

THE INVISIBLE WAR

Written

by

Jesse Battle

Based in part on a true story

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FADE IN:

EXT. 125TH STREET, HARLEM, NEW YORK CITY - DAY

It's Spring in NYC. The inner city comes to life in front of several Harlem tenement apartment buildings. We HEAR the SONG: "Silent Lucidity" SUNG by Queensryche in the background.

SONG LYRICS (O.S.)

*Hush now don't you cry,
Wipe away the teardrop from your
eye, You're lying safe in bed,
It was all a bad dream,
Spinning in your head,
Your mind tricked you to feel the
pain, Of someone close to you
leaving the game of life--*

The SONG CONTINUES as several BLACK TEENAGERS, ages 13-16, gather on the street, smoking weed and cigarettes. They chat and exchange drugs under the few trees in the city that now have newly formed buds on them.

INT. JESSE'S STUDIO APARTMENT - DAY

The SONG CONTINUES as JESSE RHODES, 30s, a good-looking African American, dressed in red jockey shorts, stares out the window. Across the street, Jesse sees several TEENAGE African American BOYS, 13-17 standing on the corner. Jesse sips his morning coffee then eyes his watch.

Alarmed, Jesse quickly puts down the coffee cup in the sink in his tiny studio apartment kitchen. Now dressed, Jesse grabs his keys, leather jacket hanging by the door, and exits his unkempt apartment.

INT. APARTMENT HALLWAY, STAIRWELL - CONTINUOUS

The SONG CONTINUES as Jesse locks his apartment door. He hurries down the stairs as SOUNDS of BABIES CRYING and COUPLES FIGHTING echo throughout the hallways. Jesse passes by unkempt walls, peeling paint as he quickly exits the tile cracked floors of building lobby.

EXT. 125TH STREET - CONTINUOUS

Jesse exits the building and crosses the street. He passes by a Baptist church with a large neon above the door which reads: JESUS SAVES. The TEENAGERS straighten up as they see Jesse approaching.

TEENAGERS

Watup, Jesse? You're running a little late today. Go get 'em!

Jesse barely acknowledges them as he turns the corner and approaches an ELDERLY MAN, 80s, dressed in dirty clothes as he rummages through a trash can. The Elderly Man's eyes fill with wild rage as he sees Jesse approaching. The Elderly Man raises his fist and MUMBLES in almost DEMONIC voice.

OLD MAN

She's coming. She's coming for you. They all will.

Jesse looks back at the man, confused by his statement. The SONG ENDS as Jesse approaches the subway entrance.

INT. D TRAIN, MANHATTAN SUBWAY - DAY

Jesse sits on the CROWDED subway train headed into Midtown. A hooded dark FIGURE sits by him on the train, with his head down, as if asleep.

Jesse reads a book entitled Dreams and Visions, as a visibly PREGNANT BLACK WOMAN, 30s, steps in front of him. She holds onto the handle above Jesse's head as she rocks to and fro on the train, bumping into Jesse's book.

JESSE (V.O.)

That was the beginning, when things started get beyond my control. It had been brewing for months now. Strange dreams and other strange things that people were doing all around me. They kept tormenting me even in my dreams.

The Woman's hand moves over her protruding stomach and down to her crotch. She lift up her skirt slightly as roaches run down from her thigh and along her legs. Jesse sees his startled and looks up at her face. She smiles, licking her lips and making sexual eyes towards him.

Jesse immediately gets up and walks away. The woman LAUGHS as she sits in Jesse's seat where Jesse was seated, next to the dark hooded figure.

The train stops in mid-town as Jesse quickly gets off.

EXT. 47TH STREET, ROCKEFELLER CENTER, MANHATTAN - DAY

Jesse emerges from the subway station and heads down 47th Street. He dodges local NEW YORKERS headed to work.

EXT. PARK AVENUE - DAY

Jesse approaches the Waldorf Astoria Hotel on Park Avenue employee entrance. Jesse hurries down a small alleyway at the side of the hotel, and spots what looks like a HOMELESS MAN, 40s, wearing a long black worn out and with hood on it, taking a piss in the alley.

JESSE (V.O.)

I kept asking myself, why me? What was it they wanted? It felt demonic and I couldn't seem to stop it, or make it go away.

Jesse takes out his employee security pass key and swipes the door as it unlocked. The HOMELESS MAN reaches out and grabs Jesse's wrist as Jesse reacts to this, startled. Jesse eyes the man's evil face with bloodshot eyes as he GROWLS in a demonic VOICE.

HOMELESS MAN

You can run, but you can't hide.
They'll find you.

Jesse yanks his wrist free from the man's hand and dashes into the building. The door SLAMS shut behind him.

INT. WALDORF ASTORIA HOTEL - CONTINUOUS

Jesse peers out the small window on the metal door. The alleyway outside now appears to be empty. He continues looking as the door swings open. Jesse steps back, startled as--

-- ANGELA DIAS, 29, an petite and attractive Latino woman, enters the building. She puts her security key pass into her purse as the door slams shut behind her. Jesse stares out the window again, looking into the alleyway.

JESSE

Did you see him? Is he out there?

ANGELA

Who?

JESSE

The man who was-- who looked
homeless.

ANGELA

There's nobody out there now.

Jesse continues to look out the window as Angela walks over to the employee security desk, shows her ID and signs in. BOB PETERS, 40s, in his security uniform, eyes her over and smiles.

BOB

Hey, Ang. How's it going?

ANGELA

Stop calling me Ang, Bob. It's
Angela or nothing.

BOB

But I thought we were friends?

ANGELA

(walks off)
I have friends.

Angela heads into the Woman's Employee Changing Room nearby.

BOB

I can see someone hasn't had their
coffee yet.

The door to the change room closes as Bob sees Jesse still by the employee entrance.

BOB (CONT'D)

Hey, Jess. Before Christmas maybe?
I'd like to get home.

Jesse flashes Bob Security Employee ID, signs in, and enters the Men's Employee Changing Room. Bob SIGHS.

INT. MEN'S CHANGING ROOM - DAY

Jesse changes into his Hotel Security Uniform as other MALE EMPLOYEES change behind him. They include; HOTEL COOKS, JANITORS, FRONT LOBBY WORKERS and FRONT LOBBY STAFF.

JESSE (V.O.)

It seemed the only place I had any
peace anymore was at work. But even
those days were starting to
crumble.

The MEN joke and laugh as they exit the changing room. Jesse finishes dressing and closes his locker. As he buttons his shirt he hears strange SCURRYING NOISES in the now empty dressing room.

Jesse puts on his security jacket as he spots an INDISTINCT SHADOW lurking in the corner. He moves closer to investigate and hears someone faintly WHISTLE 'London Bridge is Falling Down' from behind an open locker door.

Jesse pulls the door open and sees it is empty. A second later he hears the door to the changing room SLAM SHUT. Jesse looks around, confused by this. He looks back at the lockers and slowly exits the room.

INT. HOTEL SECURITY BOOTH - DAY

Jesse sits at the security desk wearing his uniform. He continues to read his book, 'Dreams and Visions' as TWO HISPANIC FEMALE HOTEL EMPLOYEES sign in. The older HISPANIC WOMEN, 50s, notices Jesse's worried expression as she flashes him her badge. Jesse barely looks at it as he returns to his book.

OLDER HISPANIC WOMAN

You look tired. Still not sleeping right?

JESSE

I guess not.

YOUNGER HISPANIC WOMAN

(signing in/flashes badge)

You're always tired. Why don't you get yourself a girl, sell one of them gorgeous drawings of yours and ditch this dumb job?

OLDER HISPANIC WOMAN

Maybe he likes this job. Did that every occur to you?

YOUNGER HISPANIC WOMAN

What? Sitting at a desk all day, thinking about his problems? Who needs that all day?

OLDER HISPANIC WOMAN

And your job is any better?
Cleaning toilets and changing beds all day?

YOUNGER HISPANIC WOMAN
 At least I'm married. He's never
 even been on a date with a girl in
 the past three years.

The ladies LAUGH as they enter the women's changing room. TWO
 MALE employees sign in as Jesse eyes wander.

JESSE (V.O.)
 I no longer could deny what was
 happening anymore. Things were
 getting worse, and rapidly. My
 dreams were even more alarming. I
 had to get some answers and soon.

Jesse returns to his book, 'Dreams and Visions' and flips
 through the pages, as if searching for something.

INT. HOTEL EMPLOYEE CAFETERIA - DAY

Jesse sits alone at a table eating his lunch from a tray. He
 reads; 'Dreams and Visions'. A YOUNG MALE HOTEL JANITOR,
 late-20s, watches him from counter while filling his tray
 with food.

The Janitor approaches Jesse's table. He suddenly bumps into
 Jesse and spills his entire tray onto Jesse's book, which
 covers the book and Jesse's lunch tray with pea green soup
 and soda.

Jesse jumps up, freaked out by this, as his uniform is now
 drenched in food. He angrily eyes the Janitor who fakes
 concern.

JESSE
 What the--

JANITOR
 Sorry. Damn! Did I do that?
 (demonic voice)
 Ruin your book?

Jesse's eyes meet his which are suddenly dark and evil. The
 Janitor LAUGHS leaving the tray and mess and walks away.

JESSE
 Hey! I'm talking to you.

Jesse watches him in shock as the Janitor exits the
 cafeteria, passing by--

-- THOMAS GREEN, 40s, another Hotel Security guard as he
 enters the cafeteria.

Tom gets his tray and fills it as Jesse grabs some napkins and tries to save his uniform and book, which is now completely soaked and ruined.

Tom brings his tray over to the table and sits across from Jesse.

THOMAS

What happened? You spill your lunch?

Jesse eyes the cafeteria exit still annoyed, as he wipes his jacket and sits back down.

JESSE

It was that idiot!

THOMAS

Who?

JESSE

That Janitor who just walked out of here. I've never even seen him here before. Have you?

THOMAS

Was he wearing his ID badge?

JESSE

No. He wasn't.

Jesse looks back at the door, alarmed, as more EMPLOYEES enter.

THOMAS

Then beats me. We get new people here every day. Must be the great pay that keeps them coming, right?

Thomas CHUCKLES as he eats his lunch.

JESSE

Right.

Jesse grabs his tray and book bag and heads for the exit. He drops his tray on the conveyor belt and tosses his ruined book into the trash can beside it.

Angela enters the cafeteria and sees him. She stops to say hello as Jesse exits, not seeing her. Angela shrugs and gets into the employee line waiting for the food.

EXT. WALDORF ASTORIA HOTEL - NIGHT

Jesse, now dressed in his street clothes, exits the employee entrance. He glances around the dark alleyway and walks towards the street.

EXT. SPRING STREET, SOHO - NIGHT

Jesse exits the Number 6 Train subway station on Spring Street and walks down the street. Other NEW YORKERS scurry past him, headed home from work.

INT. SOHO ART STUDIO - NIGHT

The small studio is full of old furniture, paintings and drawings, as well as other art equipment.

MAN'S VOICE (O.S.)

All right, quit playing games. Do you want it or don't you?

MORGAN KING, 60s, a good-looking African American man with salt-n-pepper hair, stands by an open window, holding out a can of open cat food. A stubborn black alley cat named JAKE sits on the fire escape, debating if he wants to come into the apartment or stay outside.

MORGAN

Fine. You can eat rats instead? See if I care! It's warm in here, but frankly, I don't give a damn if you freeze to hell out there.

Jake MEOWS and enters the apartment. Morgan closes the window behind him and puts the can on the floor. Jake laps it up as the door opens. Jesse enters the studio holding his keys, and sees Morgan eyeing his nightly alley-cat achievement.

JESSE

You still torturing that poor carnivore? I told you before, you can't tame alley cats. They just piss on the furniture and leave you for the next new latest fling.

Jesse takes off his coat and hangs it up by the door as Morgan puts water down next to Jake's can.

MORGAN

You got that right. That's why I'm thinking of getting him fixed soon.

(MORE)

MORGAN (CONT'D)

If I can get him first, to use the damn kitty litter!

Jesse shakes his head as he takes out his artist's pencils out of his bag and puts them next to his easel. He eyes his latest drawing as Morgan goes into the small kitchen and puts the tea kettle on the tiny stove.

MORGAN (CONT'D)

You want tea?

JESSE

Have I ever?

MORGAN

You look like you could use some tonight. Still not sleeping yet?

Jesse makes some changes to his elaborate drawing of a beautiful exotic black woman with a dark sexual and alluring gaze in her eyes.

JESSE

The same. A few more months like this, and I guess I'll be as looney as you are about that damn cat.

MORGAN

Maybe you should get some counseling? Or take some pills. Grace does when she can't sleep.

JESSE

How is Grace? Is she getting any better?

Morgan seems upset by this as he makes his tea.

MORGAN

Not much. But I'm still praying for her. She's a hell of a fighter, I'll give her that. She and that doctor of hers.

Jesse nods as he fixes the woman's face.

JESSE

I didn't know you were the praying type.

Morgan sits on the sofa and as Jake hops up next to him. Jake curls up next to Morgan and licks himself.

MORGAN

I don't know how you do it? Living alone up there in Harlem all these years. Nobody to come home to but that empty rat trap of yours. When's the last time you even had a girl over?

JESSE

Why bother? It's like a bull in a china shop. Destruction guaranteed!

MORGAN

You know what's best. Only them drawings of yours, need some serious help.

Jesse looks at the drawing, and stops.

JESSE

What about it?

MORGAN

They get darker by the day. Do you even know this woman with that sick tongue? You used to draw people more natural. Only now there just plain morbid and grotesque.

Jesse stands back, eyeing his drawing of the strange exotic woman with a long serpents tongue coming out of her mouth.

JESSE

I saw her in a dream a few nights ago. Figured if I drew it, I'd make sense. But again, I was wrong about that.

Jesse finishes drawing, trying to tone it the tongue down.

MORGAN

You and those dreams. You're staring to give me nightmares.

A timer on Morgan's watch BEEPS. Morgan stops working puts his stuff away.

MORGAN (CONT'D)

Damn. I nearly forgot. I told Grace I'd pick up her prescriptions before dinner.

Morgan grabs his coat and keys off the counter.

MORGAN (CONT'D)
Lock up before you head out.

JESSE
Don't I always?

MORGAN
And don't let the cat out. I want
to see if he can stand sleeping
here all night.

JESSE
I hope you bought kitty litter.

MORGAN
It's behind the door.
(points to new box)
And get some sleep. You look like
hell.

JESSE
Like that's easy.

Morgan opens the door and looks back at Jesse's drawing,
alarmed. It's even darker than before.

MORGAN
What do you have a death wish?

JESSE
No. I'm just hoping I live to see
thirty. As it is now, I'm still
terrified to fall asleep.

MORGAN
Well that's one sure way to kill
yourself.

Morgan exits, closing the door. Jesse looks back at the
drawing concerned. He yawns unable to keep his eyes open and
puts his pencils down. He heads over to the sofa, shoves
Jake off and lies down.

Jake MEOWS as jumps up to the closed window. The wind outside
blows against the window pane causing it to RATTLE. Jake is
trapped as Jesse falls to sleep.

SLOW FADE TO:

DREAM SEQUENCE

EXT. ABANDONED CHURCH - NIGHT

-- we see an ominous looking old abandoned church. It's the midnight hour, with a thick fog and full moon in the sky. We see Jesse himself standing outside the abandoned church which is surrounded by large rusted iron gates on all sides.

Dead tree branches hang above the entrance and cast shadows on the large wooden doors at the entrance. The old CHURCH BELLS CLANG in the exposed broken tower above, as Jesse approaches the doors.

INT. ABANDONED CHURCH - CONTINUOUS

Jesse enters the dilapidated church and closes the doors behind him. He stands in the aisle facing the alter which is in shambles. High ceilings arch hang above the broken stained-glass windows. A large wooden CROSS hangs above the altar which is flanked by broken statues of saints and angels.

A cold wind rushes through a broken stained-glass window. A Bible on a podium flies open as its pages rustle in the window. Jesse approaches as the book suddenly slams shut.

Jesse finds himself instantly standing back by the entrance. Suddenly, the floor underneath him begins to shake and vibrate. The floor opens up, revealing a bottomless pit below in the earth, with a blazing fire lining all it's walls.

Jesse panics as he holds onto a pew. But suddenly the pews begin to break apart and fall into the blazing pit as a HOODED FIGURE appears behind Jesse. Frantic, Jesse turns, to run outside as the Hooded Figure blocks his escape.

The Hooded Figure holds a hangman's noose in one hand and holds out his other hand toward Jesse. Jesse resists as the walls and door give away.

Jesse SCREAMS as he falls into the pit. The Hooded Figure watches from above, holding the hangman's noose. He tosses the noose into the burning pit after Jesse. Jesse falls through the flames, falling deeper and deeper as his clothes catching on fire. Burning he SCREAMS in agony nearing the bottom of the pit as suddenly--

FLASH BACK TO:

DREAM SEQUENCE ENDS

INT. SOHO ART STUDIO - CONTINUOUS

Jesse wakes up on the sofa, startled. He rises, drenched in sweat. He eyes his arms, torso and legs as he breaths heavily. He opens the window, gasping for AIR as Jake jumps out onto the fire escape.

Jesse watches Jake run into the alleyway below. He turns around and sits back down on the sofa. He rubs his face as his hands still tremble.

BACK ON THE DRAWING

The image is of the woman. She appears to be smiling. Her serpent like tongue is now gone.

INT. LOCAL ART GALLERY SOHO - NIGHT

A small CROWD of NEW YORKERS gather at a modest art gallery in Soho.

INT. ART GALLERY - CONTINUOUS

Morgan stands in the gallery talking to some GUESTS. Morgan's artwork hangs on the gallery walls, as Morgan's wife, GRACE, 50s, stands beside him. Grace, petite and of mixed raced, wears a cranberry colored long dress. She has slight bohemian look and long black hair.

GRACE

He's bragging again. Nobody from the Time Magazine is coming here to review him. They usually cover the Guggenheim, or Whitney, not us.

MORGAN

What do you mean, not us? I specifically called them today and told them I'd be here.

GRACE

So you're acting as your own publicity agent now? You don't find that just a little embarrassing?

He LAUGHS along with other GUESTS. Morgan grabs Grace and kisses her cheek, playfully.

MORGAN

This woman makes me crazy. She's still gorgeous though, isn't she?

Grace blushes. Jesse is busy talking to some other GUESTS in the rear of the room.

MALE GUEST

So where's your work being shown, Jesse? Any selling as yet?

JESSE

Mine won't be ready for a long while. Still studying mostly.

FEMALE GUEST

What is it that you draw? Have we ever seen any thing of yours displayed any where before?

JESSE

Not really.

A WAITER hand the couple some wine. Jesse walks off without answering. He stands alone, feeling awkward. He looks as if he's about ready to leave as--

ANGELA (V.O.)

What are you doing here?

Jesse turns around and sees Angela standing behind him. She looks pretty, wearing a mixed colored dress with her hair pinned up. She sips from a glass of wine as she looks at him.

JESSE

Hello. When did you get here?

ANGELA

A while ago. Are you friends of the artist? Or just a fellow art lover like myself?

JESSE

He's my former teacher. I studied under him at NYU. We share a studio together. Or I should say, he does and allow me to use it.

ANGELA

So you're an artist too? I didn't know that. What kind of stuff do you paint?

JESSE

I don't. I draw. Sketches mostly. Black and whites.

ANGELA

I'd like to see them sometimes.
What are they about?

Jesse suddenly sees something that catches his eye in the corner of the other room. It seems to be a glowing and disturbing light that is coming out of a particular painting.

JESSE

Portraits, mostly. Things I-- see
sometimes.

The painting glows and softens as Jesse's eyes remain fixed on it. Nobody else seems to be in that particular room for some reason. The painting finally softens revealing a male prophetic image, that looks very out of place among the rest of the artwork. Jesse continues to stare at it, while appearing distracted.

ANGELA

What do you mean, things you see?
You mean like people at work, or--

JESSE

No. Things or people I see in my
dreams.

ANGELA

You mean like, visions?

He looks at her startled by this.

JESSE

Yes, that's exactly what I mean. I
get these images I can't seem to
stop seeing. So lately, I've been--

ANGELA

Drawing them?

JESSE

Exactly. Sort of my therapy, I
guess. I suppose that sounds
completely nuts, right?

ANGELA

Not really. We all have our strange
habits I guess. Mine is food.

JESSE

What?

Jesse continues watching the picture in the other room as he light shines even brighter. It seems to be calling to him somehow, including the prophetic image on it.

ANGELA

I'm experimenting with becoming a chef. A banquet manger, actually, at the hotel. But first I have to finish taking my--

Jesse moves away, as if not listening. He moves closer to the room as the light fades and suddenly disappears. So does the painting which is now replaced by one of Morgan's paintings, of his wife Grace. Angela moves closer to Jesse, confused by this.

ANGELA (CONT'D)

Are you all right?

JESSE

Yeah, sure. Why?

She puts her empty wine glass down.

ANGELA

I guess that's it for me to go. I have to get up early tomorrow. Double shift. Seeing you around, I guess.

JESSE

Right. Have a nice night.

Angela exits the gallery. Jesse looks back at empty gallery room. He enters it, skeptically.

INT. EMPTY GALLERY ROOM - CONTINUOUS

Jesse moves towards the picture of Grace and looks at it. It suddenly glows again and turns back into the prophetic image. Jesse backs away from it as the wall behind the painting suddenly opens up and sucks Jesse inside it.

INT. WALL - CONTINUOUS

Jesse struggles and appears to be suspended in air. A large MALE ANGELIC CREATURE, looks down at him from above. The creature appears like the Heavens. Jesse struggles as his arms and legs seem to be held by invisible wires.

ANGELIC CREATURE

Do not be afraid. I have come to tell you, who you are.

JESSE

What? Who are you? What do you want from me?

ANGELIC CREATURE

Like you, I have been chosen. But now the choice is yours.

JESSE

What choice? What are you talking about?

ANGELIC CREATURE

You are the last Chosen Prophet. Chosen to lead this city out of the hands of Satan and his cohorts.

JESSE

What? What are you talking about? I'm only--

ANGELIC CREATURE

You have a gift, Jesse Rhodes. A gift to discern evil spirit. Use it to rid them of this world. Do not let them distract you from your mission or purpose. That is why I am here. I was sent by-- Him.

JESSE

Who him? Who is him? Who is--

FLASH TO:

INT. GALLERY - CONTINUOUS

Jesse is suddenly back in the gallery room, standing in front of Grace's painting again. Jesse face is wrought with fear. Grace sees him from across the room. She slowly approaches.

GRACE

Hey, Jesse. Why you hiding back here? Aren't you enjoying the show?

Jesse looks at Grace, and then back at her painting on the wall. He feels the wall behind her painting, as if searching for the opening. He finds nothing as Morgan steps into the room. Morgan approaches both Jesse and Grace.

MORGAN

What are you both up too? I could use some help out there with these people.

GRACE

Jesse seems upset about something. I'd say he's drunk, only I know he doesn't drink.

They both look at Jesse who is still clearly shaken.

MORGAN

Upset about what?

JESSE

Nothing. It's a great show.
(bolts for the door)
I'll catch you guys later.

MORGAN

Hey, Jess. Are you okay?

Jesse enters the joining room and quickly leaves the gallery. Morgan and Grace exchange confused looks.

MORGAN (CONT'D)

What was that all about?

GRACE

I have no idea. Shouldn't you go after him?

MORGAN

No. It's getting late. He's most likely headed home now anyway. I think we should too.

GRACE

You're right. I am getting tired.

They walk towards the other room. They say good-bye to some of the other GUESTS and exit the gallery together. Other GUESTS leave with them. The portrait of Grace remains hanging on the other gallery room on wall. The painting has a slight mystical glow coming from behind it.

INT. NEW YORK PUBLIC LIBRARY - DAY

Jesse sits at a table inside the New York Public Library. He has a stack of books beside him. On the covers we images of the Angelic Creature, Prophets and other Godly creatures.

Jesse reads about Angelic Creatures. He turns the page as he suddenly hears someone WHISTLE; 'London Bridge is Falling Down' softly in the background. Jesse looks around, trying to find the source of the sound.

But there is nobody there. Jesse dismisses it and continues reading as the WHISTLING CONTINUES. He sees a dark shadow cast on the image in book as Jesse looks up annoyed.

A gorgeous, dark-skinned Trinidad beauty named SIMONE BLEU, early-30s, stands behind him. She wears a sexy red clinging dress while holding some books gathered in her arms. She sits beside Jesse, brushing up against his leg as she takes the chair next to him at the table.

She smiles at him, bearing a striking resemblance to Jesse's drawing of the exotic women with serpent-like tongue.

SIMONE

New here? I don't remember ever seeing you around before.

JESSE

How would you know? You work here?

Jesse glances around, the seemingly dark library now, where nobody seems to be around anymore. Simone puts her books down which are all books on Witchcraft and the Occult.

SIMONE

Not exactly. I just like reading here. It's quiet and well, kind of Gothic, don't you think?

She refers to the dark shaded ornate windows, ceiling and architecture.

SIMONE (CONT'D)

I like that. Don't you?

Jesse is unimpressed by this. He returns to reading.

JESSE

I guess.

SIMONE

What is that, that you're reading?
(eyes his book)
Angelic Creatures and Prophets?
That's heavy reading for a
Saturday, isn't it?

JESSE

Is it?

Simone picks up one of her occult books and opens it. It reveals demonic creatures of Witches, Warlocks, and Demons.

SIMONE

If you're looking for answers, maybe you should try this. It will certainly take your mind off your problems and open it up to a lot of possibilities.

Jesse looks at her, concerned.

JESSE

Do I look like I have problems?

SIMONE

We all do. We're all in search of something. Besides, I don't believe in fate. I think we all meet for a reason, and make our own destinies. This is one way to be sure to make that happen.

Jesse is skeptical of her confidence in this statement. He looks at the book, repulsed by the images and hands it back to her.

JESSE

Unfortunately, I believe in any of that stuff. You sure talk a good game though.

A WHITE MAN, 40s, walks by holding some books. He notices Simone and drops one. He bends over, picking it up while staring at her. She hisses at him as he quickly walks away, startled. Jesse notices this as he stares at Simone. She smiles a warm smile to him.

SIMONE

Wisdom comes from within. That's something I'd love to share with you some time. Maybe we can talk it over sometime, or even take a walk together?

JESSE

A walk?

SIMONE

I'm sure I could help. It certainly can't hurt for us to get to know each other a little better. Can it?

She slides another books towards him title: *Spirit, Blood and Drums*.

SIMONE (CONT'D)

I'd like you to have this. It will give us something to talk about for the next time we meet.

JESSE

Yeah, well, I'm kind of busy these days. I've got a lot on-- my mind.

She smiles sexually at him and puts her hand on his knee. Jesse feels uncomfortable by this as a FEMALE LIBRARIAN, 30s, walks by and gives them a 'look'. She continues on Simone removes her hand.

SIMONE

I'm sure you do. But take it anyway.

Jesse doesn't take the bait. He looks away, gathering his own books together. He puts them into his book bag.

JESSE

Some other time. I have to get back to work.

SIMONE

On such a lovely day?

JESSE

I'm on my lunch break. See you around.

Jesse heads for the check out counter with his books. Simone gets up, grabbing her own books. She follows after him.

SIMONE

Maybe we can walk together? Where do you work?

JESSE

At the Waldorf.

Jesse checks out his books. He heads for the door as Simone continues to follow him.

SIMONE

I'm not going far from there. What kind of work do you do there?

Jesse exits the library.

EXT. NEW YORK PUBLIC LIBRARY - CONTINUOUS

Jesse stands on the steps as Simone is still behind him.

JESSE

I'm a security guard.

More MEN on the street pass by staring at Simone.

SIMONE

Really? I had you pegged as more of the artist type.

JESSE

Is that right?

SIMONE

Are you sure you have to get back this early? I know of a nice place we can get a cup of coffee, if you'd like.

JESSE

I don't have time.

SIMONE

Oh, sure you do. Call them up. Tell them you'll be late.

He stops and looks at her.

JESSE

You don't take no for an answer, do you?

She smiles, taking him by the arm. They walk off together, as Simone continues to talk. Jesse again, feels uncomfortable about this. But for now, he goes along.

INT. SMALL MANHATTAN DINER - MOMENTS LATER

Simone and Jesse sit at a table having coffee and sandwiches. Jesse eats his grilled cheese as Simone talks on. He eyes his watch, and glances out the window, distracted somewhat.

SIMONE

I'm sure you've read it. It was on the New York best seller list for nearly a year.

JESSE

No, I haven't.

SIMONE

It confirms how Satan was responsible for the world we live in and how God was only created by humans to help them cope with the truth. The world is not a pretty place, and we have to just come to accept that, and do the best we can, to control it in our favor.

JESSE

Really? From what I hear, God was is a little bit more involved than that.

SIMONE

Don't be ridiculous. Religion is for the weak. Satan's powers are far greater than anything any God can possibly be. He's proven that, time and time again.

Jesse looks at her, surprised. He wipes his mouth and eyes his watch again.

JESSE

It's late. I've gotta get back. I have a double shift tonight and now I've used up both my breaks.

Jesse rises.

SIMONE

But you didn't finish eating your sandwich yet.

JESSE

I'll take it with me.

Jesse wraps it up and puts it into his book-bag. He grabs his coat as Simone puts one of her occult books into his bag and closes it. Jesse puts money on the table.

JESSE (CONT'D)

Enjoy your lunch.

SIMONE

That's it? You don't even want to take my number?

A MAN behind them turns around and looks. Jesse eyes him and looks at Simone.

JESSE

I don't want to be rude, but I'm not looking for any new friends right now. And I'm not really sure, we have that much in common besides.

She is taken back by this.

SIMONE

You don't trust women, do you?

JESSE

I don't know if it's a matter of trust. I just--

SIMONE

It is because you don't talk to your mother anymore? Or because you feel you broke her heart?

Jesse looks at her, startled by this, and then angry.

JESSE

What do you know about my mother?

SIMONE

I can see something in your eyes is filled with anger. Maybe it's something else. Would you like to talk about it?

JESSE

I didn't come here to talk about my mother, my past or my problem. In fact, I don't know what I'm doing here. I've got enough going on without it any more complicate than it right now.

SIMONE

Those dreams aren't helping, are they? I could help with that too.

She sips her coffee as Jesse grows even more anxious.

JESSE

I don't know where you're getting this information from. Have you been watching me or something? We only just met an hour ago.

SIMONE

I told you before. I know things others don't. That is why I want to help you. If you'd just let me, I'm sure I can. You just need to trust me more.

JESSE

And why would I do that?

She reaches out and touches his hand, slipping him her telephone number.

SIMONE

Take it and think it over. I'm always up late. Call me anytime, day or night

JESSE

Like I said already, I'm busy. I'm going back to work now. Take care.

Jesse leaves her number on the table. He walks to the door and exits the coffee shop. Simone gets up and heads after him, yet again.

EXT. STREET - DAY

Jesse exits the diner. Simone exits behind him. Jesse notices more MEN walk by, glancing at Simone. He walks off as she begins to follow him. He crosses the street as she crosses behind him. Jesse stops and looks back at her.

JESSE

Are you following me?

SIMONE

I'm headed up town. I don't see why we can't walk together, if we're going the same way?

JESSE

Where uptown?

SIMONE

I live a few blocks from here. Where do you live?

JESSE

Are you kidding me?

SIMONE

Why are you being so rude? I'm only trying to be your friend. What's so horrible about that?

JESSE

Why me? You can get any guy out here to pay attention to you.

SIMONE

But I like you, Jesse, not them. Why is that so hard to understand?

She takes his arm. Jesse can't seem to get rid of this woman, no matter what he tries.

JESSE

I don't get you. Or how did you know that stuff about my mother back there, or my dreams?

SIMONE

Like I said, I know a lot of things. If you walk with me, I'll explain.

They walk off together.

JESSE

Explain what? And if it's about that occult stuff again, I'm not--

SIMONE

It's not stuff. If you'd open your mind more, you'd understand, people like us are different.

JESSE

Different? How?

SIMONE

We have a higher calling. One, that I'd be happy to explain, if you'd just open your mind a little more.

Jesse looks at her again, unsure how to respond. They cross the street as Jesse is at a loss for words. Simone however, just keeps on talking.

INT. SOHO ART STUDIO - NIGHT

Jesse and Morgan are busy working on their art. Jesse works latest drawing which is a black and white sketch of an ELABORATE CHESS GAME.

MORGAN

You've been quiet. What you thinking about?

JESSE

This girl I met at the library.

MORGAN

What about her?

JESSE

I think she was the one in my drawing. The one I had that dream about.

MORGAN

What kind of dream was that?

JESSE

Not that kind. Something where her face kept coming up when I was feeling trapped. And now, I can't seem to get rid of her.

MORGAN

What do you mean, she's calling you?

JESSE

Hell yes. And I don't even remember giving her my number.

MORGAN

Maybe she's just psychic?

JESSE

She's something all right. Scares the crap out of me. I don't trust her. And I wish to hell I never met her.

Morgan cleans off his brushes.

MORGAN

Speaking of being spooked, what happened the other night at the gallery?

(MORE)

MORGAN (CONT'D)

Grace said you looked like you saw a ghost and then split a minute after.

JESSE

I guess that was a dream too. Or something I can't explain yet. Sort of like a-- transcendental thing.

MORGAN

What are you saying? You had some kind of out of body experience where you were--

JESSE

I don't want to talk about it, okay? Just let it go and give me some time to figure it all out. Okay?

MORGAN

Sure thing. I can see you're making tons of progress with that.

Morgan fills his paint tray near Jesse's canvas.

MORGAN (CONT'D)

A few more months like this and you will end up in the nut house. Not sleeping right, plays horrible tricks on your mind. You don't even know that?

Morgan notices the new drawing of Jesse's which is equally dark.

JESSE

Just forget about it, all right? I'm fine. Besides, you got other things to worry about.

MORGAN

Ain't that right. So what's this one all about? Is that some kind of self portrait?

JESSE

I guess.

Jesse seems to be drawing himself sitting at a table. A chess game is in front of him. A large Dark Hooded figure stands at the front right side of the canvas, with it's face hidden and his back towards the viewer.

MORGAN

Who are you playing chess with?
Yourself?

JESSE

I'd say so. Only I don't even play
chess.

MORGAN

Whose this guy over here?

Morgan points to the cloaked Dark Figure.

JESSE

He looks like he's just standing
there, watching me. Like he's
waiting to see what move I make.

MORGAN

Well whoever he is, he's got you in
checkmate.

JESSE

What?

Jesse looks at the drawing, confused. Morgan puts his paints
down and washes his hands in the kitchen sink.

MORGAN

Even your drawings are getting
weirder. I don't know, Jess, you've
got me worried, is all I can say.
Meanwhile, I've got to run. Grace
is waiting up for me.

(dries hands on towel)

Try and get some sleep if you can
and don't forget to lock up.

Morgan grabs his coat and heads for the door. He leaves the
studio. Jesse eyes the drawing, still confused by it. He
pulls out some more pencils from his book-bag and spots the
book Simone slipped inside.

Jesse pulls it out and reads the title; *Spirit, Blood and
Drums*. He puts it back into his bag, annoyed. Jesse heads
into the small kitchen and puts the tea kettle. Jake lies on
the sofa cleaning himself. Long pause.

INT. JESSE'S APARTMENT - NIGHT

Jesse lies on his futon bed reading a new book: *Dreams and
Spiritual Symbols*. His cell phone VIBRATES as he answers it.

JESSE

Hello?

SIMONE (O.S.)

Is that you? Did I wake you?

He glances at the clock on beside him which reads: 3AM.

JESSE

How'd you get this number?

SIMONE (O.S.)

I called your work. I told them I was a family member and it was an emergency. At first they--

JESSE

Why would you do that?

SIMONE (O.S.)

I wanted to talk to you. Isn't that obvious? Besides, you wouldn't take my number at the coffee shop. Remember? How else was I--

JESSE

What is it that you want?

SIMONE (O.S.)

Did you get to read the book I gave you?

He looks at the book on the floor near his own books.

JESSE

I glanced at it. But Like I said, it's not the kind of answers I'm looking for.

SIMONE (O.S.)

How do you know? Did you read the parts I highlighted for you?

JESSE

What is this intense interest you have in my problems anyway? I'm beginning to find this all extremely--

SIMONE (O.S.)

Like I said, I like you Jesse. I want to help.

JESSE

I didn't ask for your help. I'm doing fine just the way I--

SIMONE (O.S.)

Is that right? Then why are you still up at 3 in the morning? Are you still afraid to fall asleep?

Jesse is again, taken back by this.

JESSE

That's not really your business. Is it?

SIMONE (O.S.)

Perhaps not. Still, I'd like to see you again. How dinner after work tomorrow?

JESSE

I don't think so. I'll be working at my friends art studio.

SIMONE (O.S.)

You see. I knew you were an artist at heart. And you do have a heart, don't you? That is why you're so afraid of losing it. And why you're still resisting me, aren't you? You've been hurt and don't want to be hurt again.

FLASH TO:

INT. SIMONE'S BEDROOM - NIGHT

Simone lies on her bed, naked as her claws show as she holds the phone.

INT. JESSE'S APARTMENT - CONTINUOUS

Jesse shakes his head, exasperated.

JESSE

You're a regular genius. Only you picked the wrong guy I guess. Why not go back to the library and--

Jesse's throat suddenly constricts. He struggles to breath and cannot seem to speak.

SIMONE (O.S.)
 What was that? It sounds like
 you're breaking up? Are you okay?

Jesse struggles some more as he is suddenly able to breath again.

SIMONE (O.S.) (CONT'D)
 What's wrong? I can't hear you very
 well.

JESSE
 I'm fine. Just tired.

SIMONE (O.S.)
 Then I'll see you tomorrow after
 work. You can bring the book and we
 can talk about it then. Good-night.

The phone dies before Jesse can respond. He hangs up, annoyed. Jesse lies back in his bed, putting his book down. He rubs his throat again, and clears his throat. Jesse gets up and opens the window, taking in the fresh night air.

INT. TRINIDAD RESTAURANT - DAY

Calypso/Caribbean MUSIC plays in the background. Simone and Jesse are having dinner together at a small table. The restaurant is decorated in Trinidad decor, including masks and other Caribbean occult masks and voodoo dolls and figures.

SIMONE
 I come here as often as I can. The
 food is almost as good as back
 home.

JESSE
 So you're from Trinidad?

SIMONE
 That's right. I moved here after my
 parents died. I was ten. It was a
 horrible fire. My grandmother
 raised me herself. She lives in
 Brooklyn now.

Simone keeps eating.

JESSE
 Is that where you got all this
 occult stuff from? Your home?

SIMONE

You say that with such contempt.
It's not a bad a word you know.
Many people accept it. Including
Black and Obeah Magic which is the
only truth. It sheds the light all
the known and unknown.

JESSE

Really? And I thought only God knew
about all that. That truth, that
is.

Simone looks at him, annoyed. The WAITRESS pours them more
wine and walks off. Jesse drinks only his water.

SIMONE

You don't drink, do you?

JESSE

No. Does that bother you?

SIMONE

Did you ever have to quit?

JESSE

You tell me. You seem to know so
much.

SIMONE

I think you don't like to loose
control and know you can easily.

JESSE

Go on.

SIMONE

I think you don't trust women, and
you also don't like to feel
vulnerable around them. You push
people away so you can feel safe,
but in reality, it doesn't make you
feel safe at all. It makes you feel
scared and lonely.

JESSE

Is that so? What else do you see?

SIMONE

A lot. Too much to go into at one
dinner alone. But as for your
dreams, well that I can help with.

JESSE

And what do you know about that?

SIMONE

I know that's what's got you reading all those books and looking for all those answers you can't seem to find.

JESSE

Maybe. Maybe not. Maybe I have found some.

SIMONE

Oh, really? Like in God? Come on now. You and I both know that isn't going to get you far.

JESSE

What makes you so sure, I'm just banking on God to find the answers?

SIMONE

Aren't you?

JESSE

I haven't ruled it out. But so far, I'm still searching. I'll know it when it's right.

She looks at him and smiles, seductively.

SIMONE

I know you will. That's why you should come to my place tonight.

JESSE

What?

SIMONE

To meet my roommate. He's gifted one when it comes to dreams. He'd have lots of answers for you, I'm sure.

JESSE

Sure. Ones that will just confuse me and fit another thousand people who were in the same boat besides. I know how that goes.

SIMONE

I'm sure you think you do, but you'd be wrong.

TWO OLDER MEN walk by, staring at her. They sit at another table.

JESSE

You seem so determined to help me.
The question I can't keep asking
is, why?

SIMONE

Why not ask yourself that. If I'm
wrong, of course, nothing is lost.
Right?

JESSE

I prefer my own methods to figuring
out my problems. And they don't
include crystal balls.

Simone reacts, growing more impatient.

SIMONE

You're making fun of me, I know.
But you shouldn't. Really.

JESSE

I'm sorry. It's just that I'm not
used to-- being so heavily pursued
I guess. It makes me uncomfortable.

SIMONE

You shouldn't be.

She reaches out and touches Jesse's hand. Jesse looks at her, noticing her eyes which seem strange to him. He pulls his hand away.

JESSE

I'll take a rain-check on the
roommate thing. But thanks.

SIMONE

What ever you say. You're the boss.
How's your dinner? Good?

JESSE

It's okay.

They continue eating in silence. Jesse looks back at Simone, still uncomfortable around her. He notices the other MEN staring at her. Jesse tries not to be concerned, but is.

INT. WALDORF ASTORIA HOTEL, SECURITY DESK - DAY

Jesse, dressed in his uniform, sits at the security desk. He reads; 'Spiritual Warfare as EMPLOYEES check in and out. Jesse's CELL PHONE VIBRATES. Jesse pulls the book down and sees the caller ID: Simone. He answers it.

JESSE

I thought I asked you not to call me when I'm at work?

SIMONE (O.S.)

That's a harsh tone. I thought maybe you'd like to get dinner again? My treat.

JESSE

Why? You keep forcing me to say things I don't want.

SIMONE (O.S.)

I guess that's a no, then. Right?

JESSE

I'm busy, Simone. And what's more is, I don't think we have enough in common to be even friends. We're very different people, is all. So I think it's best if we just--

Jesse's throat again begins to constrict. He cannot seem to speak again. A MALE EMPLOYEE, 30s, signs in looking at him.

EMPLOYEE

You okay?

Jesse's throat opens up again as he breathes.

SIMONE (O.S.)

What's wrong? Are you okay?

JESSE

I don't know. Something strange is going on. Maybe I--

SIMONE (O.S.)

You should see a doctor about that.

JESSE

About what?

SIMONE (O.S.)

About your throat. Isn't that what was bother in you?

INT. SIMONE'S BEDROOM - CONTINUOUS

Again, she is naked on the bed, with her claws holding onto the phone.

INT. WALDORF ASTORIA HOTEL - CONTINUOUS

More EMPLOYEES show Jesse their ID Badges and sign in.

JESSE

I can't talk now. I have to get back to work.

SIMONE (O.S.)

Okay. I'll call you later.

JESSE

Please don't.

SIMONE (O.S.)

Fine. Than I'll meet you after work. What time do you get off?

JESSE

This conversation is over, Simone. Don't make me get--

His throat constricts again. He looks at the phone and hangs up alarmed. A MALE JANITOR, 60s, stands behind Jesse, mopping the floor around his booth.

MALE JANITOR

What was that all about?

JESSE

I don't know. But I'm going to find out.

MALE JANITOR

Women, right? Can't live with them and can't kill them either.

He CHUCKLES and walks off. Jesse feels his throat again, not liking the sound of this.

EXT. WALDORF ASTORIA HOTEL - NIGHT

Jesse, dressed in his street clothes, exits the alleyway for the employees and heads towards the street. He sees Simone stands out front waiting for him, wearing a very sexy dress.

SIMONE

Well. Hello stranger.

She walks over to him, leans forward and kisses him on the mouth. Jesse pushes her away.

JESSE

What are you doing?

SIMONE

I missed you. Did you miss me?

JESSE

I work here. People might think--

SIMONE

We're dating? What's so wrong with that? It's not like your living with anyone. Is it?

JESSE

That's none of your business. And I already told you, I'm not looking for a relationship. I thought I was clear about that from the start.

SIMONE

Fine. Be that way. I don't mind if you want to play hard to get. In the end, I always get my way. Especially where men are concerned.

He sees more MEN looking at her as they pass by.

JESSE

I bet you do. Only I'm not like other men. I got to go.

SIMONE

Where? To your art studio again?

JESSE

Yes, that's right. Why?

SIMONE

Wouldn't it be nice if you were a famous artist some day? I mean, really famous. Wouldn't that be nice?

JESSE

What's that to you?

SIMONE

I can help you, Jesse. With it all.
Your dreams, your fears, your
hopes. All your desires. If you'll
only trust me more, and stop
pushing me away.

Simone walks up to him and puts her hands on his chest.

JESSE

I'm sure you think you can. But I'm
not looking for that kind of help.

SIMONE

Still, I'm sure you have to eat
before you go. How about just a
quick bite?

JESSE

You just don't quit, do you?

SIMONE

It's not in my nature. Come on. I
have a new book I'd like to talk to
you about.

JESSE

You're exhausting me. You know
that?

SIMONE

You'll like it, you'll see. It's
not even about the occult. I have
other interests also you know.

JESSE

Is that a fact?

They walk down the street together. Jesse is beside himself.
He just cannot seem to get rid of Simone no matter what he
tries.

INT. WALDORF ASTORIA HOTEL, EMPLOYEE CAFETERIA - DAY

Jesse sits at a table eating alone. He wears his security
uniform and reads; Prophets of Christ. He has dark circles
hang under his eyes and looks like hell.

Angela enters the cafeteria, dressed in her hostess uniform.
She gets a tray of food at the counter. She looks around for
a place to sit and sees Jesse sitting alone. She walks up to
him, holding her tray.

ANGELA
This seat taken?

JESSE
No.

Jesse doesn't bother to look up from his book. Angela puts dressing on her salad, mixes it around and starts eating. She looks at Jesse reading, his hand covering the title.

ANGELA
I haven't seen you around much lately. How you been?

JESSE
Okay, I guess.

ANGELA
That doesn't sound convincing. How's the artwork going?

JESSE
That's a problem too. I guess I've been too distracted.

ANGELA
Oh? About what?

JESSE
I'd rather not talk about it.

ANGELA
Right. I get that. So what you reading? Anything good?

He lowers the book and shows her. It's the BIBLE. She widens her eyes.

ANGELA (CONT'D)
That's interesting. I didn't know you were a believer.

JESSE
What do you mean?

ANGELA
You don't know?

JESSE
The got it at library. I can't get these images out of my mind, but a lot of them seem either angelic, or evil. I can't seem to figure out which.

ANGELA

Images? What do you mean? Like from dreams or visions?

She eats her lunch, eyeing Jesse, curiously.

JESSE

Dreams mostly. Prophets, Gods, Demons. I can't make it out, or what it's trying to tell me, if anything at all. Maybe I am just going nuts.

ANGELA

So that's why you look so haggard every time I see you. How long has this been going on?

JESSE

Awhile. Even at the art gallery. I swear I--

(stops)

Never mind. It's too strange to even talk about.

She eats, watching him holding the Bible.

ANGELA

If it feels evil, I'm sure then it's not from God. That's not how he communicates. Sure he uses visions, dreams, and signs, but they are not to threaten us. They're meant to give us direction and to help.

JESSE

Help with what?

ANGELA

Reach our destiny, I suppose. Our purpose in life.

JESSE

I'd sure like to get a message about that, all right. And this woman. I can't seem to--

ANGELA

What woman?

He looks at her, concerned. Jesse looks away.

JESSE

Never mind. It's probably just my imagination, but I swear sometimes she seems-- a witch. Or something worse even.

ANGELA

That does sound interesting. Where'd you meet her?

JESSE

The library. A few weeks ago. And every since, I can't seem to shake her or get rid of her, not matter what I try. It's like she-- wants to control me.

ANGELA

Maybe she does. The Bible talks a lot about demons and witches and other demonic beings. If you have a bad feeling about her, it's probably right.

JESSE

And that wouldn't be cause you're a Catholic, would it?

He eyes her cross.

ANGELA

You have a problem with that?

JESSE

No. At least I didn't.

ANGELA

That must be an interesting story. I won't even ask what that's all about. I have to finish my lunch and get back to work.

She continues eating. Jesse looks around the cafeteria and then at his watch.

JESSE

Sorry about that. I didn't mean to insult you or anything.

ANGELA

You didn't. Lots of people think if you go to church you must be a religious freak or something.

(MORE)

ANGELA (CONT'D)

But the truth is, we just believe
is all. In him, that is.

JESSE

Yeah. I get it. But this stuff
about what the Bible says about the
occult. What do you think about all
that? Is that the truth?

ANGELA

It's called Spiritual Warfare. The
Invisible war between good and
evil. We fight it every day and
have since the beginning.

JESSE

I wish I could believe that. But
this woman I've met, she keeps
confusing me.

ANGELA

Who's that?

JESSE

I'd rather not talk about it.

ANGELA

I see.

She finishes her food and wipes her mouth.

ANGELA (CONT'D)

Do you mind if I ask you something?

JESSE

Why not?

ANGELA

Are you saved?

JESSE

Saved from what?

ANGELA

Lord. I guess that's my answer. Now
I know why you are so confused.

JESSE

What's that supposed to mean?

ANGELA

Forget it. I'll say a prayer for
you instead. See you around.

She takes her tray with her and walks away. Jesse watches her put her tray it on the conveyor belt and exits the cafeteria. Jesse looks back at his book, confused. He seems more worried than ever now. Slight pause.

INT. JESSE'S APARTMENT - NIGHT

Jesse heats up some left over pizza in his tiny oven. A KNOCK at the door interrupts. Jesse opens the door and is shocked to see Simone in the hallway.

SIMONE

Why so shocked? Who were you expecting? Little Red Riding Hood?

JESSE

Well, I definitely wasn't expecting the Big Bad Wolf.

Simons LAUGHS as she enters Jesse apartment.

JESSE (CONT'D)

What are you doing here, Simone?

SIMONE

I wanted to see how you were.

She sees the Bible and other religious books on his coffee table. She sits down.

JESSE

I'm fine. But why are you really here?

SIMONE

Is that what you call being friendly? Do you think I'm just pretending to care?

JESSE

I think you flatter yourself thinking I'm still interested.

A BUZZER goes off in the tiny kitchen. Jesse enters and opens the oven. He takes out his pizza.

SIMONE

What's that I smell? Dinner?

JESSE

Left over pizza. I'd ask you stay, but I'm sure you have better things to do.

SIMONE

I was hoping by now, you'd trust me more. How exactly long is that going to take, if you don't mind my asking?

Jesse puts a slice on a plate, burning his fingers.

JESSE

I don't know how to make things anymore clear to you. What ever it is your selling, I'm not interested. Especially if it has anything to do with this crazy voodoo nonsense of yours.

He pours some water into a glass and enters the living room. He sits on the sofa eating, as Simone watches him.

SIMONE

So you suddenly have all the answers then, don't you? I can see by your books here, you're really hitting rock bottom.

She eyes the Bible on the table.

JESSE

(continues eating)
You think so?

SIMONE

You and I both know better than that. Because we don't believe in God, do we?

She gets up and walks around the room.

JESSE

I wouldn't be so sure of that. In fact, we've never even discussed it before.

Jesse finishes his slice of pizza and wipes his mouth. She turns and looks at him.

SIMONE

Do you really think any real God would let all this evilness happen in the world if he had any control over it? Only we have the real truth and how to control that.

JESSE
Who is this we?

SIMONE
I'm sure you know who.

She moves closer to him and puts her hands on his shoulders. He looks at her hands then looks away. For a second, her fingernails turn into claws and then back into manicured fingernails.

JESSE
We couldn't be more different,
Simone. I'm sorry you wasted yet
again, another one of your efforts
at what ever it is, you do want.

He rises and she pushes him back down. She rubs Jesse's tired muscles.

SIMONE
Relax, I'll go in minute. I just
want to make you feel good first.

JESSE
That's not necessary.

SIMONE
(messages his shoulders)
You're as tense. Like a rock. No
wonder you're not sleeping well.

She rubs harder. Jesse resists but then slowly gives in a bit. She rubs his arms and then his chest, while standing behind him.

JESSE
Stop that. You're making this more
difficult than it needs to be.

SIMONE
You see? You are relaxing more,
aren't you?

She leans over and kisses his neck. Jesse rises in protest as she kisses him full on the mouth. Jesse resists but she seems to overpower him.

SIMONE (CONT'D)
Stop thinking so much. Let's go and
lie with me. You'll feel better
once we're done.

She pulls him over to the futon and pushes him down onto it. Simone straddles him, taking off her blouse. She kisses Jesse face, and neck as Jesse resists again, but then slowly gives into her seduction.

JESSE

This isn't going to happen, Simone.
You should leave now, before--

His throat constricts again. Word's won't come out. She continues kissing him as Jesse takes a deep breath. He looks up, confused by this as Simone is all over him.

Jesse struggles and suddenly hears a strange GNAWING SOUND. He feels something sharp stab his jaw and puts his hand to his jawbone, spotting blood on it. Jesse shoves Simone off him and bolts to his feet.

JESSE (CONT'D)

What the-- Are you insane? You bit
my face!

Jesse touches his chin again as sees more blood now splattering on his open shirt. Simone spits some blood from her mouth into a tiny vile and close it. She rolls over in the bed, and sits up.

SIMONE

I'm sorry. I must have gotten
carried away. I didn't mean to hurt
you.

Jesse heads into the bathroom and turns the light ON.

INT. JESSE'S BATHROOM - CONTINUOUS

Jesse grabs a towel and wipes away the blood on chin and neck. He turns on the faucet and wipes his whole face.

JESSE

What is wrong with you?

Jesse exits the bathroom, pissed.

INT. LIVING ROOM - CONTINUOUS

Simone rises from the futon, as she puts her blouse back on.

SIMONE

You're over-reacting. I was only
trying to fulfill your needs.

JESSE

How?! By chewing my damn jaw off?

SIMONE

What more can I say? It was an accident.

She rises, buttoning up her blouse.

JESSE

You shouldn't have showed up here in the first place. Now go.

Jesse opens the door to the apartment. Simone grabs her purse and walks towards the door.

SIMONE

We'll talk more about this later, when you're not upset.

JESSE

No, we won't! Don't call me again or show up here anymore. The next time you do, I'll call the cops. I'm done with you!

Jesse slams the door in Simone's face. Jesse feels his jaw again and goes back into the bathroom.

INT. JESSE'S BATHROOM - CONTINUOUS

Jesse looks in the mirror and examines his bleeding jaw.

JESSE

Psycho-vampire-witch.

He takes a large Band-Aid out of the medicine cabinet, rips it open and puts it over his chin.

INT. SOHO STUDIO - NIGHT

Jesse is working on a new drawing. A picture of the Angelic Creature that Jesse saw in a dream of his previously. Jesse still has the bandage on his chin as he adds more detail to the wings. Morgan is busy working on a new painting.

MORGAN

So are you going to call the cops?

JESSE

Don't ask. I'm hoping I scared her enough to just steer clear of me from now on.

MORGAN

Well, what ever's going on, it's not doing much for your drawings still. Is it?

Jesse looks at his drawing, slightly alarmed.

JESSE

I guess you're right. Only this one I thought was different. More of a message from God than the devil.

MORGAN

(eyes Jesse's drawing)
Is that what it is?

JESSE

It feels less dark than the other ones, don't you think?

MORGAN

I can't tell anymore. Nothing you do or say makes any sense these days. You've got me and Grace very worried.

They both continue working on their artwork as Jesse shrugs this off. He sips some water and takes a break.

JESSE

(sits on sofa)
Do you believe in God?

MORGAN

Does it matter?

JESSE

Of course it does. Either you think this is all chance, or someone's behind it.

MORGAN

You never asked me that before. So why now?

JESSE

Because I think it's important. And what's more is--

MORGAN

What?

JESSE

I think he's trying to communicate with me.

MORGAN

Who is?

JESSE

God.

Morgan's eyes widen. He puts his brush down, even more concerned. He wipes it on a rag.

MORGAN

I don't know what to say to you, Jesse. Like I said, I'm getting very worried.

JESSE

I had this encounter with one of his-- prophets I think. At the art gallery. And you know what he told me?

MORGAN

I'm afraid to ask.

JESSE

That I'm his Chosen one. I'm God's Last Chosen Prophet.

MORGAN

Chosen? For what?

JESSE

I don't know exactly. But I feel it has something to do with this city. To rid New York of those working against him.

Morgan looks at Jesse as puts on the tea kettle in the kitchen.

MORGAN

And you'd be capable of that, I suppose? Ridding New York of evil? All by yourself, huh?

JESSE

I know it's crazy, but what can I say?

(MORE)

JESSE (CONT'D)

It's just what I'm feeling and seeing around me. It's leading up to something, somehow I'm sure.

MORGAN

And this girl, what's she got to do with all this?

JESSE

I don't know. But she fits into it too somehow. She keeps trying to stop me from getting closer to what I'm--

Jake jumps in through the window, holding a dead rat in his mouth. He drops it on the floor in front of Jesse. Jesse stands up and see is lying on the rug, covered in blood.

MORGAN

That stupid cat brought me another one of his sick presents?

Morgan grabs some newspaper and scoops up the dead rat. Morgan throws the rat back out the window and into the alleyway. He turns around and looks at Jake.

MORGAN (CONT'D)

You out! That's what I get for trying to house break you!?

Jake jumps out the window as Morgan slams the window shut.

JESSE

That was freaky.

Jesse sits back down.

MORGAN

He's pure evil, that one. As black as the devil him--

Morgan stops and looks at Jesse.

MORGAN (CONT'D)

I didn't mean--

JESSE

I know what you mean. You think I'm losing it. And maybe you're right.
(rises from sofa)
But that still doesn't change anything. Does it?

Jesse goes into the bathroom and turns on the light. He looks at his chin in the mirror and closes the door. Morgan shakes his head as the tea kettle WHISTLES.

INT. WALDORF ASTORIA HOTEL, EMPLOYEE CHANGING ROOM - NIGHT

Jesse changes into his street clothes. A MALE EMPLOYEE, 40s, changes next to him. He sees the Bible on the bench near Jesse's locker.

JESSE (V.O.)

I couldn't get it out of my head, what I was reading. The Bible made it clear, demons attack in many ways, both physically and mentally. They spread false doctrine often through witchcraft and the occult, and can even possess humans.

MALE EMPLOYEE

What you're reading? The Bible?

JESSE

Yeah.

MALE EMPLOYEE

Didn't know you was a religious man.

JESSE

I'm not.

MALE EMPLOYEE

Then what you reading that crap for?

JESSE

It's called getting an education. Something we can all use more of, can't we?

MALE EDUCATION

I already got me one. I'm working here, ain't I?

The man finishes changing into his Janitor uniform and exits the changing room. Jesse closes his locker and puts his Bible and other books inside his book bag. He exits the room.

INT. HALLWAY - CONTINUOUS

Jesse walks down the hallway. He hears someone behind him.

ANGELA (O.S.)
Hello again.

Jesse turns and sees Angela signing out. She wears her street clothes. She walks up to him and sees his face.

ANGELA (CONT'D)
What happened to your chin? Shaving accident?

JESSE
Not exactly.

ANGELA
Long night?

JESSE
I wanted to ask you something though.

ANGELA
Shoot.

They exit the building together.

EXT. ALLEYWAY - NIGHT

They walk down the empty alleyway together.

JESSE
About that stuff you were saying in the cafeteria. About being saved.

ANGELA
What about it?

JESSE
Does that mean you also believe in everything it says in here? The Bible that is?

ANGELA
Is that a serious question, or some kind of a test?

JESSE
I'm serious. I want to know what you think about it all that.

ANGELA
Then why don't you come over and we can talk about it over dinner?

Some other EMPLOYEES exit the building and walk past them.

ANGELA (CONT'D)
I don't live far from here. You
know Murray Hill?

JESSE
That's not necessary. I only--

ANGELA
I'm making Meatloaf. You can bring
your Bible with you if you want.
It's up to you. No pressure.

Angela looks back at him. More EMPLOYEES exit the building
and walk past them.

JESSE
Sure. That'd be okay.

She smiles as they walk off.

INT. ANGELA'S APARTMENT - NIGHT

Angela prepares a salad in her kitchen. Jesse sits behind her
in the open living room area. It's a small cozy studio
apartment with four windows.

ANGELA
The meatloaf's almost ready. I'm
just heating it up.

JESSE
You cook a lot do you?

ANGELA
I love cooking. That's what I
famous for. What about you?

JESSE
I'm still working on that.

Angela smiles.

ANGELA
Would you like something to drink?

JESSE
Water.

ANGELA
Coming right up.

She pours him some tap water into a glass. She comes into the living room area and hands the glass to Jesse. Jesse sees a crucifixion cross with Christ on it hanging on the wall.

JESSE

You live here alone?

ANGELA

As long as I can. It's rent control. Where's your place?

She sits next to him.

JESSE

Harlem. It's a walk up. Cheap but livable.

ANGELA

Sounds nice. So what was that question you wanted to ask? About the Bible?

Jesse sits on the sofa. He takes his Bible out of his book bag and puts it on the coffee table.

JESSE

Yeah. I mean some of it is pretty out there. Especially that part about the demons and occult. Don't you think?

ANGELA

That's the world an evil place. Haven't you been to the movies lately? That's all we see mostly. Good verses evil. It's everywhere we go.

A timer goes off. She gets up and goes back into the small kitchen. She gets the meatloaf out of the oven and puts it on two plates along with the salad.

JESSE

So you do believe all that? And what it says about it.

ANGELA

I believe the only way we can fight it, is to believe in God, trust his world and to take it into our own hands and defend ourselves from it.

JESSE

How do you do that?

ANGELA

It's what God refers to as Spiritual Warfare. He gives us the Amor, which is mostly his word and his ways, and lets us use it to him.

JESSE

So that mean Satan and his demons? With just that? The Bible and--

ANGELA

No, it's mostly about belief and your faith. You can't do anything with out that. Jesus died to give us all we need to defeat the devil. The rest is up to us to believe he has the power and has given it to us through the Holy Spirit. But without faith, and belief, you have no power.

She puts the plates on the table in the corner near the window, along with some bread.

ANGELA (CONT'D)

Ready to eat?

Jesse gets up and sits at the table with her. She sits down and reaches out for his hand. Jesse hesitates then takes it.

ANGELA (CONT'D)

Bless this food for which we are about to eat. Thank you Lord, for this and all your blessing, that you've given us today. And for bringing by a new friend. Amen.

She puts her napkin on her laps and eats. Jesse looks at her and eats his food as well. Slight pause.

HOURS LATER

Jesse and Angela sit as on the sofa, looking over the Bible together.

JESSE

That's what it means to be born again? To just simply say you believe, ask him for forgiveness for your sins and invite him into you life?

ANGELA

What did you think it meant? Being Baptized or christened or something?

JESSE

It seems too easy. There must be a catch.

ANGELA

You're funny.

JESSE

Right.

She leans back and sips her water.

ANGELA

So tell me? What is really going on with you? Are you going to keep it a secret or do I have to be a demon in order to drag it out of you?

JESSE

That's not funny.

ANGELA

I'm sorry. Still don't want to talk about it yet?

JESSE

You already know, I'm sure. My visions are getting stronger. That last one actually said--

ANGELA

Yes?

JESSE

That I was chosen by God to be his Last Prophet.

ANGELA

Really? When did that happen?

JESSE

At the art gallery. That night I was acting so strange. Only that wasn't a dream. That was a vision I had. Or something else, I can't be sure exactly. All I know is, they're getting stronger every day. And confusing as hell.

ANGELA

That might explain why you're so concerned about demons.

JESSE

What do you mean?

ANGELA

If you are his Chosen one, and being summoned by God, they would certainly do all they can to stop that. And confuse you as well.

JESSE

So they'd know about this, plan he has for me? If it is that?

Angela smiles.

ANGELA

Of course they would.

JESSE

And you don't think I'm nuts to even be thinking-- about all this?

She rises and walks into the kitchen.

ANGELA

Why would I think that?

JESSE

I'm not even religious. I mean, why would he want me? I'm not even sure it's him. It could be maybe that I am just nuts.

ANGELA

I'm sure you know better than that. Otherwise you wouldn't be here, or looking so hard for the answers.

She cleans up the kitchen and table.

JESSE

Let me help you with that.

ANGELA

Not, sit. The kitchen only fits one person anyway, and I know where it all goes.

JESSE

So what do I do now?

ANGELA
That's up to you.

JESSE
This woman, she's making it worse.
I can't seem to get anything to get
rid of her. My feeling is--

She listens more intensely now as she comes to the sofa.

ANGELA
You're feeling is?

JESSE
She's one of them.

Angela sits next to him on the sofa again.

ANGELA
What makes you say that?

JESSE
Lots of things. But mostly this
feeling I get when I'm with her.
She has a darkness that I can't
quite seem to-- stop or get away
from. And she's relentless too. But
I cannot figure out exactly what
she wants. Or how she thinks she's
going to get me to stop doing what
is it she doesn't like. When in
fact, I'm doing anything at all,
but mostly running around in
circles these days.

ANGELA
Perhaps it's what she thinks your
going to do, when you figure it all
out.

JESSE
You think so? He continues eating
as Angela does also. They look at
each other in silence, as a quiet
sort of a peace falls over the
entire room.

ANGELA
That's how it all starts. And if
you say you are his chosen one,
that's enough. They'd probably all
be after you, or willing to start a
war to stop you. That I am sure of.

Jesse looks at her alarmed.

ANGELA (CONT'D)
So? What about desert? I've got
carrot cake or lemon pie.

JESSE
I should go. I've kept you up
enough with all this nonsense.

She gets up and heads into the kitchen again.

ANGELA
No problem. I enjoyed our talk. I
hope we can to it again sometime.

JESSE
Sure.

ANGELA
Good-night.

JESSE
Good-night.

Jesse heads for the door and exits. Angela serves herself
some of the carrot cake and eats it with a fork.

EXT. 110TH STREET, CENTRAL PARK - DAY

The sun shines down on Central Park. Jesse sits on a bench in
the shade, drawing with his pencil in his sketch book. His
jaw is still bandaged.

JESSE (V.O.)
The next I felt better after
talking to Angela. I was starting
to think maybe I wasn't just going
nuts. That maybe all this was
happening for a reason. And that
there would be a way for me to get
past it all.

A HUMAN SHADOW appears over Jesse's shoulder. The shadow
falls onto his drawing of some ANGELS. Jesse looks up and
sees Simone standing behind him.

SIMONE (O.S.)
Hello, again. Miss me?

Jesse looks up. He sees Simone dressed in a tight dress,
under a leather jacket.

JESSE

Should I be cordial, or give you an honest answer?

Simone sits on the bench next to him.

SIMONE

You've been hard to reach these days. Have you figured out any of your problems or still looking for answers that seem to far from reality still?

JESSE

I have a feeling, I'm getting a lot closer, if that's what you're asking.

He finishes a few touches on the angels he's drawing. Simone seems annoyed by this and looks away. A MAN, 30s, walks by staring at her. He is with his family as his WIFE slaps him on the arm. They walk by as he wheels a baby carriage.

SIMONE

You changed your phone number. Or was it that you just blocked my calls?

JESSE

Does it matter? So what have you been up to? Meet any other interesting me at the library lately?

She looks at him, not amused.

SIMONE

I've had a few nibbles. Not as interesting at you, though. Or as smart. At least that was what I thought. But maybe I've been wrong there.

JESSE

Right. It's my brains you're after. That makes sense.

SIMONE

You still don't trust me, do you? That I just want to be your friend and--

JESSE

I know. Help me with my problems.
And what is exactly my problem as
far as you are concerned? Is it
that maybe I do believe in God?

He looks at her as her fingers turn into claws again. She
controls her anger and smiles. Her hand return to normal.

SIMONE

I told you before, I have knowledge
that can help you stop these dreams
of yours. Or at least let you have
a better understanding of them.

JESSE

I wouldn't worry about that if I
were you. In fact, I'm sleeping
better these days. Much better.

She looks into his eyes. The circles are gone, and so is the
bandage from his chin. He face looks normal and full of life
again.

SIMONE

Really? And why is that? Don't tell
me it's from those private Bible
study groups you're having with
that girl from work now? What's her
name? Angela is it?

JESSE

What do you know about her? Have
you been following me again?

SIMONE

Does it matter? You're making a
fool of yourself.

Simone LAUGHS.

SIMONE (CONT'D)

God help you now. It's a dangerous
place out here. Haven't you
noticed? Why I think there were
five murders in this park alone
this year. Do you think she's going
to put a stop to that, or you, all
by yourselves?

JESSE

Who said we're trying to put a stop
to anything?

More MEN walk by as Simone sees them staring. She HISSES at them as they quickly look away. Jesse notices this.

SIMONE

If you're trying to upset me or make me jealous, I suppose it's working. I don't like seeing you with-- her.

She takes out her sunglasses from her purse and puts them on, hiding her eyes. The sky grows dark and thunder clouds appear in the sky above them.

JESSE

I told you before, I'm not looking for any kind of relationship in my life right now. Not with you, or with her. I'm just trying to--

SIMONE

-- get some answers, I know. Only this isn't the way to go about it. You still haven't even given me a chance to help you still. Or my roommate, who as I said before--

JESSE

Are you going to start that again?

We hear THUNDER above them. A rain starts to fall.

JESSE (CONT'D)

How many times do I have to tell you, I'm not into the occult. If those were the kind of answers I was looking for, I be in worse trouble than I am even now.

Simone isn't happy with this response. More thunder is heard as a downpour starts. PEOPLE in the Park run for shelter. Jesse gets up and puts his drawings away.

SIMONE

How do you know if you haven't even met my roommate. You could come by now, and see him if you wanted and prove once and for all, you're right about that.

JESSE

I don't have to prove anything. You've wasted another day, trying to get something out of me that isn't going to happen. And for that, I feel sorry for you.

SIMONE

You feel sorry for me?

JESSE

That's right!

Jesse hurries off in the rain. Simone covers her head with her jacket and hurries after him.

SIMONE

You make me laugh. Thinking she's going to be the answer for you. When all you have to do is spend five minutes with Ceasar and I promise you, you'll never have to ask these questions again. Or look for any answers.

Jesse hurries out of the park. Simone is still behind him.

JESSE

Why don't you just get a cab and head home yourself? I'm headed uptown.

SIMONE

You'll get soaked trying to get to the subway now. My house is only around the corner. Come with me until it stops. At least you can--

JESSE

No.

SIMONE

Dry off!

She raises her hand which turns into a claw. Suddenly, Jesse steps into a puddle as his foot gets caught on something. He stumbles and falls on the ground as his drawing and book bag land in the street. A cab drives over it as Simone rushes out to pick it up. She hurries back to Jesse.

SIMONE (CONT'D)

Are you okay?

JESSE

My foots caught. What is it?

His foot is suddenly freed. He pulls it out of the puddle but his shoe is off. She reaches in and pulls it out.

SIMONE

That's it! You're coming with me now, and I won't take no for an answer.

She helps Jesse who is limping now as they hurry across the street, as the rain pours down upon them. Long pause.

INT. SIMONE'S APARTMENT - DAY

The apartment door unlock. Simone and Jesse enter, both soaking wet. The apartment is well decorated and furnished.

CEASAR ROCCO, 40s, exits the bedroom down the hallway and sees them standing by the entrance, dripping on the floor.

CEASAR

What happened?

Jesse limps a bit as he sits in a chair by the door.

SIMONE

He had an accident. Got his foot stuck in a grate. But he's okay now. Just needs to dry off some.

CEASAR

Is this the artist friend you were telling me about?

SIMONE

Yes, that him. Jesse Rhodes.
(to Jesse)
This is Ceasar, my roommate.

Jesse looks Ceasar over. Not sure he likes what he sees.

CEASAR

Can I get you a towel?

SIMONE

I'll get one. You take him into the living room.

JESSE

That's not necessary. I'll dry off here, and then I'll go.

Simone returns from the bathroom with two towels. She hands one to Jesse.

SIMONE

Don't be ridiculous. You'll never get a cab now, and you can't just limp home from the subway. Can you?

She dries her hair a bit.

SIMONE (CONT'D)

I'm going to change. Do you want some tea maybe?

JESSE

No thanks.

SIMONE

Suit yourself. I'll be back in a minute.

Simone heads down the hallway and enters one of the other bedrooms. She closes the door. Cesar eyes Jesse who wipes his face. Jesse notices his many tattoos, body piercings and deep penetrating dark brown eyes.

CEASAR

Sit down in here. She won't be long.

Cesar enters the living room. He sit in the large sofa as Jesse enters behind him, with a slight limp.

INT. LIVING ROOM - CONTINUOUS

Jesse notices various occult books, astrology charts, Tarot cards and other occult artifacts throughout the large room. Cesar picks up deck of TAROT CARDS and shuffles them. THUNDER CLAPS outside as the rain continues to pour down.

CEASAR

She likes you, you know.

JESSE

What?

CEASAR

I swear, if you asked her, she'd marry you. You're a lucky guy.

JESSE

That's not going to happen. Simone is not exactly what I'd call my type.

CEASAR

I never met a guy who wasn't. Unless he was gay that is.

Jesse looks at Ceasar, annoyed. Ceasar holds the cards out to Jesse.

CEASAR (CONT'D)

Pick a card.

JESSE

No thanks.

CEASAR

Is so I can break the deck and see what they say.

JESSE

Like I said, I'll pass.

CEASAR

Fine. I'll break them for you.

Ceasar breaks the deck and places 12 cards on the table. Jesse watches, annoyed and stares out the window.

CEASAR (CONT'D)

For a guy whose so tight lipped, you've got quite a lot to say with your body language.

JESSE

Is that right?

Jesse looks away.

JESSE (V.O.)

Suddenly I didn't know what I was doing there. Simone had forced me into a situation again, of her choosing. Somehow, I couldn't just leave. So I stood there, waiting for something to happen, that would prove what I felt along was true.

Ceasar examines the cards and sighs.

CEASAR

Interesting. You feel held back,
but powers that aren't yours. And
yet, you know this union is good
for you but you continue to resist
it and your destiny.

Jesse sees Simone walk into the kitchen behind them. She is
now dressed in a white sexy see through robe. She puts a tea
kettle on the stove and starts to make tea.

CEASAR (CONT'D)

Soon, you will relinquish these
doubts and begin to know your true
nature. The one who is calling you
to him.

JESSE

Him?

CEASAR

The one that brought you here. To
learn from her and to become one
with--

Jesse kicks over the coffee table.

JESSE

That's enough. You don't know what
you're talking about.

Simone enters from the hallway and sees the cards on the
floor.

SIMONE

What happened?

JESSE

Do you really think I'm going to
listen to this guy talk about my
destiny?

SIMONE

Jesse, Ceasar is very gifted. He
knows things you can't possible--

JESSE

He knows nothing! I know what
you're both up to, and don't think
I don't!

SIMONE

What does that mean?

Jesse storms towards the door, limping less now.

CEASAR

Wait. There's one more card I
wanted you to see.

(picks death card off
floor)

It's about his father.

Jesse stops and sees the card in Ceasar's hand.

FLASHES BACK TO:

SUPER: TWENTY YEARS EARLIER - ROCHESTER, NY

EXT. RUN DOWN HOUSE, KITCHEN - DAY

YOUNG JESSE, 10 years old, stands in the living room watching his father, OWENS RHODES, 40s, beating on his mother, WILMA RHODES, 30s.

OWENS

How many times, I gotta tell you, I
don't want grits for dinner. I want
real food! If you can't do your job
right, you ain't gonna be living
here no more.

Owen continues beating Wilma as Jesse grabs a knife.

JESSE

Stop it! Stop is now, you no good--

Owen turns on Jesse and sees him holding a large kitchen knife.

OWEN

You gonna do something, boy! You
gonna kill me? Is that it!

He turns and kicks his mother who CRIES and hides under the table, shaking. Owen comes for Jesse who backs up.

WILMA

Jesse! Put it down, son. Run! Run
out the house. Run.

Owen looks down at Jesse his eyes filled with hate and rage. He reaches for him as Jesse stares back.

JESSE

I see you in there. I see you. You
are not him. You are the devil!
Come out of him now!

Owen stops, concerned by this.

OWEN

What'd you say to me, boy?

He picks Jesse up by his throat, nearly choking him to death.
Jesse kicks his feet as his face turns blue.

JESSE

Come out, I said, you devil! I see
you in there. Come out and leave
him! Come out now, and leave us be!

Jesse fumbles around, nearly dying as he grabs a knife off
the counter and stabs Owen in the hand with it. He SCREAMS
and drops Jesse to the floor as his hand bleeds. Owen kicks
Jesse and storms out of the kitchen, grabbing a towel and
wrapping it around his bleeding hand.

EXT. FRONT PORCH - MORNING

Jesse comes onto the front porch. He sees his mother on the
steps, sobbing.

WILMA

He's gone! He took everything. You
did this. You made him go! Why
would you do that? We have nothing
now. Nothing. How are we going to
live?

JESSE

But he was hurting us, Momma. He
was no good. He was hurting us.

She continues SOB as Jesse sits beside her. He suddenly feels
guilty for what he's done.

FLASH BACK TO:

INT. SIMONE'S APARTMENT - CONTINUOUS

Jesse face is dumbstruck.

CEASAR

Your mother never forgave you for that. For causing your father to leave. Did she?

Simone comes closer to Jesse.

SIMONE

You see? We do know more about you than you think we do. Come and join us, Jesse. You trust us now.

She reaches her hand out to touch him as Jesse sees her fingers turn into a claw. He steps away seeing a demonic look in her eyes. He shoves her away as she is slammed against the wall.

JESSE

Never! You come near me again, and I will kill you!

Jesse storms out of the apartment. The door slams closed behind him as Simone tries to control her anger. Ceasar rises and pulls out a knife.

CEASAR

Should I go after him?

SIMONE

No. I'll handle this in my own way.

CEASAR

I'm not sure you can, Simone.

SIMONE

And what does that mean?

CEASAR

He's too strong for you. He's not like the others.

She raises her clawed hand as Ceasar is suddenly lifted into the air. His feet dangle above the ground as he is thrown across the room. Ceasar's body slams against the wall and falls to the floor. He struggles to breathe but can't.

SIMONE

Don't ever speak to me like that again. Or you will be no more.

Her claws turn back into fingernails. Simone heads down the hallway and enters her bedroom. The door closes as Ceasar can finally breathe again. He gasps for air, turning red.

INT. SOHO STUDIO - DAY

Jesse works on a new drawing. The image is of a Black MAN speaking to a large CROWD. The black man holds the Bible and looks something like Jesse.

MORGAN

I told you, she insists you come. She wants you to bring that new friend of yours. The one that works with you.

JESSE

I can't. She's just a friend and it wouldn't be fair to make it look like something it's not.

MORGAN

And why shouldn't it be more? She seems nice enough. She's even got that religious thing going for her. That's what you're interested in now, isn't it? Why you're carrying that Bible with you?

He sees the Bible in Jesse's bag. Jesse eyes him and continues drawing.

JESSE

Stop playing match maker. You got enough troubles as it is, and so do I?

MORGAN

Is that other one still bothering you?

JESSE

Not since last week. But that doesn't mean that can't--

Jesse's CELL PHONE VIBRATES. The caller ID: Simone.

MORGAN

Don't answer it.

JESSE

That doesn't help. I already changed my number three times.

He picks up the phone and blocks her number again.

MORGAN

Did she really know that stuff that happened with your father?

JESSE

It seems that way. I don't know how she knows this stuff. All I know is, she doesn't mean to do any good from it. She's looking for a way to-

-

MORGAN

To what?

JESSE

Control me somehow. At least that's what I think is going on.

MORGAN

I don't know why you don't call the police then. Get it over with now, before something worse happens.

JESSE

And say what? Some women's after me that I can't get rid of? She's have to do physical harm to me, or threaten me. Last time it was me who was doing the threatening.

MORGAN

That doesn't sound like you.

JESSE

No, it doesn't.

Jesse's phone rings again. It's Angela. He answers it.

JESSE (CONT'D)

Hello.

ANGELA (O.S.)

How are you? I haven't heard from you lately and just wanted to check in? Everything okay?

JESSE

Sure. Why?

ANGELA (O.S.)

I'm making dinner tonight. Why don't you stop by?

JESSE

Dinner?

He looks at Morgan. Morgan nods to him.

ANGELA (O.S.)

Can you make it?

JESSE

Yeah, I can make it.

MORGAN

Oh, right. For her you can make it.
I'm just minced meat I guess.

Jesse continues talking to Angela and walks off. Morgan shakes his head and smiles.

INT. ANGELA'S APARTMENT - NIGHT

Jesse sits at the table. Angela sits across from them. They have finished eating dinner. Angela gets up and hands him a book titled: 'Spiritual Warfare.'

JESSE

Where'd you get this?

ANGELA

I ordered it. I thought you're bound to happen sooner or later. So why not now?

JESSE

Who's it by?

ANGELA

Does it matter? It's taken from what's in the Bible. I read it myself. You can trust it, I'm sure.

JESSE

What's it say I should do about them? To protect myself, that is?

ANGELA

Read the book. My question is, why is it that they're after you. What is it that so special that they want?

JESSE

I wish I knew.

ANGELA

Is there anything that you haven't
told me about that might give us a
clue?

JESSE

Like what?

ANGELA

I don't know. Something about your
past. Maybe some incident that made
you feel once, that you were
different somehow. That you--

JESSE

You mean, that I had some kind of
spiritual gift of some kind?

ANGELA

I suppose you could call it.

JESSE

No. Only-- there was this one time
that-- never mind. It's not
important.

ANGELA

No. I'd like to hear about it.
What?

JESSE

It had to do with my father. I felt
that there was a demon inside him
once. When I was a kid. I tried to
speak to it, and then all hell
broke loose.

ANGELA

What do you mean, you spoke to it?

JESSE

It was like he was possessed by it.
I felt that every time he got
drunk. And I wanted to stop.
Especially what he was doing to my
mother. I thought he was going to
kill her.

She looks at him, shocked.

ANGELA

So what happened?

JESSE

He left. Never came back. I felt it was my fault.

ANGELA

Then it worked. You confronted him, and he left. That's could be seen as a gift.

JESSE

What kind of gift is that?

ANGELA

Discerning spirits. You saw he was evil and you asked him to leave. But instead of his leaving your father's body, he left with your father instead. Never to return.

JESSE

I don't know what you're talking about.

ANGELA

It's in the Bible. Maybe that's why God is so determined to use you. This gift you have, so you can help others.

JESSE

You really think I have a gift of some kind?

ANGELA

There's only one way to find out. Try it with her. Or with someone you feel is possessed by a demon. And see what happens.

JESSE

But I don't know how.

ANGELA

Sure you do. You did it before. But first, you need to do something else.

JESSE

What's that?

ANGELA

You need to accept Christ as your personal savior and be born again.

JESSE

Yeah, well-

ANGELA

I'm serious, Jesse. Without doing that, not of this is going to help. You have to allow it to take hold of you if you're really going to use his powers and yours to do what he wants you to do.

JESSE

I'm not sure I'm ready yet.

ANGELA

I think you are.

He looks away. Then back at the Bible.

JESSE

Maybe you're right.

She reaches out her hands and takes hold of Jesse's. She lowers her head.

ANGELA

Repeat after me. Dear Lord,
forgive me for my sins and my
transgressions.

Jesse repeats what Angela says to him. The prayer ends as Jesse looks up.

ANGELA (CONT'D)

There. That wasn't so bad, was it?

JESSE

I don't know what to say. You've been helping me a lot, Angela.

ANGELA

Well, I'm glad. Maybe this Sunday you will even go to church with me. What do you say?

JESSE

Church, huh?

ANGELA

Yeah, Church.

She smiles at him and touches his chin. She pulls her hand away as Jesse holds it. He puts it to his lips and kisses the back of her hand. Angela smiles.

Jesse smiles back at her. She gets up and clears their plates. Jesse gets up and helps her.

INT. JESSE'S APARTMENT - NIGHT

Jesse lies on his bed, sleeping. A dark shadow casts itself over Jesse's body. It looks demonic in nature. Jesse breathing becomes more labored. He turns and moves around on the bed, clearly uncomfortable.

WIPE TO:

INT. UNKNOWN LOCATION - TIME UNKNOWN

Jesse dangles below an open sky. His outstretched arms and legs are tied. Jesse struggles looking down as the world below him appears to be falling into an abyss. Jesse struggles unable to free himself but cannot.

JESSE

What is this? Where am I?

Demons appear in the sky. They descend on him attacking his body and face. Jesse screams in agony. Near death, he hangs lifelessly as the demons fly off. A GODLIKE VOICE calls out to Jesse as his eyes roll back in his head.

ANGELIC VOICE (O.S.)

Believe. Believe in yourself.

Jesse's eyes come back into focus. He looks above and sees the sun shining down from the Heavens. His body is suddenly healed as Jesse breaks free from the ropes. He falls towards the earth below which emerges from the abyss.

ANGELIC VOICE (O.S.) (CONT'D)

It is your time. Take your position. Your purpose will be filled.

CUT TO:

INT. JESSE'S APARTMENT - CONTINUOUS

Jesse bolts up in bed, sweating. He looks around the dark room. The shadow is gone now as light comes in through the window. The Bible on the floor flies open. It's pages rattle.

JESSE

It is time.

EXT. MANHATTAN STREET - DAYS LATER

Angela and Jesse exit a Baptist Church together. They walk down the street. They pass by shop as we see Simone standing inside, watching them pass. She raises a newspaper to cover her face as Jesse and Angela walk on.

ANGELA

What do you think the dream meant?

JESSE

I don't know. It felt different from the rest. As if I was free somehow. That's something's changed.

ANGELA

That's good, isn't it?

JESSE (V.O.)

I knew I was saved by the blood of Jesus. But I still didn't know about the powers of the Holy Spirit. How would I be able to help others who were blind to the truth I was once blind too? Blinded by the darkness, the Prince of the world. Satan.

Angela kisses Jesse on the cheek. She smiles at him and walks off. Simone sees this. Jesse heads down the sidewalk and enters the subway station, headed uptown.

INT. D TRAIN, MANHATTAN SUBWAY - DAY

Jesse sits on the CROWDED train headed towards Harlem. He looks around and suddenly notices PEOPLE staring at him. As he looks closer, he recognizes some of them; the Old Man on the street in Harlem; the Pregnant Woman on the train; the Homeless man in the alleyway at Jesse's work.

Jesse tries to not to appear alarmed as they stare directly at him. The subway car stops as Jesse gets off.

INT. SUBWAY STATION - CONTINUOUS

Jesse heads up the escalator and towards the street. He looks around and sees the demons following him up the escalator. Jesse reaches the street above.

EXT. STREET - CONTINUOUS

Jesse hurries down the crowded street, dodging PEDESTRIANS.

JESSE (V.O.)

My time had come. But this was not going to be easy. I had find a way to conquer them. To not let my doubts or fears defeat me.

Jesse dodges the HUMANS as the demons (who posses humans) follow after him. Jesse looks back as the Demons continue to dog him. Jesse ducks down a cross street, heading towards the Hudson River. He hurries across 110th Street and enters Riverside Park.

INT. 110TH STREET/RIVERSIDE PARK - DUSK

More DEMONS appear inside the park as the see Jesse passing by. The other DEMONS from the subway join them. The crowd of demons grows larger as they continue to pursue Jesse.

JESSE (V.O.)

I had to believe more. To believe in that the Holy Spirit was with me. That we were one.

Jesse hurries along the river walkway. He steps off the path and slides down a small hillside to the underpass. The Hudson River Highway is now above him as he hides while catching his breath. Jesse looks up and sees the Demons closing in on him.

Jesse panics and hurries back up onto the street level park area. He runs along the walkway by the river, passing by other PEDESTRIANS and JOGGERS who do not seem to notice that he's being followed by a large crowd of demons.

The demons LAUGH as their appearance changes from human into their true demonic forms/selves. Their bodies and features and shapes grow more hideous and soulless. They take on various animal features such as clawed hands and hoofs.

Jesse stops as he sees another group of demons up ahead of him. He backs against the railings with the river itself behind him. Trapped, the demons surrounding him from every angle.

Some fly above Jesse and swoop down at him from they sky. They pull at his clothes and arms. Jesse is unable to escape as they pick him up and hold him above the Hudson River below.

JESSE

Get off me! Let go!

The demons rip at his flesh.

DEMONIC CREATURES

Abandon your God and worship with us. Only Satan can save you now!

JESSE

Never! I'll never--

The demons dangles Jesse even further above the river.

DEMONIC CREATURES

Choose! Choose! Die or become one with us!

JESSE

Never!

The Demons let go of Jesse as he falls into choppy Hudson River. Jesse surfaces as he splashes about. He struggles to keep himself afloat as the waves crash against him. The Circle Line Ferry comes into view from up the river and heads straight for Jesse.

The ferry BLOWS it's horn as Jesse seems frozen in the water, unable to move. A MALE JOGGER, 30s, stops as he spies Jesse floating in the water. The Ferry BLOWS it's HORN at Jesse again and again but Jesse doesn't move. The Jogger yells.

MALE JOGGER

Hey you down there! What the hell are you trying to do, kill yourself!? Move out of the way!

Jesse goes down as Jogger takes out his cell phone and dials 911. Jesse resurfaces as the Jogger dives into the water and swims after him. The demons look on as suddenly the same ANGELIC CREATURE from the gallery appeared in the sky above Jesse. Simone shows up in the park, as the demons run off. She looks down at the water and sees --

The Angelic Creature reach down for Jesse's hands and pulls him out of the water. The FERRY just misses Jesse as the Angelic Creature puts Jesse down on the ground in the park.

The Angelic Creature ascends back into the sky as the Ferry BLASTS it's HORN again and disappears up the river. Simone looks on in disbelief as--

-- the Jogger swims around, looking for Jesse. He sees Jesse now standing on the ground near the river's edge staring up at the sky.

We hear the SIRENS of Police Cars arrive in Riverside park. The demons quickly scatter and run off as the POLICE get out of the Police cars, holding guns. The Jogger quickly swims towards the edge of the river and climbs out of the water.

INT. JESSE'S APARTMENT - NIGHT

Jesse unlocks the door to his apartment and enters. His clothes are drenched as the Jogger and TWO POLICE MAN stand in the hallway behind him.

JESSE

I'm fine. I don't need to go to the hospital.

JOGGER

But what were you in there? And how did you end up back on the shore like that?

JESSE

Look, I'm grateful for what you did, but it was just an accident. I wasn't try to kill myself. Okay?

POLICE OFFICER

Regardless, you'll need to come to the station and fill our a report. If you fail to show up, I'll be back here in the morning.

JESSE

I understand.

The Police Officers and Jogger head down the hallway and down the stairs. Jesse closes his apartment door and locks it.

EXT. RIVERSIDE PARK - DAY

Jesse and Angela sit on park bench, talking.

ANGELA

Demons? How can you be sure?

JESSE

Trust me, I know. I've seen some of them before.

Jesse looks around the park, sensing someone watching him.

JESSE (CONT'D)

I choked though. I wasn't able to save them, or myself. I just stood there frozen. Unable to move.

He lowers his head, confused by this.

ANGELA

You're still questioning yourself. That task seems too big for you, but you'll get there. I know you will.

Jesse looks at Angela, feeling comforted by her words.

JESSE

I hope so. I never knew how many there were in this city. But how can one person defeat them all? It doesn't make any sense. Not without his help.

Angela holds his hand.

ANGELA

He is helping you. The more you trust him, the more you'll find the answers and his way to deal with them. You're learning that now. Your faith is getting stronger. Everyday now.

Jesse hopes she is right as he watches NEW YORKERS pass by them in the park. For now, they all appear normal and not to be possessed. In the distance we see Simone and Ceasar watching Jesse and Angela on the bench.

CEASAR

What now?

SIMONE

I'll find a way to destroy him, before he his power does come life.

She clutches the vile of blood that still hangs from her neck. He fingers turn into claws as she watches Jesse and Angela exit the park together. Long pause.

EXT. NEIGHBORHOOD IN ROCHESTER, NEW YORK - DAY

Jesse exits the train station in Rochester, New York. He walks down entering a lower-middle class neighborhood. He walks by a small park where a group of mixed race KIDS playing soccer.

Jesse walks up to a run down house. He RINGS the doorbell on the front porch. WILMA RHODES, late 50s, answers the door. She is a large African American woman dressed in a plain housedress with short black/grey hair.

WILMA
(shocked)
Jesse?

JESSE
Hi, Ma. Long time. How you been?

WILMA
Jesse!

She steps out onto the porch and hugs him.

INT. SMALL KITCHEN - MOMENTS LATER

Wilma puts some tea, milk and sugar on the table, along with some store bought cookies. She sits across from Jesse.

JESSE
I guess you're surprised to see me?

WILMA
I lost track of where you've been.
Where are you living now? Are you
married? Do you--

JESSE
No, I'm not married. I live in
Harlem. Been working at a hotel in
the city as a security guard for
awhile now. I meant to call you,
but I seemed to keep putting it off
somehow. I guess I figured, maybe
you didn't want to hear from me.

WILMA
That was in the past, Jesse. You
should know that by now. Of course
I wanted to hear from you. I always
did.

JESSE

I'm glad to hear that. A lot has changed since then.

WILMA

We've all changed.

JESSE

I'm going to church now.

WILMA

You are?

JESSE

Yes. It's been a long time. What about you? You still going to Grace's Chapel?

WILMA

Every week. God gave me a free pass. For what I don't know. I don't deserve it for-- the type of mother I've been.

She lowers her head, feeling badly.

JESSE

Don't say that. We both did wrong. But nothing like he did.

WILMA

You promised you wouldn't talk about that.

JESSE

We have to talk about it, Ma. To make it stop. We have to forgive him now, both of us. I feel as if it's holding me back.

She looks at Jesse, confused.

WILMA

God, church, and now forgiveness? What is going on with you? I have never heard you talk like this before.

JESSE

I know now why he did it. It wasn't him. It was someone else living within him. But I'm going to stop that now. God is going to use me, to stop many of them now.

WILMA

Who are you talking about? I don't understand what you're--

JESSE

I've been chosen, Ma. By God himself. To be his Prophet against them.

WILMA

What? What kind of nonsense is-- are you on drugs now? What kind of trouble are you in?

JESSE

No. I'm saved now. And you can be too, if we can only get past this and free from him. Pray with me now, Ma. Pray with me so I can do what God sent me to do.

WILMA

I don't know what you're--

JESSE

Let's ask the Lord for his forgiveness. It's the only way I can do this. I need your help, Ma.

He holds Wilma's and prays.

JESSE (CONT'D)

Dear, Lord, help us repent of our sins. Forgive us for not forgiving those we once loved. Show us your way, your salvation and what you have in store for us. Show us the way.

Jesse continues praying as Wilma watches him, shocked.

INT. JESSE'S STUDIO APARTMENT - NIGHT

Jesse lies on his futon, sleeping. The Bible lies open on the floor next to him. Someone BANGS on his door three times. Jesse wakes up. He turns on the light and opens the door. He sees Simone standing in the hallway. Startled, Jesse looks down the hallway to see she is alone.

SIMONE

Expecting someone else?

JESSE

What game is this now? Am I supposed to pretend I'm scared of you. That I don't know who you are really are?

SIMONE

You're smart, aren't you?

He moves to close the door as Simone stops him. She pushes past Jesse and enters the apartment.

SIMONE (CONT'D)

You enjoyed you swim? Funny how you had such sudden help.

JESSE

You're growing desperate, Simone. This plan of yours, not matter what it is, won't work.

SIMONE

And what plan is that?

JESSE

To stop my purpose and His. The one you know how, that you are loosing.

She sees the Bible on the floor, and stares back at him with her evil eyes.

SIMONE

You don't know who you're playing with. I'm not some silly hostess who's going to lie to you about the truth, when so much is at stake.

JESSE

Leave Angela out of this. And what do you know about the Truth? If you did know, you wouldn't be here trying to stop this.

SIMONE

You're only wasting your time and mine now. I gave you the chance for something powerful. And still, you threw it away.

JESSE

I treated you the way you expected me too. Because you are nothing. And I will defeat you all. With his help, and with--

She raises her hand which turns into a claw. Jesse struggles to speak but can't. He moves closer to her and looks straight into her eyes and bursts out.

JESSE (CONT'D)
 -- mine! It is my God and I that
 will stop you!

Filled with rage, Simone clutches her necklace at her neck.

SIMONE
 You think you're strong, but you're
 not. You have no idea what you're
 up against. None! This world and
 what belongs to him and not your
 God!

She holds up the vile as he face changes to that of a serpent. Her tongue slithers out and licks Jesse's face.

SIMONE (CONT'D)
 Kneel before me! I said kneel my
 pet.

She points to the floor. The room fills with darkness. Jesse's knees weaken. He fights it, but slowly falls to the ground and into a kneeling position.

SIMONE (CONT'D)
 You see, you're God has no power
 here. None at all!

Her clawed hand points to the open Bible on the floor. It closes and flies out the window, crashing through the glass. She looks at Jesse as his lips tremble.

SIMONE (CONT'D)
 What's that you say? Speak! Speak
 my dog! Bark!

Jesse doesn't raise his head and stares directly up at her hideous serpent face. His lips keeps moving.

SIMONE (CONT'D)
 Stop it I say. Stop it.

JESSE
 (slightly louder)
 Our father, who art in Heaven. Thy
 Kingdom come, thy will be done--

SIMONE
 Stop it.

She turns back into Simone and covers her ears with her normal hands. Jesse continues praying LOUDER. He slowly rises to his feet.

JESSE
--on earth as it is in Heaven--

Simone turns away, painfully.

SIMONE
(demonic voice)
Silence! Silence!

Jesse continues with the prayer now nearly shouting it--

JESSE
-- give us this day, our daily
bread and-

Simone cringes and falls to the floor. She turns back into the serpent which is ten feet long, black and HISSES.

JESSE (CONT'D)
-- lead us not into temptation, as
we forgive those who trespass
against us, but deliver us from
evil!

The serpent squeezes under the apartment door and into the hall. Jesse finishes the prayer. He hears strange FOOTSTEPS scurry down the hallway and down the stairs. Jesse locks his apartment door and moves away from it.

Jesse turns on the lights which fills the room with brightness. He looks at the window, which is no longer broken. The Bible lies on the floor, unharmed and open.

INT. WALDORF ASTORIA HOTEL, SECURITY DESK - DAY

Jesse, in his Security Guard uniform, sits at his desk. Angela enters and signs in.

ANGELA
You forgot our date.

JESSE
What?

ANGELA
Our date last night for pizza,
remember?

JESSE

I'm sorry. I must have fallen asleep.

ANGELA

I also called you three time. You didn't answer the phone.

JESSE

I didn't want to upset you.

EMPLOYEES walk by.

ANGELA

Upset me about what?

JESSE

I had a visitor.

Angela appears, alarmed.

ANGELA

Anything you want to talk about?

JESSE

Not. In fact, it's probably best you stay away from me for now.

ANGELA

What do you mean?

TWO MALE EMPLOYEES enter and signs in. They show Jesse their badges and head into the men's changing room.

JESSE

We can't talk her. I'll call you tonight.

ANGELA

I want to know. Please tell me what's going on.

JESSE

Things are bound to get worse. And I won't take the risk of them hurting you too.

ANGELA

You're scaring me. What ever happens, I want to help.

She reaches for his hand as he pulls away.

JESSE

That's not a good idea. I have to do this on my own. You know that's true. Don't you?

He stares at Angela who seems hurt by this.

ANGELA

I understand. I'll pray for you.

She realizes Jesse is right and enters the ladies dressing room.

EXT. MANHATTAN, TIME SQUARE - DAY

A MALE PASTOR, 40s, stands on a platform and speaks to a small CROWD of people.

MALE PASTOR

Repent and save yourselves! For these are the End Times! Accept Jesus as your Lord and Savior now before it is too late.

Jesse stands in Times Square handing out 'Jesus Saves' flyers to NEW YORKERS. Some take them and some don't.

MALE PASTOR (CONT'D)

Cast your fears on him, and put your faith in Christ. For He is the only way, the only Light in this world of darkness!

Simone and Ceasar watch from across the street. Simone eyes Angela with hatred. He fingers turn to claws as she raises her hand. She points at a large moving truck makes its way down Broadway. Simone raises her hand and points to it as --

-- the moving suddenly SPEEDS UP. The TRUCK DRIVER is stunned as he fights to slow it down, SWERVES in between the taxi's and other cars, trying to avoid an accident with them.

TRUCK DRIVER

What the hell!?! What's wrong with this damn thing!

The truck speeds even more as it suddenly swerves off the road and heads onto the sidewalk heading straight towards--

-- Jesse and Angela. The TRUCK DRIVER BLOWS his HORN as the crowd SCREAMS and runs away. Jesse sees oncoming truck and freezes.

Unable to move as Angela grab his arm and tries to move him away from the oncoming truck. Jesse doesn't move as Angela runs away from him.

The truck ROARS closer to Jesse as the ANGELIC CREATURE reappears again and descends from the sky. The Creature scoops Jesse up in his arms, carries him off and leaves him on the ground away from the truck which --

-- SMASHES INTO a Store Front as glass shatters everywhere. Smoke comes out of it's engine as New Yorkers stare in disbelief. The Angelic Creature returns to the sky and disappears as both Simone and Angela see this.

ANGELA

Jesse! Are you okay?

The Truck Driver climbs out of the truck, totaled dumbstruck. Simone and Ceasar look on. Simone is outraged. Her face turns demonic and back to human again. She walks off followed quickly by Ceasar. They disappear into the NEW YORK CROWD as Pastor Mike and others rush over to over to shaken Driver.

PASTOR

Thank God, you're okay!

Angela leans over Jesse who on the ground, in a dazed.

ANGELA

Did you see it? Did you?

JESSE

What?

ANGELA

The Angel. It's true, Jesse! I saw him myself. God is with you. He's with you! You have nothing to fear now. Nothing at all.

She hugs Jesse tightly. A Police cruiser arrives on the scene followed by an AMBULANCE. A CROWD gathers around Jesse as Angela helps him to his feet.

EXT. ST. VINCENT'S HOSPITAL, MANHATTAN - MORNING

Jesse approaches the hospital entrance.

JESSE (V.O.)

God was with me. For the next few days, I clung to my faith in Him like glue.

(MORE)

JESSE (V.O.) (CONT'D)
 I wasn't going to let fear stop me
 now, for I knew the Holy Spirit was
 with me.

Jesse enters the hospital.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

Jesse steps off the elevator. He walks up to the Nurses
 Station. He talks to a NURSE who points down the hall.

INT. HOSPITAL ROOM - CONTINUOUS

Jesse enters the hospital room. He sees Morgan, half asleep,
 sits in a chair by a bed where Grace lies. Grace is asleep
 also, hooked up to monitors and IV bags.

Flowers and cards are arranged around the room. Jesse taps
 on Morgan's shoulder as he wakes up. He sees Jesse.

MORGAN
 (rubs face)
 Well, look what the cat dragged in.
 Where you been? I've been leaving
 you messages for days now.

JESSE
 Long story. How's she doing?

Jesse sits down in another chair, across from Grace.

MORGAN
 Not good. Collapsed in the bathroom
 on Friday and she hasn't woken up
 since. She's been fighting this for
 six years now. And I -- think-- I
 think she's giving up.

Morgan is on the verge of tears and wipes his eyes.

JESSE
 Have you prayed for her?

MORGAN
 What?

JESSE
 Come on, let's pray for Grace.

Jesse holds his hand out for Morgan's hand. Morgan looks at
 Jesse puzzled. Jesse sits on the chair next to the bed.

MORGAN

What kind of Kool-Aid you been drinking?

JESSE

Shut up and give me your hand.

Morgan reluctantly gives Jesse his hand. Jesse takes it and holds Grace's hand as well. He bows his head.

JESSE (CONT'D)

(closes eyes)

Jesus, I know you're listening. Please help us as we pray for Grace. We're asking for your help and your healing. Let her live, Lord Jesus, if this is your will. We need her here with us. She is a good person. Thank you for hearing our prayers. Amen.

Jesse lets go of Morgan's hand. Morgan looks at Jesse in disbelief.

MORGAN

Why do I get the feeling you been on some kind of journey somewhere. What the hell happened to the old--

GRACE (O.S.)

Morgan?

Grace stirs in bed. Her eyes are open as her mouth seem dry. The Nurse enters with an armful of medical supplies. She sees that Grace is awake.

NURSE

What happened?

MORGAN

Grace!?

Morgan looks at his wife, stunned.

GRACE

Can I get some water?

She points at the water on the table as Morgan grabs it. He puts it to her mouth as she drinks. Jesse gets up and walks over to the window and looks out. He smiles and says a prayer again, to himself.

NURSE

I'm going to get the doctor.

The Nurse leaves the room as Morgan hugs his wife.

INT. ANGELA'S APARTMENT - NIGHT

Angela folds some laundry. Her CELL PHONE RINGS as she answers it.

ANGELA

He there. What's going on?

JESSE (O.S.)

I'm at the hospital still. Morgan asked me to stay while he heads home for some food and a shower.

ANGELA

Of course. Do what you have to do. Is doing any better?

JESSE (O.S.)

Yes. I'll keep you posted and call you back when I'm ready to leave.

INT. HOSPITAL LOBBY - CONTINUOUS

Jesse is on the phone.

ANGELA (O.S.)

Get some rest yourself if you can. I'm not going anywhere.

Jesse smiles and hangs up the phone.

INT. ANGELA'S APARTMENT - CONTINUOUS

Angela hangs up her phone and continues to folding her clothes. She puts them away in her tall dresser as someone KNOCKS on the door. Angela peers out the peep hole, but can't see anyone standing in the hallway.

ANGELA

Who is it?

CEASAR (O.S.)

I'm looking for Jesse. Is he here?

Puzzled, Angela cracks open the door. She sees Ceasar in the hallway, with his tattoos and leather jacket.

ANGELA

Who's asking?

CEASAR
I friend of his.

ANGELA
Friend? I don't remember any--

Cesar shoves the door open forces his way into her apartment. He pushes her aside and locks the door.

ANGELA (CONT'D)
What do you want? Who are you?

Cesar looks around her apartment. He looks in the closet and behind the bathroom door.

CEASAR
Is he coming back soon?

ANGELA
Why would I tell you anything about-

-
He grabs her arm and twists it.

CEASAR
Because I'm not asking, that's why!
Get him on the phone and get him
over here. Now.

He sees her cell phone and picks it up. He pushes it towards Angela's face. Angela struggles to try and get away, but can't.

ANGELA
You're hurting me!

CEASAR
So you're the one whose going to
get hurt. I said, call him now!

ANGELA
I can't! He's at a hospital seeing
someone. They can't use phones in
the hospital because--

He lets go as Angela and slaps her across the face.

CEASAR
You sit down and shut up!

He grabs Angela and ties her into a chair with some rope he has in his coat.

CEASAR (CONT'D)
What hospital?

ANGELA
I don't know!

CEASAR
You're lying!

ANGELA
I said, I don't know.

He gags her with some tape as Angela struggles. Tear fall from her eyes, as she is terrified.

CEASAR
I'll deal with you later. You've already caused us enough trouble, church girl!

Ceasar shoves her chair as she falls over. Ceasar looks out the window. He sees Simone stands on the corner, below. Simone looks up at him. Ceasar shakes his head 'no'. Simone appears disappointed as walks down the street alone.

INT. ST. VINCENT'S/HOSPITAL ROOM - DUSK

Jesse sleeps on a chair by Grace's bed. The Nurse enters and wakes Jesse up.

NURSE
Visiting hours are over. You'll have leave now.

JESSE
What time is it?

NURSE
It's nearly midnight. She'll be fine tonight. You'd better come back in the morning.

Jesse gets up as Morgan enters.

MORGAN
Thanks for staying.

NURSE
You're going to pull another all nighter here again? She's doing fine now. I told you that before.

Morgan looks at Jesse.

MORGAN

Thanks, Jess. For what you did earlier, and for that-- prayer.

JESSE

I didn't do anything, man. It's him you should thank, not me. I'll see you later.

Morgan gives him a slight hug as Jesse exits the room.

INT. ANGELA'S APARTMENT - NIGHT

Cesar sits on the sofa, watches TV. Angela is still lying on the floor, tied to the chair and with tape on her mouth. They hear three LOUD BANGS on the door.

Angela looks up, frightened. Caesar rises and turns off the TV. He takes out a gun and looks out the peep hole into the hallway. He doesn't see anything as the BANGING CONTINUES.

Caesar unlocks the door and opens it. An ELDERLY WOMAN, 80s, stands in the hallway wearing a long white coat. She sees Angela on the floor, tied up and struggling. Cesar stares at the old woman.

CAESAR

What are you looking at!? Go home ya' old hag!

She starts to speak to him in TONGUES (unknown Godly Language). She holds up her Bible to him and a cross. And continues shouting.

OLD WOMAN

Alla bella sallosilluis.

Cesar hears this, horrified.

OLD WOMAN (CONT'D)

Come out all demons. Come out! Run, run into the pit off FIRE!

She continues to speak in TONGUES as--

OLD WOMAN (CONT'D)

Frallbetis, morifalla, coctocu!
Run!

Cesar drops his gun and runs down the hallway, terrified. He bolts down the stairs and out of the building as the woman suddenly disappears. Angela sees this as she remains on the floor.

A MALE TENANT, 40s, comes up the stairs. He looks down them, still startled by Cesar frantic exits. The man holds a bag of food and heads down the hallway.

He passes by Angela's open door and looks inside. He sees Angela on the floor, tied to the chair and gaged. He drops his groceries and heads into her apartment.

MALE NEIGHBOR

Holy shit! Are you all right? What did done to you?

He rushes into the apartment and quickly helps to untie Angela.

EXT. 125TH STREET, HARLEM, MANHATTAN - NIGHT

Jesse emerges from the subway station near his apartment. He heads towards his building and hears someone WHISTLING, 'London Bridge is Falling Down.' He stops and sees Simone standing outside his building. Her eyes turn cold as she stops WHISTLING. Jesse approaches and looks deep into her evil eyes.

JESSE

I know who you are, Succubus.

Her eyes widen, angered by this.

SIMONE

What did you call me?

Simone's eyes turn slightly wild with rage.

JESSE

A succubus is a Lilin-demon in female form. You appear in dreams and takes different forms. Your goal is to seduce men and bring them to worship Satan.

Her fingers turn into claws, as she tries to contain her anger.

SIMONE

I see, you have done your homework.

JESSE

But I also know your weakness. You
fear anything holy, especially
love. You are incapable of anything
good, and work to only destroy--

Jesse's mouth moves but nothing comes out. Simone grasps her
necklace vile, which has Jesse's blood, and holds it tight.

SIMONE

We shall see whose God is stronger.
You have no power over me, or his
legions, for we are many, and you
are few.

Her face turns ugly as the serpents tongue appears. A BLACK
MALE TENANT, 40s, exits the building behind them. Simone
turns fully back to human form as he passes by, eyeing her
completely over. He suddenly sees Jesse with her as Jesse
breathes and catches his breath.

MALE TENANT

Hey, Jess? This your woman?

Jesse doesn't respond as the tenant walks on.

MALE TENANT (CONT'D)

Not bad.

The tenant turns the corner as Simone stares back at Jesse.

JESSE

Nothing you do, can stop the power
of His Blood. Our father, who art
in--

She GROWLS in a demonic VOICE, holding the vile to Jesse's
face. She speaks in a strange DEMONIC VOICE with the words
translated into the SUBTITLES BELOW:

DEMON'S VOICE

We shall see whose blood is more
powerful. Unholy magic can curse
even you! I am a ward against
anything angelic, and will use all
my powers to destroy you and your
kind! Come now! Your time has come,
and you are now mine!

Simone's face becomes even more enchanting and beautiful.
She calmly walks off, holding the vile in her now perfectly
human hands. Jesse turns and follows her, unable to stop
himself. She steps into the street and stops a cab. She
gets in followed by Jesse.

INT. CAB - CONTINUOUS

The TAXI DRIVER, 50s, turns around and eyes Simone and Jesse.

DRIVER
(accent)
Where too?

SIMONE
Brooklyn. The Trinidad Street
Carnival.

DRIVER
Is that tonight?

SIMONE
Yes, it is.

The cab drives off.

EXT. BROOKLYN STREETS - NIGHT

The Trinidad Street Carnival is in full swing. Live bands play CALYPSO and SOCA MUSIC fills the streets. Large FLOATS pass by with exotic looking DANCING TRINIDAD WOMEN with huge feathered hats and wearing bikinis. They throw candy and Trinidad trinkets of Witchcraft Idols into the crowds.

The taxi stops on a side street. Simone pays the driver as she and Jesse get out. The cab drives off as Simone and Jesse head into the crowded open field. They pass by more VENDORS selling food, and more DANCING WOMEN.

The WOMEN make CLICKING SOUNDS with their tongues as they watch Jesse pass by. He follows closely behind Simone as they approach an area filled with large TENTS. Barrels are lit with BONFIRES are positioned outside one of the tents that they approach.

Smoke comes out of the large opening at the top of the tent. Two large half naked TRINIDAD MEN, 30s, stand outside the entrance. They seem to recognize Simone as she enters followed by Jesse. We hear STRANGE CHANTING SOUNDS coming from inside the tent.

INT. LARGE TENT - CONTINUOUS

A huge bonfire is lit in the middle of the tent as smoke vents out the opening at the top of the tent. A dozen MEN and WOMAN dance around the flames CHANTING and taunting the flames. They appear possessed by DEMONS.

They continue to SCREAM, CRY, and SHOUT for joy, making gestures towards the FIRE.

TRINIDAD LANGUAGE (O.S.)
Deconmeta, contrabella.

An elderly Trinidad WOMAN, 80s, SPEAKS to the Fire as she throws dust into it. The flames explode even higher as the PEOPLE flail around it, speaking and acting incoherent ways. The elderly woman sees Simone by the entrance with Jesse. She smiles and approaches them.

ELDERLY WOMAN
My child, you've come. And you
brought your sacrifice. Lucifer is
please!

She examines Jesse face and circles around him. The CROWD dances and CHANT loudly as she leads Jesse towards the flames. Simone follows. The crowd dances wildly as the elderly Woman SPEAKS in her native Trinidad LANGUAGE.

ELDERLY WOMAN (CONT'D)
Subeculla, hellabull, yarhara. We
have our sacrifice for Lucifer's
pleasure! Come Lucifer, see your
warriors! Praise your Glory!

She tosses more dust into the flame and removes a voodoo doll from under her cloak. She shakes the male Voodoo doll over Jesse's body, covering his arms, face, hands and torso. A WOMAN SCREAMS as a DEMONIC IMAGE appears in the flames. Jesse stares at the flame, inching closer.

DEMONIC VOICE
Come chosen one. Come! Into the
fire.

The Demon's mouth opens and shoots FLAMES towards Jesse's body. The CROWD SCREAMS with excitement in a total frenzy. Simone watches as Jesse about to enter the flames. Suddenly, from ABOVE a GODLY VOICE SHAKES THE GROUND.

GODLY VOICE
Stand down Satan!

Suddenly, Jesse's eyes return to normal. He looks around and sees where he is. The flames are directly in front of him, nearly burning his skin as he quickly steps back from the flames. Simone looks at the elder woman, angered by this. The DEMON fades inside the flames as-- the elderly woman looks on, outraged.

ELDERLY WOMAN

Do not listen! Into the fire! Into
the flames now!

She circles Jesse with the voodoo doll and shouts:

ELDERLY WOMAN (CONT'D)

Semelti, vexitlur, jezevicta!

Jesse grabs the doll from her and throws it into the fire. The flames burst higher as the crowd stops dancing and looks on in fear and horror. Simone moves closer, holding the vile around her neck. Jesse sees it and grabs it off her. He throws it into the fire as Simone watches and SCREAMS!

She lunges towards Jesse as he raises his hand to her, stopping her in her tracks and SHOUTS--

JESSE

'No weapon that is formed against
you will prosper! Every tongue that
accuses you in judgment will be
condemned! This is the heritage of
the servants of the Lord, and their
vindication is from Me, declares
the Lord!'

Jesse turns and heads for the tents exit. He leaves the tent as the others SCREAM and back away from the fire. Some ENTER the flames as the Elderly Woman turns into a demonic hideous looking WITCH.

DEMONIC WITCH

Stop him! Satan commands it. Bring
him back to the fire NOW!

Simone chases after Jesse.

EXT. LARGE TENT - CONTINUOUS

Simone exits the tent as sees Jesse as he runs into the CROWD. She chases after him, spotting Ceasar who emerges in the CROWD.

SIMONE

Stop him. He is getting away!

Ceasar joins the pursuit. Jesse exits the tented area and head back into the busy streets.

EXT. BROOKLYN STREETS - NIGH

Jesse pushes his way past the CROWDS who stand on the sidewalks watching the Festival Floats. He turns and sees Simone and Ceasar hurrying after him. Jesse ducks into one of the store entrances and catches his breath. He tries to calm himself and relinquish his fears.

JESSE

'Put on the full armor of God, so that you can take your stand against the devil's schemes. For our struggle is not against flesh and blood, but against the rulers of this dark world.'

Some PEOPLE stand by him, hearing his words. They turn and look at him as Jesse rushes past them. Jesse continues through the busy streets, as Simone and Ceasar continue after him.

JESSE (CONT'D)

'Stand firm then, with the belt of truth buckled around your waist, with the breastplate of righteousness in place.'

Simone and Ceasar gain in Jesse. He sees an abandoned church across the street and tries to get at it. More floats pass with exotic Trinidad DANCERS.

The dancers throw fake jewelry into the crowd as they run for the trinkets. Jesse hurries past them. He squeezes in-between the floats, and manages to get to the other side of the street and the church.

EXT. CHURCH - CONTINUOUS

Jesse hurries up the steps of the church and tries to open the doors. It's locked. He sees Simone and Ceasar as they rush into the street, and get past the floats, to the other side of the street.

Jesse sees an alleyway that leads towards the back of the church. He hurries down it.

REAR CHURCH ENTRANCE

Jesse tires the back door, which is also locked. He panics see Simone and Ceasar now in the alleyway behind him.

JESSE

'With your feet fitted with the
readiness that comes from the
gospel of peace.'

He kicks the door in and enters the church.

INT. ABANDONED CHURCH - CONTINUOUS

Jesse stands inside the abandoned church which is dark and ominous. Broken stain glass windows accompany opening in the rotting roof. The pews are dirty and covered in dust. The alter has broken statues and a cross above the alter, just like his previous dream.

Jesse turns and sees Ceasar and Simone now at the rear entrance. They enter as Ceasar removes his gun from inside his leather jacket. Jesse drives into a row of pews, as Ceasar shoots at him.

Jesse keeps his head down. He scurries down the aisle, heading into a different pew, covered in dust and darkness. Jesse keeps still. He whispers softly to himself as Simone and Ceasar check the pews, searching in the darkness.

JESSE

'In addition to all this, take up
the shield of faith, with which you
can extinguish all the flaming
arrows of the evil one.'

Simone sees a branch near the aisle. She tears off her jacket, wraps it around the top of the branch. She sees some old candles and matches near an alter and some oil. She pours the oil on the cloth and lights it with fire.

She uses the torch now to see her way through the church pews. She checks out each pew, lighting it on fire. The flames catch and grow stronger as Ceasar follows her, holding his gun.

Jesse keeps his head down, moving from pew to pew, keeping away from the flame.

SIMONE

Watch the door. Make sure he
doesn't escape.

Jesse sees an old dusty Bible on the ground and picks it up.

JESSE

'Take the helmet of salvation and
the sword of the Spirit, which is
the word of God.'

Flames fill the church with smoke. Jesse COUGHS as Simone
shines the touch on him.

SIMONE

There!

Cesar shoots again at Jesse rises. He holds the Bible to his
chest as the bullet bounce off it and penetrates the wall.
He runs off as Simone SCREAMS in anger. They hear a fire
engine SIREN WAILING in the distance as the church starts to
burn down.

SIMONE (CONT'D)

Stop him!

Jesse rushes towards the front doors which are still locked.
He kicks the doors open and exits as the fire SIRENS STOP.
SEVERAL FIREMEN rush into the burning church as and see
Cesar with his gun.

Cesar shoots at them as Simone turns into her demon self.
She drops the torch and slithers past them as one of the
Firemen falls to the floor. Cesar rushes after her as more
FIREMEN enter the church, spotting the dead FIREMAN lying on
the floor.

EXT. BROOKLYN STREET - CONTINUOUS

Jesse hurries down the street with Simone and Cesar behind
him. Simone turns back into her human form as Jesse sees a
young HISPANIC COUPLE, 30s, holding a BABY, exiting an
apartment building. He rushes up the stairs and tries to
enter the building. The door slams shut and is locked. Jesse
tries to open it, but can't.

HUSBAND

Hey! Do you live here?

JESSE

No.

He looks back and sees Simone and Cesar gaining on him.

WIFE

Let him in.

HUSBAND

(In Spanish)

Why? He could be a thief.

WIFE

'The thief comes only to steal and kill and destroy. I came that they may have life and have it abundantly.'

The husband looks at his wife and unlocks the door. Jesse enters as the door slams shut behind him. The couple walk off and enter the CROWD on the street. Simone and Ceasar rush up the steps to the building and try to enter the front door. It is again, locked.

EXT. BUILDING ROOFTOP - MOMENTS LATER

Jesse enters the rooftop of the building. He looks over the edge and sees Ceasar and Simone by the door, unable to get in. A FEMALE RESIDENT, 50s, approaches the entrance holding groceries. She unlocks the door as Simone and Ceasar push her aside, dropping her bags.

FEMALE RESIDENT

Hey! What is wrong with you? You broke all my eggs!

She picks up her groceries as Simone and Ceasar rush up the stairs inside the building.

EXT. BUILDING ROOFTOP - NIGHT

Jesse sees this from the roof. He steps away from the edge and looks for something to block the door with. He finds a barrel and moves it closer as--

-- Ceasar and Simone enter the door. Jesse sees them and backs away from them. Jesse moves closer to the edge of the roof, as they both surround him. Ceasar holds out his gun, pointing it at Jesse's head.

SIMONE

Finally, we come to the end. Submit to Satan, or die.

JESSE

Show yourself, Succubis! Show yourself and let your judgement be on God!

Simone SCREAMS angered by this. Her face turns into a serpent's face, with his hideous tongue. Her body becomes half serpent and half human/female.

SIMONE

Speak not your words of glory! His power has no place here. This is my world!

She slithers down onto the rooftop floor, and surrounds Jesse's feet, HISSING at him. Jesse moves away, trying to keep his eyes on the demons eyes.

JESSE

'Behold, I have given you authority to tread on serpents and scorpions, and over all the power of the enemy, and nothing shall hurt you.'

The demon GROWS and bites at his legs and feet. Jesse moves away, keeping his distance.

CEASAR

Submit to him now! Or I will kill you! Submit!

JESSE

It is you who shall submit, not me. Repent, or spend eternity in the pit of hell.

The demon GROWLS and lunges Jesse's face as Jesse grabs it by the head. They wrestle as the Demon Serpent tries to bite Jesse while wrapping it's tail around him and into a tight grip. Jesse is powerless as it seems as if the Demon is squeezing the very life out of him. He gasps for air as Ceasar LAUGHS.

CEASAR

Kill him! Kill him!

Jesse struggles as the Serpent bites his face, again and again.

DEMON SERPENT

See if your God will save you now!

JESSE

'I have told you these things, so that in me you may have peace. In this world you will have trouble. But take heart! I have overcome the world.'

Jesse SCREAMS as he bites the serpent back. Blood comes out of the serpents body as it let's go. Jesse grabs it by the tail and tosses it over the edge of the roof.

He looks down as he watches it land on the ground below. It turns back into Simone's lifeless body as a--

-- large parade float runs over Simone. Blood splatters out of her body as the serpent demon escapes from Simone's body and runs into the crowd. A MOROCCAN MAN, 40s, stands nearby his young FAMILY.

He doesn't seem to notice that the parade has stopped as he speaks to his wife in his native LANGUAGE.

MOROCCAN MAN
(English Subtitles)
What's going on? Why is everyone--

The serpent/demon jumps into the Moroccan man's mouth. It enters his body as the man's eyes fill with hated and anger. He notices that the parade has now stopped and moves away form his family. The enters the CROWD and walks off, abandoning his young family. His YOUNG WIFE, holding her BABY, calls to him.

WIFE
(English Subtitles)
Abderachman! Abderachman, where are you going?

He ignores her and disappears into a CROWD. Another CROWD forms around Simone's mangled body as--

-- Ceasar and Jesse watch from the rooftop. Ceasar turns on Jesse, holding his gun.

CEASAR
You killed her!

He shoots at Jesse who runs for the door. The bullets just miss Jesse as he quickly enters the building.

EXT. BROOKLYN STREET - NIGHT

Jesse runs down the front steps of the building and past the CROWD now surrounding Simone's body. An SIREN is heard as POLICE CARS and an ambulance arrive. Ceasar exits the building after Jesse. He sees Jesse running down the street and chases after him.

EXT. BROOKLYN SUBWAY STATION - NIGHT

Jesse sees a subway station up ahead. He quickly enters it.

INT. SUBWAY CAR - CONTINUOUS

The train pulls away from the station. Ceasar stops the doors from closing and steps onto the train. The doors close as he heads through the cars, searching for Jesse.

Jesse sits in a seat, catching his breath. He looks up and sees Ceasar come into the car. He sees him holding his gun inside his jacket pocket, as he moves through the CROWD. Jesse gets up and moves into the other car ahead of him. Ceasar spots him and moves after him.

INT. DIFFERENT SUBWAY CAR - CONTINUOUS

Jesse enters another car, still being pursued by Ceasar. As he passes by, he notices the subway car is filled with the same DEMONS/HUMANS who he has seen before. The same ones who threw him into the Hudson River.

JESSE

'Fight the good fight of the faith.
Take hold of the eternal life to
which you were called when you made
your good confession in the
presence of many witnesses.'

They watch him as Jesse moves between the cars, with Ceasar still following him. The Demons/humans GROWL as Jesse passes by them. They make lurid gestures and strange SOUNDS.

JESSE (CONT'D)

'The reason the Son of God appeared
was to destroy the devil's work.'

INT. LAST SUBWAY CAR - CONTINUOUS

Jesse enters the last subway car which is now empty. He looks back as Ceasar enters the car behind him. Ceasar takes out his gun and shoots at Jesse. Jesse lunges in-between the subway seats and hides. Ceasar moves closer, searching him out.

CEASAR

Come on, you pathetic coward! Show
yourself!

Cesar SCREAMS as Jesse lunges up and grabs the gun from his hands. He tosses it down the car as he and Cesar fight each other. The struggle escalates as it appears that Cesar is the stronger one. Jesse looks deep into his eyes and sees the Demon inside him.

JESSE

Come out! Show your true self! I
see you in there. It is you who are
the coward! You fear the Almighty!
That which is the one true God!

Cesar SCREAMS as we see his face turn into a demon's face. It becomes human again as the fight escalates and turns bloody.

Suddenly, we see DARK HOODED FIGURE appear. He sits on a seat in the train with a chess game positioned in front of him. Another figure appears. A White HOODED FIGURE which sits across from him. They both stare at the chess game, waiting for the other to make a move.

The fight continues as Cesar picks Jesse up and throws him against the side of the car. Jesse lands on the ground, appearing defeated. Cesar picks up his gun and moves towards him. As he points his gun towards him, Jesse opens his shirt showing a cross on his chest. Cesar backs off, trembling--

JESSE (CONT'D)

'Have I not commanded you?

Jesse rises to his feet.

JESSE (CONT'D)

'Be strong and courageous! Do not
tremble or be dismayed, for the
Lord your God is with you wherever
you go.'

Jesse grabs the gun from Cesar and flings it away. He places his hands on Cesar, yanks him close to his face, and looks directly into his eyes.

JESSE (CONT'D)

I command you now! Repent! You
shall bow before God and let this
man go!

The demon SCREAMS in agony as he exits Cesar's body. Cesar falls to the floor as the Demon smashes through the window of the train.

Jesse sees it running down the tracks as the train slows down. He looks down at Ceasar who lies on the floor of the train, as he slowly opens his eyes. His face looks different now. His tattoos and ear piercing are now gone. His face seems more calm and pleasant. Jesse helps him to his feet.

CEASAR

What's happened? Where am I?

Ceasar looks around, confused. The hooded figures both suddenly disappear, along with the chess game.

JESSE

What is your name?

CEASAR

I don't---

He looks around bewildered.

CEASAR (CONT'D)

Roger. Roger Cornfield. How did I get here? How did I--

JESSE

Do you remember where you live?

He thinks a moment.

CEASAR

The Bronx.

JESSE

Go home. And the next time you go to the library, stay away from attractive women who look like they don't belong there.

The subway car stops at the next station. A confused Ceasar gets off the train, looking back at Jesse, perplexed by all this. Jesse picks up the gun and exits the subway car.

The train pulls out of the station as Jesse heads for the subway exit. He deposits the gun into a trash can on his way up the escalator.

INT. ANGELA'S APARTMENT - NIGHT

Angela paces the apartment, calling on her cell phone. She hears a KNOCK at the door and hurries to open it. Jesse stands in the doorway. She drops her cell phone and hugs him.

ANGELA
Oh, thank God!

Jesse looks down at her as she stares into his eyes.

ANGELA (CONT'D)
What happened?

JESSE
It's okay now. It's all okay. They
won't be back to bother us anymore.

She hugs him again. Jesse leans down and kisses her on the head. She looks up, and kisses Jesse on the mouth. Angela pulls him into the apartment and closes the door.

SUPER: DAYS LATER

EXT. MORGAN'S APARTMENT - NIGHT

Morgan, Grace, Angela and Jesse sit at table, about to have dinner. Angela and Grace finish putting the food on the table and sit down. They pass the bread around as Morgan pours the wine. Jesse looks at the meat on the table as Grace hands him the knife to but it. Jesse takes the knife as Angela lowers her head.

JESSE
I guess it's time for a blessing.
We have a lot to be thankful for.

MORGAN
Amen to that. Let's make a toast.
To our healthy and to the new year.

JESSE
New Year? It's only June. What cool-
aid have you been drinking?

MORGAN
The same as you I hope.

Grace smiles. She takes Morgan's hand, and then Jesse's hand. They all hold hands as Angela says a prayer.

ANGELA
'Bless this food, Lord, which we
are truly grateful for. For those
who wait for the Lord shall be
renew by his spirit and his
strength.

(MORE)

ANGELA (CONT'D)

They shall mount up with wings like eagles and shall run and not be weary. They shall walk and not faint.'

JESSE

Amen.

They eat their dinner. We see the picture of Jesse and the chess game hanging on the wall behind them.

SUPER: MONTHS LATER

EXT. CENTRAL PARK - DAY

It is now fall in Central Park. Leaves fall from the trees. Jesse stands on a platform and speaks before a huge CROWD of believers.

JESSE

'He who dwells in the shelter of the Most High will rest in the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress, my God, in whom I trust.'

Angela, Grace and Morgan listen with the rest of the believers. Angela looks around as she hears someone WHISTLING 'London Bridge is Falling Down' faintly in the background as Jesse continues speaking.

JESSE (CONT'D)

'Surely he will save you from the fowler's snare and from the deadly pestilence. He will cover you with his feathers, and under his wings you will find refuge. His faithfulness will be your shield and rampart...'

The WHISTLING continue as we see the Moroccan man standing behind Angela, Morgan and Grace. Angela looks at him, confused. He smiles a wicked smile at her and looks back at Jesse.

The man turns and walks off away. He continues to WHISTLE 'London Bridge is Falling Down' as he passes through the CROWD. Angela turns her attention back to Jesse. Jesse continues to give his sermon.

FADE OUT: