

RAPTURE

Written by

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BLACK SCREEN:

Block letters appear on-screen:

rap·ture (noun)

"The state of being transported by a lofty emotion; ecstasy.

An expression of ecstatic feeling. Often used in the plural.

The transporting of a person from one place to another, especially to Heaven.

FADE IN:

EXT. CLEAR LAKE - NIGHT

LUTHER GREEN, a portly man in his mid-fifties, sits night fishing in his rowboat just before dawn.

LUTHER

(softly singing to the melody of Row, Row, Row Your Boat)

"Suck, suck, suck my cock, Till you make me cum. I'll squeeze your tits and lick your clit, Then screw ya in the bum."

Luther takes a healthy swig out of a jug.

LUTHER (CONT'D)

Ahh - dat der's sum good shit.

As Luther watches the moon reflect off the water, something tugs on his line.

LUTHER (CONT'D)

(softly)

Wait fer it. . .Wait fer it. . .

After a couple more tugs, Luther gives his fishing rod a quick jerk backward and up. The line gets taught and bends the rod as the hooked fish tries to escape.

LUTHER (CONT'D)

Got ya, ya little. . .

Suddenly, an ALIEN SPACESHIP descends out of the night sky and hovers over the lake. Luther watches in disbelief as a section of the ship opens and releases several ORBS of brilliant white light.

LUTHER (CONT'D)
 (softly with astonishment)
 What da fu. . .

Luther, frozen with terror, watches as one of the orbs heads directly toward him.

LUTHER (CONT'D)
 (softly with concern)
 Oh shit. . .

The orb stops directly in front of Luther's face and hovers.

LUTHER (CONT'D)
 (loudly and excitedly)
 . . .Oh shit!

As light from the orb eerily illuminates his face, Luther's expression slowly changes from fright to one of euphoric ecstasy.

LUTHER (CONT'D)
 It's beautiful. . .Beautiful. . .

The orb dims, then begins to draw out and absorb a stream of golden yellow light from Luther's opened mouth.

The orb begins to glow brighter and brighter as it ingests more and more streams of light from Luther.

LUTHER (CONT'D)
 So beautiful. . .

Luther's body slowly shrivels up as the orb drains the last of the golden illuminated stream from Luther's mouth.

TILT UP and PAN from Luther's emaciated corpse as the orbs of light make their way into the woods.

MUSIC AND CREDITS OVER

EXT. MATHER HOUSE - DAWN

A late-model luxury car sits in the driveway of a quaint, well maintained two-story house.

INT. BEDROOM - DAWN

PASTOR MATHER, a stout man in his late fifties, stands in front of his dresser mirror wearing an expensive, well-fitting white suit. CLOSE ON the pastor sliding several diamond crested gold rings onto his fingers, and then pitting an expensive gold watch around his wrist.

The pastor smiles complacently at his reflection in the mirror, then picks up a gold-leafed bible and exits the room.

INT. KITCHEN - DAWN

Pastor Mather enters the kitchen and sits down at the table. MORGAN MATHER, the pastor's thirty-three-year-old-son, serves breakfast, then sits down at the table across from his father.

END CREDITS

Pastor Mather and Morgan fold their hands, then close their eyes and bow their heads.

PASTOR MATHER
For all we eat, and all we wear, for daily bread, and nightly care, we thank thee heavenly Father. Amen.

MORGAN
For all we eat, and all we wear, for daily bread, and nightly care, we thank thee heavenly Father. Amen.

Pastor Mather takes a bite of his eggs, then frowns and spits out a small piece of shell.

PASTOR MATHER
You got shells in the damn eggs again, boy.

MORGAN
Sorry father, guess I just have a lot on my mind.

Pastor Mather smirks.

PASTOR MATHER
That'll be the day.

Morgan lowers his eyes as his father takes a drink of milk and grimaces.

PASTOR MATHER (CONT'D)
Ugh - what is this, powdered milk?

MORGAN

It's all Finney had. . .He said the delivery guy was late again.

PASTOR MATHER

Finney. . .We wouldn't have to depend so much on that dumb bastard if we had our own livestock.

(beat)

And we'd have our own if I could ever get that friggin' lesbian to sell me her ranch.

Morgan looks up from his plate.

MORGAN

I doubt that'll ever happen. Cathy was pretty upset after you banished her from the church.

PASTOR MATHER

I told her she could still attend services, her and that bull dyke of hers. . .They should be grateful for that much.

(beat)

They just can't be members of our church. . .It wouldn't be proper, let alone moral.

(beat)

Our church is, and always will be, unalterably opposed to any and all ungodly homosexual activity.

Pastor Mather wipes his mouth with his napkin.

PASTOR MATHER (CONT'D)

(lustfully)

It's a damn shame too.

(beat)

That Cathy. . .What a waste of a good-lookin' woman.

Pastor Mather and Morgan continue their breakfast.

EXT. MCPHERSON RANCH - DAY

CATHY MCPHERSON, a comely brunette in her early forties, jogs against the rising sun. She stops next to the old horse stables and stretches.

EXT. MCPHERSON HOUSE - DAY

KENDALL McPHERSON, a short-haired woman in her late thirties, stands next to the kitchen door smoking a cigarette and watching Cathy jog.

LATER

Cathy runs up to Kendall and stops.

Kendall tosses her cigarette, then grabs Cathy and gives her a deep, passionate kiss.

Cathy pulls back and smiles as she comes up for air.

CATHY

Wait a second, at least let me wash up first.

KENDALL

Why - I like you this way.

Kendall moves in for another kiss, but Cathy stops her.

CATHY

Later - I have to give Cotton his breakfast.

Kendall scowls as Cathy opens the door and enters the kitchen.

INT. LIVING ROOM - DAY

Cathy's ex-husband COTTON ASHBEY, a portly man in his late forties, sits gazing vacantly at the television in front of him.

Cathy enters carrying a tray of food. She sits down on the couch next to Cotton and feeds him his breakfast.

Kendall sticks her head in from the kitchen and glares at Cotton. After Cathy catches her eye, Kendall takes a long drag off her cigarette, then exhales and ducks back into the kitchen.

EXT. MAIN STREET - DAY

Humbly dressed TOWNSFOLK and old, run-down cars line the quiescent main street of CLEAR FALLS.

Suddenly, the street's tranquil ambiance is disrupted as a back-firing pick-up truck drives noisily through the intersection.

EXT. FINNEY'S MARKET - DAY

The old truck pulls up and parks in front of FINNEY'S MARKET, the one and only market in Clear Falls.

MILDRED SCOFIELD, a heavy-set woman in her early fifties, exits the passenger's side of the vehicle. She reaches back inside the truck with both hands and pulls out a large wicker basket full of food.

JOEY TYNDALE, a typical thirteen-year-old who is the deliver boy, stops his bike next the Scofield's truck.

JOEY
Need any help, Mrs. Scofield?

MILDRED
No - that's okay. . .But thank you
anyway my dear boy. . .Bless you
now.

As Joey rides off, LEITH SCOFIELD, a balding man in his early sixties, exits the driver's side of the truck and starts toward his wife.

MILDRED (CONT'D)
(in a domineering tone)
Don't forget the paper plates.

Leith does an about face and heads back to the truck.

LEITH
(in a milquetoast tone)
I haven't, Mildred.

Mildred's posture straightens and her face conjures up a smile as she sees CLARISSA ALBRIGHT, a shapely redhead in her late thirties, approaching the market.

MILDRED
May God be with you, Clarissa.

CLARISSA
And with you, Mildred.

Mildred showily adjusts her grip on her food basket.

CLARISSA (CONT'D)

Oh, I see you're off to feed the less fortunate in our little town.

MILDRED

Just doing the Lord's work, good sister.

CLARISSA

Praise Him. . .And may He bless you for all the good you do, good sister.

Mildred humbly bows her head.

CLARISSA (CONT'D)

I wish I had the talent and drive to do what you do. . .Then my husband and I could do more for the town than just donate a lot of money.

Mildred feigns a smile, then fights back a scowl as her husband hurries over and stands by Clarissa.

CLARISSA (CONT'D)

Well hello, Leith. . .My, aren't you looking handsome today?

Leith smiles bashfully.

Clarissa shoots a cocky glance at Mildred, then turns toward the market's entrance.

Mildred grabs her grinning husband by the arm and yanks him to her side.

INT. FINNEY'S MARKET - DAY

Clarissa casually peeks around the aisles, then slinks toward the front counter.

Behind the counter stands JAMES FINNEY, a wide smiling man in his late forties.

FINNEY

Why hello Mrs. Albright. And what can I do for you this fine, fine day?

CLARISSA

Did my special order arrive yet?

FINNEY

As a matter of fact, it did.

Finney reaches down behind the counter and brings up a box covered with plain brown wrapping paper, then hands it to Clarissa.

FINNEY (CONT'D)

Here you go - all the way from
Hollywood, California.

CLOSE ON package with loose packing tape holding the wrapping together.

CLARISSA

Yes - well, just charge it to our
account.

FINNEY

Will do, and may the Lord be with
you. . .And may He bless that
husband of yours.

Clarissa smiles, then heads toward the exit.

FINNEY (CONT'D)

(softly)

If you wear that outfit for him,
he'll need it.

EXT. FINNEY'S MARKET - CONTINUOUS

Clarissa exits the store and smiles as she passes Mildred and Leith Scofield fixing a plate of food for LONNIE LAMB, a blind, homeless man in his late sixties.

Clarissa rounds the corner and runs into SHERIFF MERRILL TYNDALE, a tall man in his late forties with broad shoulders and chiseled features.

The package is knocked out of Clarissa's hands and falls at the Sheriff's feet.

CLARISSA

Oh, I'm so sorry, Sheriff.

Sheriff Tyndale bends down and retrieves the package.

SHERIFF TYNDALE

No harm done, Ms. Albright.

Sheriff Tyndale hands the package back to Clarissa.

CLARISSA
 (in a flirtatious manner)
 Why thank you. . .Our little town
 sure is lucky to have a sheriff
 like you.

Sheriff Tyndale smiles and tips his hat, then lets his eyes follow Clarissa as she struts down the sidewalk toward her luxury sedan.

EXT. SCHOOLHOUSE - DAY

Pastor Mather's sedan pulls up and parks in front of the schoolhouse.

INT. SEDAN - DAY

Morgan takes the key out of the ignition and opens his door and starts to get out.

PASTOR MATHER
 You know. . .

Morgan slowly sits back down in his seat.

PASTOR MATHER (CONT'D)
 . . .I think it's time you stop all
 this courtin' and marry that lil'
 honey in there.

Morgan looks at his father.

MORGAN
 You do?

PASTOR MATHER
 Of course I do.
 (beat)
 All we need is for you to knock her
 up before you two get hitched. What
 would my congregation think?

Morgan looks away and sighs.

Pastor Mather smiles and slaps his son's shoulder with his bible.

PASTOR MATHER (CONT'D)
 C'mon boy - time to get holy.

Morgan and Pastor Mather exit the sedan.

INT. SCHOOLHOUSE - DAY

AIMEE TILTON, a petite girl-next-door type in her late twenties, stands in front of the chalkboard as Pastor Mather and Morgan enter the classroom through the rear door and quietly observe.

AIMEE

Now class, we all know that in the end times when the Rapture occurs, all of God's righteous flock will be taken up to Heaven and saved from the trials and tribulations spoken of in the book of. . .

Aimee uses a hand gesture to prompt her class to answer.

STUDENTS

(in unison)

Revelations. . .

AIMEE

Yes, the Book of Revelations.

Tyler Barnes, a typical ten-year-old boy, eagerly raises his hand.

AIMEE (CONT'D)

Yes, Tyler?

TYLER

Will we fly up into the sky when we are Raptured, like Superman?

Some of the other children giggle and cheer.

PASTOR MATHER

Why yes, Tyler, you will.

Pastor Mather walks up the aisle toward Tyler.

PASTOR MATHER (CONT'D)

Provided, that is, you are one of the righteous when the Rapture comes.

(beat)

But I'm sure you will be.

As Pastor Mather pats Tyler's head, Morgan and Aimee exchange flirtatious glances.

PASTOR MATHER (CONT'D)

(to Aimee)

Now where are all those pretty paper lanterns your class has been making all week for tonight's celebration?

AIMEE

Oh, they're right over here, Pastor Mather.

Aimee leads Pastor Mather over to a corner of the room teeming with paper lanterns. As she bends over to pick one up, the pastor stealthily checks out Aimee's ass.

Aimee stands back up and shows the pastor one of the lanterns. CLOSE ON Aimee holding a paper lantern.

MATCH DISSOLVE
TO:

EXT. CHURCH - DAY

CLOSE ON Aimee holding a paper lantern. PULL BACK to see her amidst a crowd of people standing in front of the church.

Mildred and Leith Scofield stand closest to the entrance with Lonnie Lamb standing between them.

Sheriff Tyndale arrives with his son Joey and his wife CHARLOTTE TYNDALE, a demure woman in her early forties.

Clarissa Albright stands behind the wheelchair holding her husband AIDEN ALBRIGHT, a gray-haired man in his late sixties. She waves to the Tyndales as they approach the crowd.

DR. PETER RICHTER, a thin, solitary man in his early fifties, sneaks a drink from his flask as he leans against a tree. He quickly pockets the flask as he sees James Finney walk up with his hand extended in greeting.

TRACEY BARNES, an attractive, melancholy woman in her late twenties, wrangles her four children, ten-year-old TYLER, eight-year-old AMBER, four-year-old MARIAH, and two-year-old CALEB.

INT. CHURCH - DAY

Pastor Mather stands at the pulpit thumbing through his bible.

INSERT - BIBLE

Pastor Mather turns a page to reveal an inserted reference sheet which reads: "Spontaneous Exorcism Checklist - 1. Neuro-Linguistic Programming, 2. Hypnotherapy, 3. Gullible, God-fearing folks to con, 4. A big bank account for all the money you'll rake in. . .".

BACK TO SCENE

Pastor Mather closes his bible and motions for DEACON DODDRIDGE and DEACON GILL, both of whom are tall and heavy set men in their early thirties, to come closer.

PASTOR MATHER

Make sure you both get a good grip
on the drama queens - like the
Scofield woman. . .The fat bitch
almost squashed me last time.

DEACON DODDRIDGE

Yes sir.

DEACON GILL

Yes sir.

Pastor Mather glances down at his watch.

PASTOR MATHER

(in a jocular manner)
Well - time to fleece the sheep.

The deacons quickly nod, then head toward the entrance.

EXT. CHURCH - CONTINUOUS

Deacons Doddridge and Gill open the doors and signal for the assembly to head inside the church.

INT. CHURCH - CONTINUOUS

All of the town's residents are in attendance save four - Cathy McPherson, Kendall McPherson, Cotton Ashbey, and Luther Green.

Morgan and the deacons usher in the attendees and help them to their seats.

PASTOR MATHER, his arms outstretched in a prayerful manner, stands at his pulpit with his back to the assembly. After everyone is seated and silence falls, he turns around and opens the bible clutched tightly in his hands.

PATSOR MATHER

(charismatically)

"Light has come into the world, but people loved darkness instead of light because their deeds were evil". . .Can I have an amen, brothers and sisters?

CONGREGATION

Amen. . .Alleluia. . .

PASTOR MATHER

(charismatically)

"Everyone who does evil hates the light, and will not come into the light for fear that their deeds will be exposed. But whoever lives by the truth comes into the light, so that it may be seen plainly that what they have done has been done in the sight of God".

CONGREGATION

Praise the Lord. . .Praise Him. . .

Pastor Mather closes his bible and looks over the crowd.

PASTOR MATHER

(solemnly)

Brothers and sisters, as I look out and see all the righteous people of Clear Falls - I am fooled. . .

(charismatically)

Foiled. . .

CONGREGATION

No. . .Oh no. . .

PASTOR MATHER

(charismatically)

. . .Because evil abounds, my brothers and sisters. . .The evil of Satan is all around us because this country has lost its moral compass.

CONGREGATION

Help us Lord. . .Praise Him. . .

PASTOR MATHER

(charismatically)

And who are the foot soldiers of Satan and his evil agenda. . .

(beat)

(MORE)

PASTOR MATHER (CONT'D)

Demons - demons, my brothers and sisters.

CONGREGATION

Save us Lord. . .Save us. . .

PASTOR MATHER

(charismatically)

Demons can lurk deep in the recesses of your souls - and lead you to ruin and eternal damnation.

CONGREGATION

Have mercy. . .Help us Lord. . .

PASTOR MATHER

(solemnly)

Some of you have been possessed for so long you think your misery and dysfunction is normal. . .Well I tell you, it's not - it's a curse.

(charismatically)

A curse visited upon you from Satan, the Father of Lies.

CONGREGATION

Save us. . .Save us Lord. . .

PASTOR MATHER

(charismatically)

But the Lord has granted his chosen ones the power to cast out these demons. . .The power to say, "Demon be gone", and rid our souls of these abominable spirits.

CONGREGATION

Yes Lord. . .Amen. . .

PASTOR MATHER

(charismatically)

Who among you wants to be rid of your demons and get back onto the road to salvation?

Tracey Barnes stands up.

TRACEY

I do, Pastor.

PASTOR MATHER

(softer)

Then come on up, good sister, and bring your little ones with you.

Tracey gathers up her children and is led to the Pastor by the deacons.

Morgan comes up and takes two-year-old Caleb from Tracey as the deacons stand behind her and take hold of her arms.

Pastor Mather places his bible on Tracey's forehead

PASTOR MATHER (CONT'D)

Do you renounce your demons?

TRACEY

I renounce them. . .

PASTOR MATHER

(shouting)

Do you renounce your demons?

TRACEY

(shouting)

I renounce them. . .I renounce them. . .

Pastor Mather slaps the bible with his cross which harshly knocks Tracey's head backwards.

PASTOR MATHER

(charismatically)

I divide this woman from the demon of lamentation. . .

Pastor Mather again slaps the bible with his cross.

PASTOR MATHER (CONT'D)

(charismatically)

In the name of our blessed Lord - I divide this woman from all her demons. . .

Pastor Mather quickly catches the eyes of Deacons Doddridge and Gill, then thrusts the cross into the bible which tilts Tracey backwards into the arms of the deacons.

Then one by one, Pastor Mather flamboyantly puts his bible against the foreheads of Tracey's children and slaps it hard with his metal cross.

PASTOR MATHER (CONT'D)

I divide you from your demon. . .I divide you from your demon. . .I divide you from your demon. . .I divide you from your demon.

The congregation cheers and sends up praise to the Lord as Tracey's children rub their heads and cry.

PASTOR MATHER (CONT'D)
 Praise God, my brothers and
 sisters. . .Praise Him. . .Praise
 Him. . .

SERIES OF SHOTS - EXORCISMS

- Pastor Mather exorcises Sheriff Tyndale and his family.
- Pastor Mather exorcises Clarissa and Aiden Albright. As the pastor exorcises Clarissa, he stammers after getting an eyeful of her partially exposed bosom.
- Pastor Mather exorcises Mildred and Leith Scofield. The deacons struggle to keep Mildred from falling forward and crushing the pastor.
- Pastor Mather exorcises Dr. Richter.
- Pastor Mather exorcises James Finney.
- Pastor Mather exorcises Aimee.
- Pastor Mather exorcises Lonnie Lamb. Lonnie doesn't fall backwards after being exorcised, so the deacons roughly drag him backwards and sit him down in his seat.

END SERIES OF
 SHOTS

BACK TO SCENE

The deacons escort the seemingly exhausted Pastor Mather back behind his pulpit. After taking a few moments to re-vitalize himself, the pastor raises his head and looks over the congregation.

PASTOR MATHER
 (charismatically)
 "It is only through blind faith
 that you will see the Light of the
 Lord".

Deacons Doddridge and Gill approach the front holding collection plates.

PASTOR MATHER (CONT'D)

(charismatically)

And it is only through sacrifice
that we earn the grace of the Lord.

(beat)

So dig deep, brothers and sisters.
. .And remember - if you only give
what you can afford, then it isn't
a sacrifice.

Pastor Mather gestures to Aimee, who begins playing an offertory hymn on the organ.

The deacons watch closely as the parishioners put their money onto the collection plates, and then pass them to the person seated next to them.

Tracey Barnes tries to cover a look of embarrassment as the coins she offers clang against the bottom of the plate.

Mildred Scofield humbly places her offering, which is in a sealed envelope, onto the plate.

Clarissa Albright smiles smugly as she takes a wad of cash from her purse and places it blithely upon the collection plate.

After the giving of alms, Pastor Mather puts down his bible and picks up a gold plated, metallic cross and holds it against his chest.

PASTOR MATHER (CONT'D)

Now let us go forth and exalt the
Lord's holy Rapture with our annual
"Caught Up in the Clouds"
celebration.

Pastor Mather holds his bible and cross up high.

PASTOR MATHER (CONT'D)

(singing)

"Shall we gather at the river. . ."

CONGREGATION

"The beautiful, the beautiful
river. . ."

Pastor Mather, followed by Morgan and the deacons, lead the assembly toward the main entrance.

EXT. CHURCH - DUSK

Pastor Mather leads the town's population toward the woods as they sing "Shall We Gather At The River".

EXT. WOODS - DUSK

The procession heads through the woods singing "Shall We Gather At The River".

EXT. LAKE - DUSK

Pastor Mather and the congregation arrive at the lake.

Morgan and the deacons position the crowd in a semi-circle around Pastor Mather as he kneels on the ground in a fervent prayerful manner. CLOSE ON the pastor's face as he slowly drifts off to sleep.

LATER

Morgan approaches his father and finds him fast asleep. He unobtrusively clears his throat and nudges the pastor awake.

PASTOR MATHER
(in a startled manner)
. . .Amen.

Morgan helps his father to his feet, then takes his place beside Aimee.

The assembly quiets as Pastor Mather raises his hands and looks up to the heavens.

PASTOR MATHER (CONT'D)
(charismatically)
"For the Lord Himself shall descend from Heaven with a shout, with the voice of the archangel, and with the trumpet of God, and the dead in Christ shall rise first". . .Can I hear an Amen brothers and sisters?

CONGREGATION
(ecstatically)
Amen. . .Alleluia. . .

PASTOR MATHER
(even more
charismatically)
(MORE)

PASTOR MATHER (CONT'D)

"Then we which are alive and remain shall be caught up together with them in the clouds, to meet the Lord in the air: and so shall we ever be with the Lord". . .

CONGREGATION

(even more ecstatically)
Amen. . .Alleluia. . .Amen. . .

Deacon Doddridge approaches carrying the bible, while Deacon Gill approaches carrying the cross.

Pastor Mather takes his bible in one hand, and his golden cross in the other.

PASTOR MATHER

And now brothers and sisters, let us ready our lanterns. . .And as we watch them rise up to the heavens, pray that you remain righteous and faithful to the Lord, so that you too may do the same on the day of the Lord's Rapture, and be "Caught Up in the Clouds".

The members of the congregation light and release their paper lanterns. TILT UP to the paper lanterns rising into the air.

MATCH CUT TO:

EXT. MCPHERSON RANCH - DUSK

As dozens of paper lanterns rise into the air against the setting sun, TILT DOWN to Cathy and Kendall standing on the porch.

KENDALL

(facetiously)
"Caught Up in the Clouds". . .Fuck those self-righteous pricks.

Kendall looks over and sees a depressed look on Cathy's face.

KENDALL (CONT'D)

What are you doing?
(beat)
After all they've done, you shouldn't give a shit about those prejudice assholes.

CATHY

It's not them I care about.

KENDALL
What do ya mean?

CATHY
You wouldn't understand - you don't
believe in anything.

Kendall takes Cathy by the hand.

KENDALL
I believe in us.

Cathy puts her hand on Kendall's, then TILT UP to the
lanterns filling the sky.

MATCH CUT TO:

EXT. LAKE - DUSK

As the paper lanterns fill the sky, TILT DOWN to see Pastor
Mather and the assembly. The pastor motions for the deacons
to approach.

PASTOR MATHER
(softly to deacons)
What was tonight's take?

Deacon Doddridge whispers into one of the pastor's ears, and
then Deacon Gill whispers into the other.

PASTOR MATHER (CONT'D)
(softly to deacons)
Cheap fuckin' bastards.
(dramatically to
congregation)
Before we conclude our celebration,
let's hold a second collection to
cover the cost of the beautiful
lanterns the church most generously
supplied.

Aimee shoots a bewildered look at Morgan, who quickly turns
away out of embarrassment.

As the deacons pass the collection plates around a second
time, BECCA CURWIN, a shapely seventeen-year-old girl, and
KYLE LAWSON, a typical eighteen-year-old boy, slip away from
the others and head into the woods.

EXT. WOODS - NIGHT

Kyle chases Becca deep into the dark woods. He catches her, and the two embrace and kiss.

BECCA
Not here, someone'll see us.

KYLE
Where then?

The girl takes the boy's hand.

BECCA
C'mon - I know a place no one'll
see us.

Kyle smiles, then follows Becca deeper into the woods.

Becca leads Kyle to a clearing shrouded by trees. They pick a spot, then lie down and start making out. Just as Becca begins to get really turned on, Kyle stops and sits up.

KYLE
Shit!

BECCA
What - what is it?

KYLE
I gotta take a dump.

BECCA
Shit.

KYLE
Exactly.

Kyle gives Becca a quick kiss and salutes.

KYLE (CONT'D)
I shall return.

BECCA
So what the hell am I supposed to
do while you're gone?

KYLE
I dunno - you can always start
without me.

Kyle smiles, then heads off into the woods.

BECCA
(to herself)
Start without me. . .

Becca lies back and slowly moves her hand across her inner thigh.

BECCA (CONT'D)
(to herself)
Not such a bad idea.

Becca moves her hand inside her panties and libidinally masturbates. As her legs spread and her body squirms with pleasure, a bright orb of light rises out of the dark woods and moves toward her.

Just as Becca is about to reach orgasm, she notices the brilliant light emitting from the orb.

BECCA (CONT'D)
(with alarm)
What the fu. . .

The orb stops and hovers a couple of feet from Becca's head.

As the light from the orb blazes into Becca's eyes, her startled look transforms into an expression of pure ecstasy. Her eyes open wide as her moans of sexual delight escalate into a deafening crescendo of orgasmic euphoria.

The orb dims, then starts drawing a golden stream from Becca's eye's and mouth. Her head and naked body slowly wither as her life force flows up into the orb.

LATER

As Kyle squats down, he sighs in relief and then looks around on the ground. He picks up a handful of leaves and holds it up.

KYLE
Hope this stuff ain't Poison Ivy.

Kyle reaches around and wipes himself with the leaves, then tosses them aside. He pulls up his pants and zips up his zipper, then heads back toward the clearing.

Kyle reaches the clearing and quietly undresses as he sneaks toward Becca. After stripping naked, he kneels down and crawls close to his girlfriend.

KYLE (CONT'D)
Ready or not, here I c. . .

Kyle hops on top of Becca, then screams as he sinks into her wilted corpse. After struggling to his feet, he runs naked into the woods.

As Kyle crosses a bridge, he stops mid-way as two orbs of light approach and block his path. He shrinks back in fear, then starts to smile as the light from the orbs blaze bright before his eyes.

EXT. MAIN STREET - NIGHT

The townsfolk wish each other good night as they walk back to their homes.

LATER

DIRK, a handsome young man in his mid-twenties, sneaks through town and heads toward the ALBRIGHT house.

Sheriff Tyndale spots Dirk, then shakes his head and goes on about his business closing the Sheriff's office.

EXT. ALBRIGHT HOUSE - NIGHT

DIRK sneaks up to the Albright house. He looks around, then HOOTS like an owl several times.

INT. BEDROOM - NIGHT

Clarissa hears Dirk's signal, then quietly sneaks out of bed.

EXT. ALBRIGHT HOUSE - NIGHT

Clarissa sneaks out the side door, then runs over and jumps into Dirk's arms. They kiss and lustfully grope each other, then head into the garage.

INT. GARAGE - NIGHT

As Dirk tries to tear Clarissa's clothes off, she grabs his hands and pushes him back.

CLARISSA

Wait a minute.

DIRK

I can't wait.

Dirk points to his genitals.

DIRK (CONT'D)
 (lecherously)
 We've been thinking of you all day
 long.

Clarissa stops Dirk as he tries to grab her again.

CLARISSA
 You wouldn't want to tear my new
 outfit, would you?

Dirk shakes his head, then eagerly watches as Clarissa slowly undresses to reveal a sexy red Burlesque Bombshell Chemise and sheer thigh high black nylons.

As Dirk stands with his eyes bugging out and drooling, Clarissa strolls over and leans against the wall. She stretches her arms upward and grabs the shelf above her.

CLARISSA (CONT'D)
 (seductively)
 Well - what are you waiting for?

Dirk strips off his clothes and approaches Clarissa.

DIRK
 I'm gonna do you good and proper.

CLARISSA
 (seductively)
 Don't talk - do. . .

Clarissa wraps her leg around Dirk's back and they proceed to have sexual intercourse in a standing position.

CLARISSA (CONT'D)
 (sensually)
 You're such a sinner. . .

DIRK
 Uh huh. . .

CLARISSA
 (sensually)
 Ooh. . .You're such a wretched
 sinner. . .
 (beat)
 And so am I. . .

AIDEN (O.S.)
 (shouting)
 Clarissa. . .Clarissa. . .

CLARISSA

Shit - guess who decided to wake up.

DIRK

He can't get down here, can he.

CLARISSA

Of course he can't. . .The bastard can't walk. . .

(beat)

. . .Or screw, for that matter.

AIDEN (O.S.)

(shouting)

Clarissa. . .Answer me. . .

CLARISSA

But if I don't go up there, he'll keep on calling for me.

DIRK

So. . .

Clarissa stops grinding and unwraps her leg from around Dirk's back.

CLARISSA

So I have to go - before one of my goddamned neighbors comes over to see what's wrong.

As Clarissa puts her clothes back on, Dirk motions to his penis.

DIRK

(irritatedly)

So what the fuck am I supposed to do with this?

Clarissa looks down.

CLARISSA

Beats me, but you can't do it here - so get dressed.

Clarissa picks up Dirk's pants and tosses them over to him.

EXT. ALBRIGHT HOUSE - NIGHT

Clarissa heads back inside her house as hunched-over Dirk sneaks away.

EXT. WOODS - NIGHT

Dirk, angry and grumbling, awkwardly makes his way down a dark path. He stumbles, then regains his footing.

DIRK
Aw the hell with this.
(to his penis)
Don't worry, you'll be cummin' in a
second.

Dirk stops, then unzips his pants.

Suddenly a bright light catches Dirk's attention. He quickly zips up his pants and screams as the zipper catches his penis.

DIRK (CONT'D)
(angrily shouting)
Mother fuck. . .

Three orbs of light advance and surround Dirk.

As Dirk stares at the light, his look of fear turns to one of delight. CLOSE ON one of the orbs.

MATCH DISSOLVE
TO:

EXT. BARNES HOUSE - DAWN

CLOSE ON the rising sun. TILT DOWN and PAN to Tyler and Amber Barnes in front of their house collecting small rocks and stones off the ground.

TYLER
That should be enough.

AMBER
You sure?

TYLER
Yeah. . .C'mon - let's go.

Tyler and Amber head into the woods.

EXT. WOODS - DAWN

Tyler takes his slingshot out of his back pocket and puts a stone in its pouch.

Amber looks around nervously as she follows her brother into the still woods.

 AMBER
 Something's not right - let's go
 back home.

 TYLER
 Ya want breakfast, don't ya?

Tyler and Amber travel a little farther. An eerie SILENCE surrounds the children.

 AMBER
 Please, Tyler, let's go home - we
 shouldn't be here now.

 TYLER
 Stop being a baby. . .

CLOSE ON Amber as her eyes grow wide with fright.

 TYLER (CONT'D)
 There's nothing dangerous out. . .

Tyler notices the look on his sister's face, turns and drops his slingshot as he sees several orbs of light approach out of the woods and surround him and his sister.

 FADE TO WHITE:

 TYLER (V.O.)
 It's beautiful. . .

 AMBER (V.O.)
 So beautiful. . .

 FADE IN:

EXT. SHERIFF'S OFFICE - DAY

As Sheriff Tyndale nears the entrance to his office, he hears the phone RINGING inside.

INT. SHERIFF'S OFFICE - DAY

Sheriff Tyndale rushes in and picks up the phone.

 SHERIFF TYNDALE
 (into phone)
 Sheriff's office. . .

SHERIFF TYNDALE (CONT'D)

If you see 'em, let 'em know their
mama's looking for 'em.

JOEY

Okay, Dad. . .

(beat)

Oh Dad - I almost forgot. . .Last
night when you was sleep I heard a
noise, so I looked out my window
and saw this big ol' thing flyin'
over the lake. . .And this mornin'
I saw a bunch of weird lights in
the woods. . .

SHERIFF TYNDALE

Tell me later, boy, I've got to get
going. . .

JOEY

But Dad, it could've been an alien
mother ship like in that movie. . .

SHERIFF TYNDALE

(irritatedly)

I said it'll keep. . .

A haggard WOMAN slowly driving an old, raggedy truck down the
middle of the street catches the sheriff's attention. In the
bed of the truck sit two MEN holding shotguns.

SHERIFF TYNDALE (CONT'D)

Now go on, boy - get going!

As Joey leaves, the truck pulls up to the Sheriff's office
and stops.

EDITH CURWIN, a toothless old hag in her late fifties, scowls
at the sheriff from behind the wheel. Hunched down in the bed
of the truck sit VIRGIL CURWIN, a rough-looking hayseed in
his late fifties, and EDWIN CURWIN, an eighteen-year-old
lanky young man with a mouth full of chewing tobacco.

Sheriff Tyndale walks up to the truck and tips his hat.

SHERIFF TYNDALE (CONT'D)

Mornin' Edith. . .Virgil. . .

VIRGIL

(irately)

Fuck mornin'. . .My Becca din't
come home las' nigh - dunno where
she at. . .Bin up 'til day break
waitin' her come home.

EDITH

Edwin seen 'er run off wit' the
Lawson boy afta las' nigh's
wership.

VIRGIL

An' ifin I catch dat lil' pecker,
I'm gonna fill his ass wit'
buckshot.

CLOSE ON Edwin as he spits tobacco juice a few inches in
front of the sheriff's boots.

SHERIFF TYNDALE

Don't worry Virgil, I'll go find
your daughter. . .But in the mean
time, I can't have you drivin'
around town packin' heat.

VIRGIL

The fuck I can't, Tyndale. . .
(to Edith)
Git it in gear, woman!

Edith puts the truck into gear and drives off.

Sheriff Tyndale shakes his head, then gets into his car and
turns the ignition key, but the engine won't start.

SHERIFF TYNDALE

What the. . .

After several failed attempts, the car finally starts.

SHERIFF TYNDALE (CONT'D)

'Bout damn time.

Sheriff Tyndale puts the car into gear and drives away.

EXT. SCOFIELD HOUSE - DAY

MILDRED (O.S.)

(dramatically)

The labors I suffer for Lord.

INT. KITCHEN - DAY

Leith enters the kitchen and sees Mildred sitting at the
breakfast table preparing food baskets.

LEITH

What'd you say, dear?

MILDRED
 Jus' seems like we da only ones
 'round here givin' food to da
 hungry and clothin' da naked.

LEITH
 Dat's what da Good Book tell us to
 do.

MILDRED
 Yeah - I jus' wish it'd told it to
 some mo' of da folk in town.

EXT. SCOFIELD HOUSE - DAY

The Scofields load their truck with food baskets and clothes bundles.

Leith helps Mildred into the passenger's side, then climbs into the driver's seat. He turns the ignition, but the truck won't start. Leith tries several more times, but fails with each attempt.

MILDRED
 What's wrong?

LEITH
 Truck won't start.

MILDRED
 I can see that, you ol' fool.
 (beat)
 So what's we gonna do wit' our good
 willin'?

LEITH
 We can carry 'em into town. . .Ifin
 you want.

Mildred sighs deeply.

MILDRED
 (dramatically)
 The labors I suffer for the Lord.

EXT. LAKE - DAY

Sheriff Tyndale drives his car down an old dirt path. As he nears the lake, the sheriff notices an old row boat run aground with SOMEONE slumped over inside.

Sheriff Tyndale stops the car and gets out.

SHERIFF TYNDALE

(shouting)

Luther. . .That you over there?

The person in the row boat doesn't respond, or move.

Sheriff Tyndale approaches the row boat.

SHERIFF TYNDALE (CONT'D)

Luther - if you're on a drunk
again, I'm gonna. . .

Sheriff Tyndale reaches down and pulls on the shoulder of the person in the row boat to reveal the maggot-filled decimated body of Luther Green. The sheriff draws back his hand and retches.

SHERIFF TYNDALE (CONT'D)

(in a stunned tone)

Fuck me. . .

EXT. DR. RICHTER'S OFFICE - DAY

Sheriff Tyndale's car sputters and stops in front of Dr. Richter's office. The sheriff swings open his door and hops out.

Dr. Richter walks out from his office and approaches the sheriff.

DR. RICHTER

Car troubles, Merrill?

Sheriff Tyndale wipes his face, then heads around to the back of his car.

SHERIFF TYNDALE

The damn car's the least of my
troubles, Doc.

Sheriff Tyndale opens his trunk to reveal Luther Green's withered corpse.

DR. RICHTER

(with astonishment)

Sweet Jesus. . .

CLOSE ON Luther Green's decimated face.

MATCH DISSOLVE
TO:

INT. DR. RICHTER'S OFFICE - DAY

CLOSE ON Luther Green's decimated face. PULL BACK to reveal Dr. Richter examining Luther's corpse. The doctor grimaces as he brushes away a handful of maggots, then proceeds with the autopsy.

LATER

Sheriff Tyndale enters the room holding a bandana over his nose and mouth.

SHERIFF TYNDALE

Well Doc?

Dr. Richter lays down his instruments and removes his face mask.

DR. RICHTER

Well. . .Medically speaking, this man should be alive.

SHERIFF TYNDALE

What the hell's that supposed to mean?

DR. RICHTER

It means that I can't find a cause of death. . .

(beat)

It's as if he had his life sucked outta him.

SHERIFF TYNDALE

Why the hell's he all shriveled up like that?

Dr. Richter looks back at the corpse.

DR. RICHTER

Your guess is as good as mine.

EXT. TOWN - DAY

As Joey rides his bike through town, he catches a glimpse of a bright ball of light in the woods in front of him. He stops his bike and looks, but the light disappears behind some trees.

Joey looks around, then rides his bike toward a path into the woods.

EXT. WOODS - DAY

Twigs snap and dust scatters as the tires on Joey's bike tear over the trail.

As he makes his way deeper into the woods, Joey slowly becomes aware of an orb of light pacing him in the near distance.

ORB POV

POV of orb pacing Joey.

BACK TO SCENE

Suddenly Joey notices several other orbs of light stalking him. Fear washes over his face as he increases his speed.

ORB POV

POV of orb chasing Joey.

BACK TO SCENE

Joey races frantically through the woods at full speed. After covering some distance, Joey loses sight of the orbs.

Suddenly the bike's front tire hits a rut sending Joey over the handlebars. He lands in a clearing and rolls to a stop right next to the bloated, worm-ridden corpses of Becca Curwin and Kyle Lawson.

Joey's SCREAMS echo throughout the woods.

EXT. CHURCH - DAY

Sheriff Tyndale and Dr. Richter approach Pastor Mather, Morgan and Aimee exiting the church.

PASTOR MATHER

Afternoon Sheriff. . . Doctor. . .

(beat)

What can I do you for?

SHERIFF TYNDALE

Luther Green's dead.

Aimee crosses her hands over her heart.

PASTOR MATHER

Lord above. . .I warned 'em to lay
off the shine.

DR. RICHTER

It wasn't White Lightning that
killed him. . .

PASTOR MATHER

Oh - then what done 'em in?

Sheriff Tyndale looks at Dr. Richter.

DR. RICHTER

Well. . .

The sound of INDISTINCT VOICES builds in the distance.

The three men turn and see a group of angry townsfolk headed
their way.

DR. RICHTER (CONT'D)

I'll have to get back to you on
that one.

JOHN LAWSON and his wife ELIE head the approaching mob.

JOHN

(shouting)

Where the devil you been, Sheriff.
We been callin' yer office all
mornin'.

SHERIFF TYNDALE

Now hold on, folks.. .Let's just
everyone relax for a moment. . .

JOHN

(loudly)

Relax hell - my boy's missin'. .
.An' what's more, I hear the
Curwins gone a-lookin' for him -
blamin' him for Becca stayin' out
all night.

SHERIFF TYNDALE

I've already talked to Virgil. . .

JOHN

(loudly)

There ain't no talkin' to the man
and you know it - that Virgil
Curwin's crazier than a shithouse
rat.

VIRGIL (O.S.)
Crazier den what?

Virgil and Edwin approach toting shotguns, with Edith bringing up the rear.

Sheriff Tyndale jumps between the Lawsons and the Curwins as they yell back and forth at one another.

INT. FINNEY'S MARKET - DAY

While Clarissa compares various shades of lipstick, Aiden balances a box of adult diapers on his lap as he wheels his chair toward the front counter.

As Finney reaches over the counter to take Aiden's box of diapers, the sound of INDISTINCT VOICES ARGUING echoes from outside.

AIDEN
What the Sam Hill is all that ruckus?

EXT. FINNEY'S MARKET - DAY

Finney, Clarissa and Aiden exit the store and head toward the mob stirring in front of the church.

EXT. CHURCH - DAY

Sheriff Tyndale struggles to keep the Curwins and the Lawsons from coming to blows.

SHERIFF TYNDALE
(with authority)
Now look - fighting amongst ourselves ain't gonna help in finding your kids.
(beat)
Now, the first thing we. . .

Joey comes tearing down the street on his bike straight toward the Sheriff. He hops off his bike and runs into his father's arms.

SHERIFF TYNDALE (CONT'D)
Whoa, boy, what's got you in such a huff?

JOEY
 (excitedly)
 Aliens chased me through the woods!

The townsfolk murmur amongst themselves.

SHERIFF TYNDALE
 (sternly)
 Boy - now's not the time for
 foolishness. . .People are missing.

JOEY
 (exitedly)
 I ain't makin' things up, Dad, I
 swear I saw 'em for real. . .
 (beat)
 I also come across a couple of dead
 bodies.

ELIE	EDITH
Oh God - please don't let it	Not my Becca. . .Please Not
be my baby. . .	my Becca. . .

SHERIFF TYNDALE
 (to Joey)
 You remember where the bodies are?

JOEY
 Yes, Dad.

SHERIFF TYNDALE
 Okay - c'mon on.

VIRGIL
 I'm comin' wit' ya, Tyndale.

EDWIN
 Me too, Pa.

Virgil grabs the shotguns from the truck, then tosses one to Edwin.

Sheriff Tyndale takes out his revolver and carefully loads its empty chambers. As he puts his weapon back in its holster, he sees Tracey Barnes running frantically toward him.

TRACEY
 (frantically)
 Those bodies your son saw in the
 woods - they weren't Tyler and
 Amber, were they?

Tracey claws at the Sheriff's chest.

TRACEY (CONT'D)
 (frantically)
 Oh please tell me they weren't my
 babies. . .

Sheriff Tyndale grabs Tracey's shoulders.

TRACEY (CONT'D)
 (hysterically)
 Please. . .Please, dear Lord, not
 my babies. . .Please. . .

Sheriff Tyndale looks at his son.

Joey shakes his head.

JOEY
 No. . .
 (to Tracey)
 No ma'am, they weren't them.

After Charlotte Tyndale comes over to comfort Tracey, Sheriff Tyndale discreetly approaches the Pastor.

SHERIFF TYNDALE
 (softly)
 Pastor. . .

The Sheriff notices a dazed look covering the pastor's face.

SHERIFF TYNDALE (CONT'D)
 (louder)
 Phineas. . .

Morgan taps his father's shoulder, then points at the Sheriff.

PASTOR MATHER
 Uh - yes?

SHERIFF TYNDALE
 Tend to your flock - I'll be back
 shortly.
 (to Joey)
 Let's go, boy.

As Joey leads Sheriff Tyndale, Virgil, Edwin, and John into the woods, Pastor Mather clears his throat and raises his hands high before the gathering of townsfolk.

PASTOR MATHER
 (in a calming manner)
 Brothers and sisters, let us go
 inside the church and pray to the
 Lord for his help and guidance
 during this time of crisis.

As Pastor Mather leads the townsfolk into the church, Mildred and Leith Scofield arrive carrying their food baskets and clothes bundles.

Mildred sees Dr. Richter and grabs his arm.

MILDRED
 What's goin' on, Doctor?

DR. RICHTER
 Some folks have gone missin'. . .
 (beat)
 . . .And Luther Green's been found
 dead.

MILDRED
 (dramatically)
 Luther's dead?

CUT TO:

INT. CHURCH - DAY

PASTOR MATHER
 (in a grave manner)
 Yes, Luther's dead. . .And several
 other members of our God-fearing
 community have gone missin'.

The members of the congregation mutter amongst themselves as Pastor Mather stands solemnly behind his pulpit.

PASTOR MATHER (CONT'D)
 (in a grave manner)
 But brothers and sisters, maybe we
 shouldn't lament and grieve over
 this news. . .
 (more upbeat)
 Maybe we should rejoice and
 celebrate over this news. . .

The members of the congregation turn to each other with looks of confusion.

PASTOR MATHER (CONT'D)
 (charismatically)
 'Cause this news could be a sign
 that our waitin's over, and the
 Rapture has come for us at last!

The members of the congregation look at one another, then
 back up at Pastor Mather. After a moment of uncomfortable
 silence. . .

MILDRED
 You sayin' Luther Green's been
 taken up by da Lord's Rapture?

PASTOR MATHER
 (charismatically)
 Yes - praise be to God, that's what
 could have happened.

Mildred looks bewildered, then insulted.

MILDRED
 Luther Green's a drunk, and a
 blasphemer. . .And yer sayin' da
 Lord took him before me, after all
 da good work I've done fer da Lord?

PASTOR MATHER
 Uh. . .Well. . .

CLARISSA
 And what about the Curwin girl. . .

Edith turns and glares at Clarissa.

CLARISSA (CONT'D)
 After all the money I've given in
 the Name of the Lord, why should
 she be raptured before me - she's
 the town Jezebel.

Edith stands up and faces Clarissa.

EDITH
 (angrily)
 Look who talkin', whore!

As the members of the congregation start to quarrel with one
 another, Pastor Mather holds his bible up over his head.

PASTOR MATHER
 (charismatically)
 Enough! Good people of Clear Falls,
 the Rapture may be upon us. .
 (MORE)

PASTOR MATHER (CONT'D)

.For the sake of your immortal
souls, I beg you - put away your
petty bickering and follow the
righteous example of your good
pastor. . .

Suddenly, the reference sheet insert falls out of the
pastor's bible and lands on the floor at Mildred's feet.

Mildred bends over and picks the insert off the floor.

PASTOR MATHER (CONT'D)

(nervously)

I'll take that, please. . .

MILDRED

(reading from insert)

"Spontaneous exorcism checklist. .

.Programmin'. . .Hypno. . .

(beat)

. . .Gullible, God-fearin' folks ta
con. . .A big bank account fer all
da money. . ."

Mildred and the rest of the congregation look daggers at
Pastor Mather.

PASTOR MATHER

(apologetically)

Wait a minute - I can explain. . .

Pastor Mather motions for his deacons to draw closer.

PASTOR MATHER (CONT'D)

(innocently)

I don't know how that got. . .

(beat)

Wait, I remember. . .That was
research for a sermon I was
preparing. . .

Morgan inches his way over and stands beside his father.

PASTOR MATHER (CONT'D)

(dramatically)

Listen to me, good brothers and
sisters, let he who is without sin
cast the first stone. . .

Pastor Mather bends toward Morgan's ear.

PASTOR MATHER (CONT'D)

(whispering)

Better go fetch the sheriff.

Without drawing much attention to himself, Morgan walks over to Aimee and leads her toward the door.

The Pastor and his deacons slowly back toward the emergency exit as the irate, grumbling members of the congregation rise to their feet and start to advance.

EXT. MCPHERSON RANCH - DAY

Cathy patiently leads Cotton toward their truck, as Kendall follows impatiently behind.

KENDALL

Why can't we just have our shit delivered? Then we wouldn't have to go into that fuckin' town.

(beat)

No, I changed my mind - I'm not going.

Cathy stands Cotton next to the truck, then opens the door.

CATHY

(to Kendall)

You know, you go through this same routine every time we have to go into town.

KENDALL

Yeah - and you'd think you would've gotten the hint by now that I don't fuckin' like it there.

Cathy helps Cotton into the truck, then buckles his seat belt.

CATHY

Well in that case, like I've told you before, you don't have to come with us.

Cathy closes the passenger's door and heads around to the driver's side.

KENDALL

(softly to herself)

Fuck. . .

(to Cathy)

Wait up!

Kendall hurries over to the truck, then gets in next to Cotton and glares at him.

KENDALL (CONT'D)
 Can't he ride in the back or
 somethin'. . .I don't want his
 smell on me.

Kendall slams the door and moves as far away from Cotton as possible.

Cathy shakes her head, then starts the truck.

INT. CHURCH - DAY

The pastor and the deacons start moving toward the door as the congregation grows unruly.

EXT. CHURCH - DAY

The irate congregation members follow the pastor and his deacons out of the church and toward Main Street.

EXT. MAIN STREET - DAY

The disgruntled congregation has transformed into an angry mob chasing after the pastor and his deacons.

The McPherson truck arrives on Main Street.

INT. MCPHERSON TRUCK - DAY

Cathy catches sight of the commotion in the near distance.

CATHY
 What in the world's going on over
 there.

Kendall looks, then smiles.

KENDALL
 Looks like the pastor's shit stinks
 after all.
 (beat)
 C'mon, let's go over and revel in
 his misfortune.

Cathy shoots a look of disapproval at Kendall.

KENDALL (CONT'D)
 (facetiously)
 What. . .

EXT. MAIN STREET - DAY

As Pastor Mather glances desperately back and forth, he lays eyes on the approaching McPherson truck. He puts his hands in the middle of his deacons' backs.

PASTOR MATHER
(softly to deacons)
Buy me some time, boys.

Pastor Mather pushes the deacons toward the crowd, then turns and hurries for the McPherson truck.

Cathy slams on her brakes to avoid running over the pastor.

KENDALL
(shouting out the window)
Watch it - fuck wad!

Pastor Mather hurries over to the driver's side of the truck and runs up to Cathy.

PASTOR MATHER
(desperately)
Please, I could really use a ride
outta here!

KENDALL
(flippantly)
Sure - how much money you got on
you?

CATHY
(with concern)
What's going on. . .Why are all
those folks so mad at you?

Pastor Mather looks back over his shoulder, then back at Cathy.

PASTOR MATHER
(fearfully)
No time to explain - just get me
outta here, I beg you. . .

CATHY
Okay. . .

Pastor Mather smiles in relief, then runs around to the passenger's side and opens the door. As he tries to climb in, Kendall puts her hand palm first in front of his face.

KENDALL
 Uh uh, no room up here - I'm so
 sorry. . .

Kendall slams the door shut.

KENDALL (CONT'D)
 You want a ride, haul your
 righteous fat ass up in the back.

Pastor Mather looks at the advancing mob, then runs around to the rear and hops in the bed of the truck. He glances over at the approaching mob, then bangs on the top of the cab.

PASTOR MATHER
 (shouting at Cathy)
 C'mon - move it!

Suddenly, the truck sputters and stalls.

As Cathy tries and fails to restart the engine, Morgan and Aimee run in front of the truck.

MORGAN
 Wait. . .Wait. . .

PASTOR MATHER
 (shouting at Morgan)
 Either hop in or get the Hell outta
 the way! I've gotta. . .

MORGAN
 (angrily shouting)
 Would you shut up, old man, and
 look. . .

Morgan points to Sheriff Tyndale, Joey, Virgil, Edwin, and John returning from the woods. Edwin, the sheriff and Joey are followed by Virgil and John, both of whom are carrying the decimated corpses of their children.

Several townsfolk look over and scream, while others turn away in horror.

Edith Curwin and Elie Lawson run toward the small procession and fall to the ground in utter grief.

Virgil lays Becca's body in the bed of his truck, then snatches his shotgun from Edwin and starts back toward the woods.

SHERIFF TYNDALE
 (half-heartedly)
 Wait a minute, Virgil. . .

Virgil ignores the sheriff and continues on his way.

SHERIFF TYNDALE (CONT'D)
(shouting)
Virgil!

Virgil takes a few more steps, then stops dead in his tracks.

VIRGIL
What da fuck. . .

Suddenly, several orbs of brilliant white light fly out of the woods and hover in front of the awestruck crowd.

The townsfolk murmur amongst themselves as they back away from the strange phenomena.

Cathy, Kendall and Cotton exit the cab and stare up at the dazzling light.

Pastor Mather, wide-eyed and mouth agape, climbs down out of the truck and takes a couple steps toward the orbs. He holds up his cross high above his head and falls to his knees.

PASTOR MATHER
(in a shocked and nervous
tone)
Angels - the Lord's angels have
come to Rapture us!
(beat)
Praise be to God!

The townsfolk fall to their knees and give thanks and praise to the orbs of light hovering before them.

Mildred Scofield lifts her hands up toward the heavens.

MILDRED
(dramatically)
Praise the Lord. . .

Mildred stands up.

MILDRED (CONT'D)
(dramatically)
Praise him!

Mildred takes a step forward, then reaches back and yanks her husband Leith up onto his feet.

MILDRED (CONT'D)
(dramatically)
Take us, Lord. . .

Mildred leads Leith toward the hovering orbs. She raises her hand and Leith's up toward the blinding light.

MILDRED (CONT'D)
 (shouting dramatically)
 Take us!

Two of the orbs immediately shoot down in front of the Scofields and eerily illuminate them.

The rest of the townsfolk watch with baited breath as Mildred and Leith's faces shine with looks of euphoria.

The orbs dim, then draw out and absorb streams of golden yellow light from Mildred and Leith's mouths.

The townsfolk scream in horror as Mildred and Leith's bodies wither up and die in a putrid heap of rotted flesh and bones.

Virgil staggers backward and pumps his shotgun.

VIRGIL
 Dem ain't no angels. . .Dem da
 damned things dat kilt my Becca!

Virgil fires at the orbs, but the shots pass through them without inflicting any damage.

One of the orbs flies up to Virgil and illuminates him with light.

After Vigil's expression turns from rage to ecstasy, the orb dims its light and sucks him dry.

Without warning, a large number of orbs descend upon the townsfolk.

Shaken and terrified, Pastor Mather raises his cross.

PASTOR MATHER
 (shouting)
 Lord save us. . .

While Pastor Mather holds his cross high above his head, all Hell breaks loose as the orbs attack half of the population of Clear Falls.

Finney, Morgan, Aimee, Cathy, Cotton and Dr. Richter run and lock themselves inside Finney's Market, while Sheriff Tyndale and the deacons lead Pastor Mather, the Albrights, Charlotte and Joey Tyndale, Tracey Barnes and her kids, and Kendall back into the church.

INT. FINNEY'S MARKET - DAY

As Finney, Morgan, Aimee, Cathy, Cotton and Dr. Richter watch through the storefront window, they witness Hell on Earth as the orbs lay waste to the remaining population of Clear Falls.

MOMENTS LATER

EXT. MAIN STREET - DAY

Decimated, rib-skinny corpses litter Main Street.

Several orbs of light move slowly up and down Main Street hunting for more prey.

INT. FINNEY'S MARKET - DAY

Finney, Morgan, Aimee, Cathy, Cotton and Dr. Richter slowly and quietly back away from the window.

CATHY

(whispering)

What the hell's happening?

DR. RICHTER

(whispering)

Beats me, lady. . .Your guess is as good as mine.

FINNEY

(whispering)

Did you see the looks on Mildred's and Leith's faces?

(beat)

Why did they just stand there and let those balls of light kill them like that?

AIMEE

(whispering)

What are those things?

(beat)

Where did they come from?

DR. RICHTER

(whispering)

Who gives a shit what they are or where they came from. . .Look at what they're doing!

MORGAN

(whispering)

Hey - fighting amongst ourselves
isn't going to help us.

(beat)

We have to stay calm and use our
heads to try and figure out what's
going on here.

A few moments of uneasy silence pass.

AIMEE

(whispering)

Maybe this is how God Raptures his
faithful?

(beat)

The scriptures weren't clear on how
it was supposed to happen.

Aimee and the others look at Morgan.

Morgan shakes his head.

MORGAN

(whispering)

I seriously doubt that this is the
work of the Lord.

FINNEY

(whispering)

Wait a second, didn't Joey say
something about a space ship. . .

(beat)

. . .And aliens?

CATHY

(whispering)

Who cares what they are. Let's
argue about that after we get the
hell outta here.

DR. RICHTER

(whispering)

Damn straight.

(to Finney)

Your phone workin'?

Finney picks up the phone and puts it to his ear for a few
moments, then hangs up and shakes his head.

FINNEY

Nothin' but static.

CATHY
 (whispering)
 My truck's outside, but it stalled
 out and I couldn't start it back up
 again.

DR. RICHTER
 (whispering)
 You know, the Sheriff's car did the
 same thing.

MORGAN
 (whispering)
 Maybe those things are affecting
 the cars - causing them to cut off
 some how.

FINNEY
 (whispering)
 Well that's it - we're goin'
 nowhere.

CATHY
 (whispering)
 C'mon, there's got to be something
 we can do.

FINNEY
 (whispering)
 What're we supposed to do. . .Those
 damn things are everywhere!
 (beat)
 Face it - we're trapped.

All of a sudden, Aimee points frantically toward the
 storefront window.

AIMEE
 (in a whispered shout)
 Look. . .Outside. . .

Aimee and the others run to the window and gasp.

MORGAN
 (earnestly whispering)
 Lord save him.

EXT. MAIN STREET - DAY

Finney, Morgan, Aimee, Cathy, Cotton and Dr. Richter watch
 helplessly as several orbs of light surround Lonnie Lamb as
 he roams blindly in front of the market.

One of the orbs moves in and hovers in front of Lonnie, then shines its eerie light directly into the blind man's face.

Several moments pass, but Lonnie's alarmed and confused expression remains unchanged.

Two more orbs advance and shine their lights at Lonnie, but to no avail.

The orbs dim their lights and huddle for a few moments, then disperse and fly away leaving Lonnie alive and well.

Morgan hurries to the door.

MORGAN
Quick - let's get 'em inside.

Finney and Dr. Richter move up behind Morgan.

Morgan opens the door.

EXT. FINNEY'S MARKET - DAY

Morgan, Finney and Dr. Richter rush outside and grab Lonnie, then hustle him inside the market and slam the door.

INT. CHURCH - DAY

Sheriff Tyndale and Kendall crouch down beside the door and peek outside through one of the windows.

Pastor Mather and his deacons duck behind the pulpit, while Tracey Barnes and her kids, Charlotte and Joey Tyndale, and the Albrights cringe in the pews.

CLARISSA
(shakily)
Can you see anything, Sheriff?

Sheriff Tyndale looks back and forth out the window, then faces the pews and shakes his head.

SHERIFF TYNDALE
Just the bodies of the dead.
(beat)
There's no sign of the lights.

Sheriff Tyndale stands up, then goes over and sits with his family.

CLARISSA

You think this is the Lord's Rapture, like the pastor said it was.

AIDEN

This doesn't look anything like the Rapture I was raised to believe in.

CHARLOTTE

The bible didn't describe anything like this.

Sheriff Tyndale turns toward Pastor Mather.

SHERIFF TYNDALE

You have anything to say, Pastor.

Pastor Mather meekly shakes his head.

KENDALL

Well that's a fuckin' first.

AIDEN

(sternly)

You watch your mouth, young lady. You're in the House of God.

(beat)

Probably for the first time in your life.

CLARISSA

(in a judgemental tone)

Well what do you expect from - one of those.

KENDALL

That's funny stuff coming from someone who's had more pricks than a second hand dartboard.

SHERIFF TYNDALE

That's enough! This shi. . .this stuff is getting us nowhere.

(to Joey)

You said you saw something last night?

JOEY

Yeah, a huge mother ship hoverin' over the lake.

SHERIFF TYNDALE

Then you said something chased you
through the woods. . .

JOEY

Yeah - aliens. . .The same ones
that kill'd all the folks outside.

AIDEN

How many aliens you reckon there
are, Sheriff?

SHERIFF TYNDALE

I'm not sure. . .I counted at least
a dozen when they attacked. . .

PASTOR MATHER

Oh please - just listen to
yourself, Sheriff.

Sheriff Tyndale turns toward Pastor Mather.

PASTOR MATHER (CONT'D)

This is foolishness.

(beat)

There are no aliens. . .There's no
mention of them in the bible,
therefore they do not exist.

SHERIFF TYNDALE

You have a better explanation,
Mather, 'cause if you do we'd all
love to hear it.

A moment of uncomfortable silence passes.

CLARISSA

Well Pastor, what are they?

PASTOR MATHER

They could be demons from Hell sent
to test us.

Tracey looks up intently at the preacher.

PASTOR MATHER (CONT'D)

To see if we'd be fooled into
thinking this was the Rapture, and
give up our souls into their
accursed light the way the others
did outside.

AIDEN

Why're you askin' that charlatan anything? He's a lyin' snake.

JOEY

I told you, they're aliens. . .I saw their ship.

KENDALL

I don't give a shit what they are, I just wanna get over to Cathy.

CHARLOTTE

We've got to do something, before those lights kill us too.

CLARISSA

I don't want to die - not like that.

SHERIFF TYNDALE

Please, folks, just try to stay calm.

Aiden takes a buck knife out of his pocket, then flips it open and holds it over his wrist.

AIDEN

Well, if there's no getting outta here alive, we still have the choice to die by our own hand. . .
 (beat)
 . . .As opposed to the alternative waitin' for us outside them doors.

SHERIFF TYNDALE

Put the knife away, Aiden!

Aiden folds the blade back into its handle.

CLARISSA

That sounds better than getting sucked dry by those damnable things outside.
 (beat)
 What do you think, Pastor?

PASTOR MATHER

The scriptures say it's better to sacrifice one's mortal life than lose their eternal soul.

SHERIFF TYNDALE

Will everyone just shut the hell up
for a minute and let me think. . .

As the others argue back and forth, Tracey Barnes quietly leads her children to the restroom in the rear of the church.

INT. FINNEY'S MARKET - DAY

Cathy and Aimee sit Lonnie down beside Cotton as Finney comes from behind the counter carrying a bottle of whiskey.

Finney takes a swig, then offers the bottle to Morgan.

After Morgan refuses a drink, Dr. Richter snags the bottle out of Finney's hand and guzzles down one-fourth of its contents.

Cathy walks over to Dr. Richter and takes the bottle out of his hand. She takes a drink, then hands him back the bottle.

CATHY

Do any of you have any idea what
the hell's going on?

DR. RICHTER

After examining ol' Luther, and
from what we just saw outside, it
seems those things out there. . .

AIMEE

Demons. . .They're demons, straight
from Hell.

FINNEY

No - they're aliens. . .Joey said
he saw 'em land the other night.

DR. RICHTER

Wait a sec! Let's just call them
orbs of light for right now, okay?

(beat)

Now, like I was saying, it seems
the - orbs of light are, for lack
of a better expression, sucking the
life right out of folks.

AIMEE

You mean their souls?

DR. RICHTER

Souls, spirits - whatever you wanna
call it. . .

(MORE)

DR. RICHTER (CONT'D)

They suck it out and leave just an empty human husk behind.

AIMEE

Uh - what an awful way to die.

MORGAN

But did you see the looks on people's faces as they were being - absorbed? They were smiling like they were on cloud nine. . .

(beat)

. . . Like they were under some kinda euphoric trance or something.

FINNEY

Yeah, just after the aliens hit 'em in the face with a weird, bright light.

DR. RICHTER

Then their life was sucked right out of them - right out through their mouths.

Cathy looks at Lonnie.

CATHY

That must be the reason Lonnie's still alive. . .

(beat)

. . . 'Cause he couldn't see the lights.

FINNEY

So what if he couldn't see the lights, why didn't they suck out his soul like everyone else's?

DR. RICHTER

Maybe they have to put you under their spell, some kind of euphoric trance before they can absorb you.

FINNEY

Why's that?

DR. RICHTER

Well, maybe it's because certain emotional states alter the brain chemistry. . .

Finney gives Dr. Richter a look of confusion.

DR. RICHTER (CONT'D)

(facetiously)

'Cause it makes you taste better to them - what does it matter?

(beat)

What matters is if you don't look into their light, then they won't suck your life out of you.

AIMEE

So what are we supposed to do, shut our eyes and feel our way to safety?

FINNEY

The nearest town's a long way away, especially walking with our eyes closed.

CATHY

We can at least make it as far as the church and join the others.

MORGAN

Sounds like a good plan to me.

DR. RICHTER

Me too.

FINNEY

Wait a minute. . .Why leave? We've got food, water, first aid. . .

MORGAN

You can bring some with us if you want, but we're going to join the others.

CATHY

(to Finney)

We can't just sit here and wait for those things to find a way in.

MORGAN

C'mon, let's go.

As Morgan and Cathy help Cotton and Lonnie up on their feet, Finney grabs his bottle of whiskey and follows Dr. Richter and Aimee to the door.

EXT. FINNEY'S MARKET - DAY

The door to Finney's Market CREAKS open.

Dr. Richter, Aimee and Finney slowly exit the market. They look around for a few moments then take a few steps forward.

Morgan leads Lonnie out the door, followed by Cathy and Cotton.

MORGAN

Remember everyone, keep your eyes
down. . .

(beat)

. . .And shut them tight if the
lights come back.

EXT. MAIN STREET - DAY

Dr. Richter, Finney, Aimee, Morgan, Lonnie, Cathy and Cotton slowly and cautiously make their way toward the church through the corpse ridden street.

INT. CHURCH - DAY

Sheriff Tyndale stands in front of the pulpit, while Pastor Mather cowers on the floor between his deacons.

SHERIFF TYNDALE

So we're all in agreement that this
isn't the Lord's Rapture, and that
we're not being plagued by demons
from Hell. . .

(beat)

. . .So, for the time being, let's
assume that our town's been
attacked by aliens. . .

Kendall shakes her head, then walks back over to the window and looks outside.

KENDALL

(excitedly)

Hey - they're comin' this way down
the street!

CLARISSA

(filled with panic)

Oh God - the aliens are back!

KENDALL

No, you stupid bitch. . .It's Cathy
and the others!

Kendall rushes to the door, then swings it open and runs outside.

SHERIFF TYNDALE
 (shouting)
 Wait, dammit. . .

Sheriff Tyndale rushes to the door, then stops and turns around.

SHERIFF TYNDALE (CONT'D)
 Everyone stay here!

Sheriff Tyndale runs out the door.

EXT. CHURCH - DAY

Sheriff Tyndale exits the church. He quickly scans the area, then chases after Kendall.

EXT. MAIN STREET - DAY

Kendall and Sheriff Tyndale run toward Dr. Richter, Finney, Aimee, Morgan, Lonnie, Cathy and Cotton.

KENDALL
 (shouting)
 Cathy. . .Cathy. . .

Cathy looks up and sees Kendall running toward her.

INT. CHURCH - DAY

As Joey, Charlotte, Clarissa and Aiden watch from the doorway, an orb of light appears from out the woods in the distance.

JOEY
 Oh no - I gotta warn Dad!

Joey takes off toward Main Street.

CHARLOTTE
 (shouting)
 No - Joey. . .

As Charlotte tries to chase after her son, Clarissa and Aiden grab her arms and pull her back inside.

EXT. MAIN STREET - DAY

Kendall runs up and hugs Cathy.

KENDALL
Thank God you're okay.

As Sheriff Tyndale reaches Kendall and the others. . .

JOEY
(shouting in the distance)
Dad. . .Dad. . .

Sheriff Tyndale turns around and sees his son running toward him.

SHERIFF TYNDALE
(stifled shouting)
Boy, I told you. . .

CATHY
(shouting)
Look!

Cathy points to an orb heading straight for Joey.

Sheriff Tyndale turns and looks.

SHERIFF TYNDALE
(shouting)
Joey. . .

Sheriff Tyndale takes off toward Joey.

As Joey sees his father start running toward him, he looks back and spots the orb descending upon him.

The orb illuminates Joey's face with its strange light.

SHERIFF TYNDALE (CONT'D)
(angrily shouting)
No. . .

Joey slows to a dead stop and stares wide-eyed into the light.

JOEY
It's beautiful. . .

Just after the orb dims and starts drawing out a stream of golden yellow light from Joey's mouth, Sheriff Tyndale grabs his son and shields him from the alien.

With eyes blazing with rage and hate, Sheriff Tyndale faces the still dimly lit orb.

SHERIFF TYNDALE
 (shouting angrily)
 You can't have him, you fuck. . .

The dimly lit orb starts to draw out a muddied, dark red stream of light from the sheriff's mouth.

SHERIFF TYNDALE (CONT'D)
 (shouting angrily)
 You hear me. . . You can't fuckin'
 have him. . .

The orb changes its color, matching the dark red stream flowing out from the sheriff.

Suddenly, the alien orb wobbles erratically and explodes.

As Sheriff Tyndale picks up Joey, he sees several more orbs approaching from the woods.

SHERIFF TYNDALE (CONT'D)
 (shouting to the others)
 Run!

Sheriff Tyndale and Joey, Dr. Richter, Finney, Aimee, Morgan, Lonnie, Kendall, Cathy and Cotton take off running toward the church.

Charlotte, Clarissa and Aiden stand watching in the doorway as Sheriff Tyndale and the others run for their lives toward the safety of the church.

Aimee turns her head back and sees the orbs closing in on them.

MORGAN
 (shouting to Aimee)
 Don't look - just run!

Sheriff Tyndale reaches the entrance to the church, then hurries the others inside and slams the door.

INT. CHURCH - DAY

Sheriff Tyndale, Joey, Dr. Richter, Finney, Aimee, Morgan, Lonnie, Kendall, Cathy and Cotton sit exhausted and panting in the pews.

Pastor Mather slowly stands up, then makes his way to the pulpit.

PASTOR MATHER

It's good to see you, brothers and sisters.

(beat)

Praise you, Lord, for getting our brethren back to us safe and sound.

SHERIFF TYNDALE

Put a sock in it, Mather. No one's in the mood to listen to your horse shit right now.

Aimee gets up and heads toward the rear of the church.

PASTOR MATHER

(with umbrage)

I beg your pardon, sir, but I am still shepherd of this town.

As Aimee nears the rear of the church, she spots blood seeping from underneath the restroom door.

MORGAN

(facetiously)

Town. . .

(beat)

In case you haven't noticed, we're it. . . We're all that remains of the town. . .

Aimee slows down and turns toward the others.

PASTOR MATHER

(sternly)

You watch your place, Morgan. . .

Aimee turns back toward the restroom and reaches out her hand toward the doorknob.

PASTOR MATHER (CONT'D)

(sternly)

Now listen, boy. . .

Aimee grabs hold of the knob and opens the door.

MORGAN

(adamantly)

No - for once in your life, you're gonna listen to me, old man. . .

All of a sudden, a hysterical SCREAM echoes from the rear of the church.

Sheriff Tyndale, Morgan, Cathy and the others rush to the opened restroom door.

INT. RESTROOM - DAY

LOW REVERSE ANGLE POV on Aimee, Cathy, Sheriff Tyndale and Morgan looking inside the restroom.

Cathy gasps and then weeps, while Aimee stands frozen in shock.

Sheriff Tyndale grimaces in disbelief, while Morgan turns his head and walks away.

Clarissa takes a peek inside, then cringes and turns away.

AIDEN (O.S.)
(shouting in the distance)
What is it. . .What's going on back
there. . .

Charlotte takes a quick glimpse inside, then stops Joey from taking a look and quickly moves him aside.

Cathy puts her arms around Aimee and leads her away.

Morgan returns holding the dust cover from the organ. He flings it open, then throws it over the LOW REVERSE ANGLE POV.

CUT TO BLACK:

INT. CHURCH - DAY

Cathy sits weeping in Kendall's arms.

Morgan tries to get Aimee to sip from a cup of water.

Sheriff Tyndale sits distraughtly with his hands covering his face, while Charlotte cradles Joey in her arms.

Clarissa kneels sniffing in Aiden's lap.

CLARISSA
(to Aiden)
How could she do such a thing to
herself. . .
(beat)
. . .And to her children?

AIDEN
 (loudly)
 I dunno. . . Maybe some asshole put
 the idea into her head. . .

As Pastor Mather raises his head and glares at Aiden.

Aiden turns and returns the pastor's glare.

AIDEN (CONT'D)
 "It's better to sacrifice one's
 mortal life than lose their eternal
 soul", isn't that right, Mather?

Pastor Mather stands up between his deacons and points
 rebukingly at Aiden.

PASTOR MATHER
 (dramatically)
 How dare you suggest that I have
 anything to do with this tragedy.

AIDEN
 (adamantly)
 I'm not suggesting - I'm declaring!

Morgan jumps up and stands between his father and Aiden.

MORGAN
 Okay enough!
 (beat)
 We don't have time for this.

Morgan looks sternly at Aiden, then at his father.

MORGAN (CONT'D)
 We need to be talking about what
 happened outside a few minutes ago.
 (to Sheriff Tyndale)
 Tell us what happened.

Sheriff Tyndale stands up and clears his throat.

SHERIFF TYNDALE
 Well, I saw one of those things
 heading for Joey. . .

The sheriff looks down at his son.

SHERIFF TYNDALE (CONT'D)
 So I took off running toward him.
 (beat)
 (MORE)

SHERIFF TYNDALE (CONT'D)

Then the damned thing started
shining its light in his face and
sucking something outta his mouth.

FINNEY

Just like the other aliens did to
the rest of the folks in town,
before they killed 'em.

SHERIFF TYNDALE

Yeah. . .So I grabbed Joey and put
myself between him and the - the
alien. . .

A brief moment of anticipatory silence transpires.

MORGAN

And then. . .

SHERIFF TYNDALE

Then it exploded, and we all high-
tailed it inside here.

CATHY

Wait a minute. . .It sounded like
you were yelling something at the
alien just before it exploded.

SHERIFF TYNDALE

I yelled some things at it. . .

DR. RICHTER

I remember. . .You sounded angry.

SHERIFF TYNDALE

(adamantly)
Fuckin' A I was angry. . .I was
goddamed. . .

Charlotte tugs on her husband's shirt.

SHERIFF TYNDALE (CONT'D)

(softly)

Oh - forgive me, Lord.

CLARISSA

It looked like it changed color -
just before it exploded.

SHERIFF TYNDALE

Wait a sec - I remember seeing some
red stuff coming outta my mouth and
going up into the alien when I was
yelling at it.

DR. RICHTER
That must be it!

Dr. Richter runs up and stands in front of the pulpit.

DR. RICHTER (CONT'D)
The aliens feed on the energy
created by states of intense
positive emotions - happiness, joy,
ecstasy. . .

(beat)
They use their light to invoke
intense joy in their victims, then
they absorb the positive energy
produced by that victim.

FINNEY
You mean they're eating our
happiness?

Dr. Richter gives Finney a look of contempt.

DR. RICHTER
That's what was happening to Joey.
(beat)
But then the sheriff jumped between
him and the alien. . .And all the
sheriff's rage and fury got sucked
up into the alien, and killed it.

CATHY
(softly)
Bait 'n' switch. . .

MORGAN
What'd you say?

CATHY
(excitedly)
Bait 'n' switch. . .That's how we
can kill 'em!

Cathy gets up and stands next to the sheriff.

CATHY (CONT'D)
Someone acts as bait and lets one
of the aliens come up and put 'em
in a trance. . .Then just as the
alien starts to suck out that
person's good energy, someone else
rushes over and pushes the person
aside and focuses all of their bad
energy into the alien - killing it.

Another moment of silence transpires.

SHERIFF TYNDALE

That sounds like a damn good plan.

As everyone else nods in agreement, Pastor Mather steps out from behind his pulpit and faces the sheriff.

PASTOR MATHER

Have you gone mad?

(to the others)

Have you all gone mad?

(beat)

Are you all so desperate that you're gonna accept a plan from that woman - she's a Bull Daggin' whore.

Morgan steps up in front of the pastor.

MORGAN

(sternly)

Father - sit down and shut up!

Before Pastor Mather can respond, he catches glares from everyone except his deacons. He clears his throat, then sits down beside his pulpit.

Kendall gets up and approaches Pastor Mather.

KENDALL

You better get your insults straight, Padre.

(beat)

I'm the Bull Dyke in this relationship. . .Got it, you stupid fu. . .

Sheriff Tyndale and Morgan grab Kendall by the arm and lead her away from the pastor.

DR. RICHTER

(with serious intent)

Okay people, let's kill ourselves some aliens.

CUT TO:

EXT. MAIN STREET - DAY

About half a dozen orbs are patrolling Main Street, looking for more live victims.

Suddenly, the main doors of the church swing open and attract the attention of one of the orbs.

Then Clarissa wheels Aiden into the doorway.

AIDEN
(shouting to the orb)
Hey, over here. . .

The orb slowly moves toward Aiden, then stops and hovers.

AIDEN (CONT'D)
(shouting to the orb)
What's the matter, afraid of an old
man in a wheelchair?
(beat)
Why don't you come over here and
suck the stink outta my ass, you
shit box!

The orb lurches forward, then takes off like a shot straight toward Aiden.

Clarissa wheels Aiden back into the church as the orb quickly approached.

INT. CHURCH - DAY

The orb enters the church and finds it empty, except for Aiden sitting defiantly in his wheelchair.

Aiden looks up at the orb and smirks.

AIDEN
Well, show me what you got!

The orb illuminates Aiden's face with its light.

Aiden's face slowly dons the look of euphoric ecstasy.

The orb dims, and starts to suck out Aiden's positive life energy.

Then out of nowhere, Sheriff Tyndale rushes over and jumps between Aiden and the orb.

SHERIFF TYNDALE
(shouting angrily at the
orb)
Leave 'em alone, you filthy piece
of shit. You want someone to suck
on. . .Then come suck on me!

The orb draws out the sheriff's negative life energy, then wobbles and explodes.

Clarissa and the others come out of hiding from behind the pews, then look at Sheriff Tyndale and Aiden.

Aiden looks up at the sheriff and smiles.

AIDEN
Pretty good for a crippled ol'
fart, eh?

Sheriff Tyndale smiles, then turns toward the others.

SHERIFF TYNDALE
So - who's next?

SERIES OF SHOTS

-- Morgan and Aimee run into the street and wave their arms.

-- Two orbs swoop down toward Morgan and Aimee as they run back inside the church.

-- The orbs cast their mesmerizing light upon Morgan and Aimee, then go into absorb mode.

-- Cathy and Kendall run interference for Morgan and Aimee.

-- The orbs teeter and explode.

-- Cathy and Kendall run outside.

-- Two orbs follow Cathy and Kendall into the church.

-- The orbs explode after Morgan and Aimee run interference for Cathy and Kendall.

-- Two orbs explode in front of Dr. Richter and Finney.

-- Two orbs explode in front of Clarissa and Charlotte.

END SERIES OF
SHOTS

EXT. MAIN STREET - DAY

A large number of alien orbs, who have been observing the happenings at the church from a distance, slowly make their way up Main Street.

INT. CHURCH - DAY

Joey runs up to his dad and pulls on his arm.

JOEY
Can I go next, Dad?

Sheriff Tyndale looks down at his son and shakes his head.

SHERIFF TYNDALE
No, son. . .

The sheriff looks over at Pastor Mather and his deacons.

SHERIFF TYNDALE (CONT'D)
It's their turn.

As Pastor Mather gives the sheriff a dumbfounded look, dozens of alien orbs break through the windows and swarm into the church.

As the others watch helplessly, a group of three orbs surround Dr. Richter. Two orbs stand guard around the doctor as the third shines its light into his face.

FINNEY
(yelling)
Get outta there, Doc. . .

The third orb dims its light, then starts sucking out Dr. Richter's life energy.

Then the remaining alien orbs form into groups of three, and zero in on their prey.

Pandemonium breaks loose as everyone scrambles for cover while shielding their eyes from the light of the advancing orbs.

SHERIFF TYNDALE
Everyone get the Hell outta here!

The sheriff rushes his wife and son out the main door.

Aiden covers his eyes as Clarissa wildly wheels him toward the door.

Aimee crouches on the floor screaming.

Morgan grabs Aimee and covers her head with his coat.

Kendall grabs Cathy's arm.

KENDALL

C'mon!

Cathy turns and sees a trio of alien orbs descending upon Cotton.

CATHY

(screaming)

Cotton. . .

Cathy breaks Kendall's grasp and runs toward her ex-husband.

KENDALL

Cathy no!

One of the orbs catches Cathy in its light, and stops her dead in her tracks.

KENDALL (CONT'D)

Cathy!

Kendall casts her eyes downward and rushes toward Cathy.

KENDALL (CONT'D)

Hold on!

Kendall grabs Cathy and throws her back toward the door, then jumps up and faces the orbs.

KENDALL (CONT'D)

(shouting to the orbs)

Come and get some of this, you fuckin. . .

All three orbs cast their light into Kendall's face.

Finney looks up from his hiding place between the pews and sees Cathy lying on the floor across from him.

Cathy picks herself up, then turns and sees Kendall's body start to wither and slowly decay.

CATHY

(screaming)

Kendall. . .

Cathy tries to run back to Kendall, but Finney grabs her and drags her toward the door

Pastor Mather looks up in horror as a trio of orbs slowly approach him and his deacons.

Finney shoves Cathy through the door, then stops and looks back at Pastor Mather and his deacons.

As the orbs near the pulpit, Pastor Mather suddenly shoves his deacons toward the aliens, then scurries inside of his pulpit and draws its curtain.

Finney watches as the deacons are overcome by the light from the orbs, then quickly exits.

EXT. CHURCH - DAY

Cathy kneels weeping near the entrance.

Finney grabs Cathy and hurries her toward Main Street.

EXT. MAIN STREET - DAY

Finney pulls Cathy's arm.

FINNEY
Run, goddammit!

Morgan waves at Finney and Cathy from the edge of Main Street.

MORGAN
(shouting)
Hurry up. . .

As Finney and Cathy run to catch up with the others, several alien orbs exit the church and move toward Main Street.

EXT. ROAD - DAY

Finney and Cathy reach the others on the road.

Aimee goes over to try and comfort Cathy, who is weeping uncontrollably.

Finney, out of breath and panting, looks at Sheriff Tyndale.

FINNEY
What the hell we gonna do now?
Those damn things just kill'd up
the Doc and the rest of 'em. . .
(beat)
We the only ones left.

Sheriff Tyndale looks over at Finney.

SHERIFF TYNDALE
 What're we gonna do. . .
 (beat)
 I'll tell you what we're gonna do.

Joey notices a faint light streaming through the brush behind his dad.

Sheriff Tyndale stands up straight with resolve.

SHERIFF TYNDALE (CONT'D)
 We're gonna. . .

JOEY
 (shouting hysterically)
 Dad - they're behind you. . .

Sheriff Tyndale turns around and sees several groups of alien orbs coming out of the tress toward him.

SHERIFF TYNDALE
 Holy fuck!
 (beat)
 Run!

The sheriff grabs his wife and son and turns them toward the road, then stops as he sees a large number of orbs approaching from the road ahead of them.

The sheriff turns back toward town and sees the alien orbs from the church closing in on them from behind. He takes a quick glance into the still woods on the other side of the road.

SHERIFF TYNDALE (CONT'D)
 Quick - into those woods!

The sheriff grabs his wife's arm, but she remains frozen in place. He looks at her face. . .

SHERIFF TYNDALE (CONT'D)
 No. . .God no. . .

Sheriff Tyndale's eyes well with tears as he sees his wife's smiling face illuminated with the aliens light.

As Aimee runs toward Morgan, she falls and is caught in the light from one of the aliens.

MORGAN
 Aimee!

Sheriff Tyndale grabs Joey and throws him toward Morgan.

SHERIFF TYNDALE
 (shouting to Morgan)
 Get him outta here. . .

Morgan grabs Joey.

JOEY
 No - let me go!

Joey struggles to break out of Morgan's grasp.

JOEY (CONT'D)
 Mom. . .Dad. . .

Morgan drags Joey kicking and screaming into the woods.

Cathy sees Lonnie wandering aimlessly. She runs over and grabs his arm, then leads him into the woods.

Clarissa struggles to push Aiden's chair toward the woods, but a rock lodges in one of the wheels and jams it.

CLARISSA
 C'mon, damn you - move!

Clarissa pushes and pushes, but can't move the wheelchair any further.

CLARISSA (CONT'D)
 I'm sorry, Aiden. . .

Clarissa lets go of the wheelchair and runs toward the woods.

AIDEN
 (shouting)
 Don't leave me. . .Clarissa. . .

Clarissa looks back at Aiden, then stumbles and falls down on the ground. She turns over onto her back and is immediately hit in the face by the light from one of the alien orbs.

AIDEN (CONT'D)
 (yelling at the alien
 orbs)
 Don't touch her. . .Don't you touch
 her. . .

Clarissa's face fills with a look a pure ecstasy. She reaches her arms up toward the light, and opens her legs wide and squirms lustfully upon the ground.

Aiden feebly tries to wheel his chair toward his wife as the orb starts to draw out Clarissa's life energy.

Finney runs up behind Aiden's wheelchair and pushes it into the woods.

EXT. WOODS - DAY

Morgan and Joey, Cathy and Lonnie, and Finney and Aiden rush through the woods, the alien orbs of light stalk them from behind.

Finney sees Cathy turn and look back toward the orbs.

FINNEY
 (shouting to Cathy)
 Don't look at 'em, goddammit. . .
 (beat)
 Just keep running!

Cathy turns back around and hurries Lonnie through the woods.

MORGAN
 Anybody got a plan?

CATHY
 My place is about half a mile up
 ahead to the left. . .

FINNEY
 It's not like we got much've a
 choice.

MORGAN
 Okay - let's go!

Morgan, Cathy and the others turn left and hurriedly make their way through the woods.

EXT. MCPHERSON RANCH - DAY

Morgan and Joey, Cathy and Lonnie, and Finney and Aiden reach the outskirts of Cathy's ranch.

Cathy points to her house ahead in the near distance.

CATHY
 Head for the house!

As Cathy and the others rush toward the house, several alien orbs of light appear from behind the house and hover near the entrances.

Cathy and the others stop and crouch down, as to not be seen by the orbs.

FINNEY
 (in a whispered shout)
 Now what the fuck're we gonna do?

Cathy points to the stables in the far distance.

CATHY
 The stables!

Finney turns and looks at the horse stables.

FINNEY
 Way over there? We'll never make
 it!

MORGAN
 We better, 'cause there's no where
 else to go - look!

Morgan points to a large number of alien orbs approaching them from the woods.

CATHY
 C'mon - let's go!

Cathy and Lonnie, Morgan and Joey, and Finney and Aiden head toward the stables.

EXT. HORSE STABLES - DAY

Cathy and Lonnie reach the entrance to the stables.

CATHY
 (shouting to the others)
 Hurry - they're coming. . .

Joey stumbles and falls.

Morgan runs back and picks up Joey, then carries him to the stables.

Finney, sweating and panting, rolls Aiden toward the stables as the others wave him in.

Finney glances back and sees an orb closing in on him.

CATHY (CONT'D)
 Hurry up. . .

MORGAN
 C'mon - you can make it. . .

Finney grits his teeth and speeds Aiden's chair toward the entrance.

FINNEY
 (shouting to Cathy and
 Morgan)
 Get ready ta shut da doors. . .

Finney and Aiden near the threshold.

FINNEY (CONT'D)
 (shouting to Cathy and
 Morgan)
 Now. . .

Cathy and Morgan start pushing the stable doors closed.

Finney screams as he hurries Aiden's wheelchair over the threshold a split second before the doors slam shut.

A multitude of alien orbs descend upon the stable. After they cast their light over the entire structure, the orbs surround the stables and douse their light.

INT. HORSE STABLES - DAY

Cathy, Morgan, Joey, Finney, Aiden and Lonnie crouch down in the shadows.

Joey breaks down and starts weeping.

Cathy goes over and cradles Joey in her arms.

Aiden sits mourning in his wheelchair.

Finney has his arm around Lonnie.

Morgan sits staring blankly at the doors with tear-drenched eyes.

LATER

Morgan walks over to the doors. He looks outside through a knot hole, then turns and approaches the others.

MORGAN
 Maybe we're wrong.

The others all look at Morgan.

CATHY
 What do you mean?

MORGAN

Maybe all of this is part of God's plan.

FINNEY

That makes as much sense as an epileptic frying bacon in the nude.

(beat)

How in the hell could what we've seen today be part of God's plan?

MORGAN

Maybe the horrible deaths we've witnessed are a necessary rite of passage for the Rapture.

(beat)

A kind of final purification before we go unto the Lord.

The others look at one another.

CATHY

Well, we're not getting outta here alive anyway. . .

(beat)

. . . So we might as well hold on to our faith and trust in the Lord.

Finney gives Cathy a cynical look.

CATHY (CONT'D)

(sadly to Finney)

Faith is all I've got left.

Finney's expression softens, then he reluctantly nods his head.

MORGAN

(solemnly)

It's all any of us have left.

Morgan walks over to the doors. He looks back at the others, then swings open the stables' doors.

EXT. HORSE STABLES - DAY

The alien orbs converge upon the entrance to the stables.

INT. HORSE STABLES - DAY

Morgan walks back over to the others.

Morgan, Cathy, Joey, Finney, Aiden and Lonnie all sit down in a circle and join hands.

ALL OF THE CHARCATERS
 "The Lord is my Shepherd, I shall
 not want. . ."

The orbs surround the circle of faithful and cast their lights into their faces.

Morgan, Cathy, Joey, Finney, and Aiden's faces beam with a look of pure ecstasy. . .

EXT. HORSE STABLES - DAY

CRANE UP and PULL BACK from the alien's light shining out from the stables' doors.

FADE TO WHITE:

FADE IN:

EXT. MAIN STREET - DAY

CRANE DOWN and DOLLY over the withered corpses littering Main Street. All is quiet, aside from the faint hum of alien orbs looking for more victims.

No sign of human life is in sight.

EXT. CHURCH - DAY

PUSH IN toward the main doors of the church.

INT. CHURCH - DAY

Withered corpses lay scattered on the church floor.

CLOSE ON Pastor Mather peeks his head out from inside the pulpit. He pushes back the curtain and slithers out.

EXT. CHURCH - DAY

Pastor Mather creeps through the main door. His expensive white suit is soiled with dirt and grime, and his face and hair are covered with dust.

Pastor Mather sheepishly scans the area, then walks slowly toward main Street.

All of a sudden, the pastor freezes as he sees three alien orbs hovering overhead.

PASTOR MATHER

My God. . .

Pastor Mather shakily holds his cross up between him and the orbs.

PASTOR MATHER (CONT'D)

(nervously)

I expel thee - in the name of the
Lord. . .

The orbs hover still for a moment, then close in on the pastor.

Pastor Mather falls to his knees, then holds his hands up toward the heavens.

PASTOR MATHER (CONT'D)

(crying and scared)

God, why have You abandoned me?

At that moment, the orbs blast their light onto Pastor Mather's face. The pastor's fear turns into euphoria.

The three orbs dim, then rapidly suck out the pastor's life force, leaving his emaciated corpse kneeling on the ground with upraised palms.

Suddenly there's a bright flash of white light, then all the orbs of light ascend and enter the spaceship hovering high above.

EXT. HORSE STABLES - DAY

Lonnie Lamb blindly makes his way out of the stables.

Unseen by Lonnie, a multitude of spaceships rise up from neighboring cities and towns for as far as the eye can see and fill the sky.

CUT TO BLACK:

THE END