NIGHT

Light from inside the trailer shines on Alice's and the dog's faces.

Alice is dabbing a tissue around her eye makeup, and taking slow deep breaths while staring straight ahead.

INT. VIEW FROM THE BACKSEAT OF THE CAR - NIGHT

The dog is staring at the front door of the trailer.

Alice turns the car off and lets go of the steering wheel.

She pulls the keys out of the ignition. Her hand hangs in the air, still holding the keys.

The dog slowly turns his head to her.

INT. CAR - NIGHT

Alice looks at the dog.

ALICE
(quietly)
We're home.

The dog slowly turns his attention to the trailer.

Alice opens her door. She steadies herself before she gets out.

EXT. OUTSIDE ALICE'S TRAILER - NIGHT

Alice gets out of her car and closes her door. She is still carrying the keys in her hand.

Alice walks around to the passenger side and opens the door.

The dog stares up at her from the seat.

ALICE
(mumbling)
Come on, buddy.

The dog gently steps down out of the car and stands next to Alice.

Alice walks carefully as she climbs the steps leading to the front door. The dog walks a few feet behind her. She doesn't bother taking the leash that drags next to him.

EXT. FRONT DOOR OF ALICE'S TRAILER - NIGHT

Alice starts to put her keys in the door when the porch lights come on.

Jeff flings the door open. He is wearing gray sweatpants and a loose fitting white t-shirt. He is holding an almost empty whiskey bottle in his left hand.

JEFF

(drunk)

Well, look who finally decided to drag
her ass home.

He grabs her by her left wrist and yanks her inside the
trailer.

Alice drops her keys and instinctively grabs the door handle,
accidentally pulling it shut behind her.

The dog sits down and stares at the closed door.

INT. ALICE'S TRAILER - NIGHT

The inside of the trailer is well-lit.

It is clean in the living room. The attached kitchen is also
spotless.

The floor is covered by a faux-wood laminate.

Jeff jerks Alice's arm sharply downward. Alice stumbles to
her knees in front of him in the living room.

JEFF (CONT'D)

(angry and slurred)

I thought I was going to have to go
looking for you!

ALICE

(barely above a whisper)

I'm sorry.

Jeff releases her wrist and raises his arm to smack her.

JEFF

(slapping her open handed across
the face)

You're right! You're the sorriest ass
I've ever seen.

Alice's head is forced to her right from the blow. She uses
her hands to keep from falling completely to the floor.

Blood trickles from her busted lip to land on the faux-
hardwood floor.

Jeff takes a long drink from the whiskey bottle until it's
empty.

He throws the bottle against the wall. It lands without breaking. This seems to enrage him further and he kicks it against a different wall.

Jeff squats down until he is level with Alice's face. He turns her head to look him in the eye. His movements are almost tender.

Alice is silently crying. Blood is flowing from her busted lip.

He caresses the side of her face with his left hand.

JEFF

(loving)

We were doing so great. Why did you have to do this?

He roughly grabs a handful of hair from the top of her head and yanks it up as he stands.

ALICE

(whimpering)

Nah... no... I'm sorry.

JEFF

(angry)

Shut up! Shut up! It was just supposed to be a fucking joke!

Jeff yanks her hair back, causing her to look at him. He slaps her again.

ALICE

(through the pain)

A joke?

Jeff raises his arm to strike her again.

Alice closes her eyes.

INT. ALICE'S TRAILER - NIGHT

Nothing is visible above Jeff's waist.

He is still holding Alice up by her hair.

Alice has closed her eyes. She is cringing in anticipation of the next blow.

Jeff slowly lets go of her hair.

There is a SIZZLING sound coming from above Alice's head.
Alice wrinkles her nose. She opens her eyes and looks up.

INT. ALICE'S TRAILER - NIGHT

Alice has a straight on view of Jeff.

He is standing perfectly still in front of her. His eyes are wide.

A rivulet of blood dribbles from the corner of his mouth.

Four black spikes protrude from the front of his neck.

The SIZZLING sound is coming from the wounds. Steam rises from the spikes.

From behind Jeff an inky black, vaguely human-shaped shadow forms.

The shape appears to glow from the inside, casting dark shadows around it like a flickering fire burns within it.

The four spikes pull backward from Jeff's neck. Blood spurts from the wound. Some blood splashes Alice's face and hair.

Jeff's body crumples to the ground and twitches.

The darkness bends down and rolls over Jeff's twitching body like a storm cloud.

GROANS sound from the mass, turning into the sound of a thousand SHRIEKS.

The dark, shadowy cloud has fully covered the corpse.

A haze settles over the cloud. The image becomes wavy, like the surface of disturbed water.

The SHRIEKS go silent.

All sounds from the cloud stop.

The shadowy image coalesces into the dog.

Jeff's body is gone. Only the pool of blood remains.

The dog stares deep into Alice's eyes. He wags his tail a few times before he bends to the blood that is oozing across the floor and begins to lap it up.

Alice hugs herself. She can't look away.

Steam rises from the ground where the beast licks. When the blood is all gone it looks at her again.

ALICE
(numbly)
Good boy. Good boy.

The dog walks closer to her. Alice doesn't recoil from his approach.

The dog licks her, long and hard, over her busted mouth and everywhere Jeff's blood landed on her.

When the animal backs away all the blood is gone and her lips are healed. Alice reaches up and cautiously rubs her lips.

INT. ALICE'S TRAILER - NIGHT

Alice lets out a sobbing noise. The sound quickly turns into laughter bordering on hysteria. Alice's face is covered by a huge smile.

The SCREECH of wind is followed by small items being blown about Alice.

When she looks up, the dog is gone.

EXT. SKY - NIGHT

The clouds are almost completely cleared away. Only a few wisps are moving across the moon.

EXT. FRONT DOOR OF OLD CHURCH - NIGHT

The dog slowly walks up the steps of the church. He stops just outside of the building and sits down. He stares inside.

Fog slowly rolls out of the church. The dog stands up. His ears perk up as he looks inside.

WIL'S VOICE (O.S. FROM INSIDE CHURCH)
Good boy, but we still have a lot of
work to do.

The dog wags his tail and enters the church.

The wind WAILS for a few moments as the remaining fog rolls out of the church.

JEFF'S VOICE (O.S. FROM INSIDE THE CHURCH)
(terrified and screaming in pain)
What? What is this? Nooooooooooooo!

EXT. OLD RUNDOWN CHURCH GRAVEYARD - NIGHT

The fog glides over the graveyard as Jeff's voice continues to SCREAM in pain.

The fog condenses in a thick cloud next to the cornerstone where the church meets the graveyard.

It slowly swirls until it dissipates. Jeff's voice fades at the same time the fog does.

END OF SHOW

FADE OUT