

Rev. 06/10/89 (Blue)
Rev. 06/29/89 (Pink)

"REPOSSESSED"

An Original Screenplay

Written By

Bob Logan

Exec. Producer: Joe Wizan
Producer: Steve Wizan
Director: Bob Logan

February 22, 1989

X1 FADE UP ON:

X1

a BLUE SCREEN as a low, synthesized HUM FADES UP, followed by the words "The Audience is Hearing." The HUM increases in volume, finally peaking in a crescendo as a GRAPHIC: "BFD-SOUND" appears - however, an annoying STATICKY CRACKLE suddenly destroys this moment of listening bliss, as we...

FADE TO BLACK:

FADE UP ON:

X2 EXT. AN INNER-CITY TOWN HOUSE - NIGHT

X2

It is a foggy, dreary night, as a light fog enshrouds the brick town house and its brick enclosed garden entryway. A GRAPHIC FADES UP: "1973."

CUT TO:

X3 INT. THE TOWN HOUSE - NIGHT

X3

LOW ANGLE PANNING UPWARD - from the bottom of a 15 step stairway. At the top of the stairs is a closed door. From behind the door we HEAR objects, large and small being thrown about, along with the threatening VOICES of a priest (Father Mayii) and the caustic deep growl of SATAN himself.

MAYII (OS)

I command thine putrid spirit be
banished from this child's soul!

SATAN (OS)

Never! The girl's soul is mine!
Mine!

MAYII (OS)

In the name of God Almighty I cast
ye back to hell!

A WOMAN, late 30's, ENTERS FRAME. Frightened, yet concerned, she hesitantly heads up the stairway towards the door.

SATAN (OS)

(becoming pained)
Stop it! Damn you! Stop!

MAYII (OS)

It is the Holy Ghost that commands
you!

SATAN (OS)

(pained screams)
Nooo! Never! Neeeeeever....!

X3 ANGLE ON THE DOOR - as the woman ENTERS FRAME. She X3
anxiously listens to the ruckus inside:

MAYII (OS)
IT IS THE WORD OF GOD THAT
COMMANDS YOU!

SATAN (OS)
(very pained groans,
screams)
AWWWW.....! AWWW.....!

MAYII (OS)
BEGONE, DAMN YOU! BEGON....ahhh!
(a slight pained
gasp)

Mayii stops mid-sentence in pain. Suddenly there's a loud
THUD, as if he's fallen -- also SATAN'S GROANS & SCREAMS
cease and becomes that of a crying 12 year old GIRL:

LITTLE GIRL (OS)
(sobbing)
Mother! Mother....!

The woman opens the door and rushes inside.

CUT TO:

X4 INT. LITTLE GIRL'S BEDROOM - NIGHT X4

The woman rushes into the moody, damaged room and discovers
the priest, FATHER JEDIDIAH MAYII, late 40's, black hair, as
he lies at the foot of a girl's bed clutching his chest in
great pain. She sees her DAUGHTER (12 year old Nancy) in
her bed crying and goes to embrace her. (NOTE - we only see
Nancy from behind.)

NANCY
(still crying)
Mother!

WOMAN
Thank God! Nancy! Darling! Are
you alright now?

NANCY
(her tears begin to
dissipate)
I think so... what happened to me?

The woman takes Nancy up to Father Mayii who is slowly
getting to his feet, still grabbing his chest in pain.

X4

WOMAN

Bless you, Father. I don't know
what to say. How can I possibly
thank you?

X4

Painfully he WAVES at her as if he just wants to leave... so
he grabs his black carry case and heads for the door.

CUT TO:

X5

ON THE DOOR, OUTSIDE THE BEDROOM - Mayii steps out, still X5
clutching his chest in pain. He closes the door behind him,
then painfully steps to the top of the stairs when he HEARS
the sudden loud VOICE of Satan shout at him from behind:

SATAN'S VOICE (OS)

FATHER....!!

Startled by the voice, Mayii stumbles and FALLS down the
stairs.

MAYII

AWWWWW... NOOOOO....!!

SEVERAL ANGLES - of Mayii as he TUMBLES downstairs:

He TUMBLES end over end!

He TUMBLES down sideways!

He SLIDES lengthwise feet first!

He SLIDES lengthwise face first!

He BOUNCES down on his rear!

Long story short he FALLS DOWN what appears to be 150 steps!

LOW ANGLE AT BOTTOM OF STAIRS FACING UPWARD - as Mayii
finally lands at the bottom step. He looks up behind him,
then back forward with a "How many steps was that?"
expression. Just then he HEARS SATAN'S VOICE again:

SATAN'S VOICE (OS)

I'LL BE BACK..!

An anxious Mayii reacts by FACING CAMERA and mouthng the
words:

MAYII

(silent)

Ooooh, shit!

2 EXT. A PLEASANT SUBURBAN NEIGHBORHOOD - LATE AFTERNOON 2

Our WIDE ANGLE CRANE SHOT starts high through the tree branches of this pleasant middle-class neighborhood. We PAN DOWN to street level and ANGLE ON a lovely "Leave it to Beaver" style home across the street. A GRAPHIC FADES UP: "1990" followed a moment later by a GRAPHIC: "A.D."

CUT TO:

3 INT. THE AGLET FAMILY LIVING ROOM - LATE AFTERNOON 3

ANGLE ON TV SCREEN - a SPORTS ANNOUNCER speaks (VO) as we see SEVERAL ANGLES of HOCKEY PLAYERS involved in violent fights with COSTUMED ANIMAL CHARACTERS and ICE CAPADES-like SKATERS.

SPORTS ANNOUNCER (VO)
...So, for the fifth time, this
charity match between the "Pro Hockey
All-Stars" and "Peggy Hamel's Pals on
Ice" has turned ugly, Dan!

A PETITE FEMALE ice skater punches a hockey player in the face repeatedly.

SPORTS COLOR MAN (VO)
And once again it was Dopey Duck who
started it all when he decided to haul
off and cold-cock defenseman, Jacques
Manoleif...

Suddenly the channel CHANGES to another channel...

4 ON THE TV SCREEN we now see a living room in an English castle circa 1944. A "live" WOMAN'S HEAD with a wedding veil sits on a table. A GRAPHIC appears: "Bride's Head Revisited." 4

4

ANNOUNCER (VO)
(mid-speech)
...for another episode of "Brides Head
Revisited."

A YOUNG SOLDIER ENTERS the room, approaches the woman's head.

SOLDIER
At last! My dear, loving bride.

BRIDE'S HEAD
Oh, my darling. I always knew you'd
revisit me...

CUT TO:

5

ON TWO KIDS - on their sofa opposite the TV set. NED AGLET,
12, a spoiled brat, begins flipping more channels with the
remote control, while his equally spoiled sister, FRIEDA, 13,
watches.

NED
Man! I hate Public Broadcasting! All
they ever got are boring British
dramas, documentaries on bugs and
Pledge Drives!

FRIEDA
Yeah. It's almost as bad as CBS'
fall line-up.

6

BACK ON TV SCREEN - Ned flips to a channel where a commercial
is just ending. Suddenly a GRAPHIC "The Ernest & Fanny Miracle
Hour" FADES UP against a colorful stage curtain, along with
organ music playing "Rock of Ages."

ANNOUNCER (VO)
It's "The Ernest & Fanny Miracle
Hour..."

ON THE KIDS - who can't stand this program. We HEAR APPLAUSE
and the Announcer's continuing (VO) in the B.G.

FRIEDA
Oh, yeah... I'm sure!

NED
Quick... Change it before they start
begging for our allowance.

6 Just as Ned points the remote control, it's taken out of his hand by his father, BRAYDON AGLET, 35, who steps into the scene.

NED
Hey! Whatcha doing?

BRAYDON
No more channel changing... You're driving me plumb loco.

FRIEDA
(points to TV)
But Daaaad...! You don't want us watching "Ernest and Fanny!" I heard they're into brainwashing people.

NED
Yeah! And you know how much it costs to "deprogram" a kid today?

BRAYDON
Uh, huh. Relax. We'll be eating dinner in a few minutes.

He walks towards the kitchen as the kids sulk.

ANGLE ON THE TV SCREEN - we see a "Tonight Show" desk and sofa set, along with a fancy "ERNEST & FANNY!" LOGO hanging above it.

CUT TO:

7 INT. THE TELEVISION STUDIO STAGE

We are now seeing the SAME SHOT as before, only now we are in the actual TV studio.

ANNOUNCER (VO) (cont'd)
And now, brothers and sisters,
heeeeeere's Ernest and Fanny Raye
Weller!

ERNEST and FANNY RAYE happily strut on the set to the CHEERS of the huge audience. Ernest, 40ish, is dapperly attired in an expensive, conservative suit. Conversely, Fanny Raye is dressed in a very expensive, yet absolutely gaudy outfit, wearing gallons of make-up and carrying a SHIH TZU (DOG) in her arms.

ON A STAGE HAND - standing off-stage pushing the applause button.

7 THE AUDIENCE cheers and applauds. Some hold homemade SIGNS:
"God Bless Ernest & Fanny!" "John 3:16" "Lakers 116, Celtics
112."

ERNEST
(a la Ed McMahon)
Heyooo! Heyooo!

AUDIENCE (OS)
Heyoooooooo!!!

ERNEST
God bless you and welcome to "The
Ernest & Fanny Miracle Hour." I'm
Ernest...

FANNY
And I'm Fanny!
(holds up the poodle, lets out
an annoying, high-pitched laugh)
And you all know little Foo-Foo!

ON THE AUDIENCE - in unison they all affectionately shout out:

AUDIENCE
Hi, Foo-Foo!

BACK ON FANNY as Foo-Foo BARKS.

FANNY
Foo-Foo says "God bless you everyone!"

As Fanny giggles her annoying giggle again, Ernest forces a
smile.

ERNEST
We've got a terrific program of
inspiration for you tonight. As
always we're going red some passages
from the good book...
(he holds up a book with
"THE GOOD BOOK" on it)
...say a few special prayers for some
special viewers, and try to heal a few
of our sickly and/or crippled
followers.

FANNY
And you know, Ernest, Foo-Foo loves to
see you heal people.

7 CLOSE ON ERNEST - as he represses an annoyed SIGH.

ERNEST
Yes... Foo-Foo is a good dog.

Ernest reaches over to pat Foo-Foo when the dog SNAPS at him.

ERNEST (cont'd)
(furious)
WHY YOU LITTLE SH...!!

ON THE AUDIENCE - they all lean forward, anxiously awaiting Ernest to finish the word.

BACK ON ERNEST - seeing this he quickly composes himself.

ERNEST (cont'd)
...Shih Tzu!

ON THE AUDIENCE - as they all fondly SIGH - "Awww."

CUT TO:

8 INT. THE AGLET FAMILY LIVING ROOM - LATE AFTERNOON

ON NED AND FRIEDA - bored beyond belief. Their mother calls to them from O.S.

NANCY (OS)
Kids. Dinner's almost ready, so turn off the TV.

Ned RUSHES over to turn the TV off, then:

NED
(facetiously)
Wow... there is a God!
(calls O.S. to Mom)
What are we having?

NANCY (OS)
Your favorite. Prime rib, sweet potatoes, green beans...

CUT TO:

9 INT. KITCHEN - LATE AFTERNOON

CLOSE UP ON NANCY AGLET as she cheerfully turns TO CAMERA. She's a bubbly, upbeat woman - your typically perfect happy homemaker.

9

NANCY (cont'd)
...and split pea soup!

A DRAMATIC MUSICAL STING accents the line.

ON THE KIDS - who are thoroughly disappointed.

NED/FRIEDA
(ad libs)
Again?!! When's this gonna stop? I'm
tired of split pea soup!

ON BRAYDON - as he opens the kitchen door, a box of "SEAL CHOW"
in his hand.

BRAYDON
That's enough, kids. Your mom's the
head honcho in the kitchen - not you.

He TOSSES a biscuit outside (SFX: SEAL YELPING). He then
joins Nancy as she finishes preparing dinner.

BRAYDON (cont'd)
So, how was your day, Nancy?

NANCY
Oh, same old routine. Took the kids
to school, worked out for an hour at
the gym, cut the lawn, washed the car,
went to my Military Espionage class,
picked up the kids, then started
dinner.

Braydon puts the "Seal Chow" in a cabinet then opens the
refrigerator and pulls out a carton of milk.

BRAYDON
Honey, you amaze me. I mean I'm
behind a desk for eight hours then
come home exhausted. But look at all
you do everyday and you're still fresh
as a daisy. You are the perfect wife.

They kiss, then Braydon pours a glass of milk. The back of the
carton has a PHOTO of JIMMY HOFFA, with "MISSING - JIMMY
HOFFA."

NANCY
Thank you, sweetheart. But, I must
admit that lately I have been feeling
a little run down.

9 She crosses to the counter and grabs a shopping bag. 9

NANCY (cont'd)
So much so that earlier I just had to
go out and get some air.

She pulls out a can from the shopping bag with "AIR" on the
label. Braydon affectionately pats her on the butt.

BRAYDON
It's probably nothing.
(calls O.S. to the kids)
Ned. Frieda. Let's eat.

They all sit at the dinner table with the typical commotion,
then:

NED
I hate split pea soup!

FRIEDA
It's not bad once in a while, but
every other day?

BRAYDON
Okay, that's enough. Let us pray.

Everyone bows their heads and clasps their hands.

BRAYDON (cont'd)
Dear Lord, we thank you for all the
blessings we are about to receive, and
we pray that you will continue to
guide us with your knowledge, steer us
away from temptation... and help the
L.A. Clippers get their act together.
Amen.

NED/FRIEDA
Amen.

CLOSE UP OF NANCY

NANCY
Amen.

Another DRAMATIC MUSICAL STING. The family begins eating as
we...

DISSOLVE TO:

10 SAME SCENE - MINUTES LATER

Nancy and Frieda are cleaning up.

FRIEDA

Really, mom, I want to change my name.
All my girlfriends think it's dorky.

NANCY

But, Frieda is such a nice name.

FRIEDA

Not my first name, my last name -
Aglet.

NANCY

But, Darling, the Aglet name is a
distinguished name.

FRIEDA

Distinguished? C'mon! I mean what's
it mean anyway.

BRAYDON

(takes over)

Well, in the old days "Aglet" meant:
"He who puts those tiny plastic things
on shoelaces." See, back then a
person's last name was usually the
same as their occupation.

FRIEDA

Like a man named Fred Carpenter would
build houses, or Thomas Baker made
bread?

BRAYDON

That's right.

NED

So what did John Hancock do?

Frieda, Ned and even Nancy look to Braydon for an answer.

BRAYDON

(pause, then)

Let's check what's on the tube...

JUMP CUT TO:

11 INT. AGLET LIVING ROOM - MINUTES LATER

11

Nancy, Braydon and the kids are watching TV.

CUT TO:

12 INSERT OF TV SCREEN - a MAN sits in a chair by a light, and finishing reading a book.

12

TV ANNOUNCER (VO)

It's the most incredible product
you've ever seen! It's the amazing
"Klapper!"

The man CLAPS his hands and the light goes out.

TV ANNOUNCER (VO) (cont'd)

Turns electrical appliances "on and
off" just by clapping!

The commercial CUTS TO:

13 A HOSPITAL ROOM. An OLD MAN lies in a hospital bed as his WIFE stands by his side. The TV SET in the B.G. is on.

13

OLD WOMAN

The doctor says your new pacemaker is
doing just fine, dear, so I'll see you
tomorrow. Good night.

She kisses him, then claps her hands towards the TV, which
turns off as she cheerfully EXITS. However, her husband
suddenly grabs his chest and gasps for air.

TV ANNOUNCER (VO) (cont'd)

It's the amaaazing "Klapper!" Order
yours today!

On comes the 1939 western "STAGECOACH" in black and white. Ned
and Frieda don't like it.

CUT TO:

14 INT. AGLET LIVING ROOM - DUSK

14

ON THE KIDS as they complain to their parents.

NED/FRIEDA

A western? No way! Let's change it.

BRAYDON

Hold on a sec. This is John Ford's
"Stagecoach." It's a classic.

NED

If it's such a classic how come Ted
Turner hasn't colorized it yet?

The kids continue bickering.

NANCY

(covering her ears)
Okay, okay. I'll change it...

She aims the control at the TV... however it doesn't work.

NANCY (cont'd)

Hmmm. That's strange. Guess the
batteries are dead.

She CROSSES to change the channel manually. On the SCREEN
comes the "Ernest & Fanny Show," with the couple looking at the
camera.

ERNEST

Finally, I want you all to remember
why we are here... to defeat the
mightiest evil of all - the devil
himself!

QUICK DOLLY INTO NANCY'S FACE - as the word "Devil" puts her
into an eerie, hypnotic state.

NED

Not again! Maaaw... This is worse
than that Western! Put on wrestling!

FRIEDA

Wrestling? I'm suuuure!! Put on
"Oprah!"

BRAYDON

C'mon, kids...

A PULSATING GLOW comes to Nancy's emotionless eyes. Her face
begins to contort as she also murmurs a low, ghoulish GROWL.

14

ERNEST (cont'd)

...You can feel secure in knowing there are millions of people, just like you, who believe in the power of God. And our numbers are constantly growing - that's why I'm always happy to say...

A GRAPHIC FADES UP: "There's a Believer Born Every Minute."

ERNEST (cont'd)

..."There's a Believer Born Every Minute!"

ERNEST/FANNY

Good night everybody! God bless you!

As the audience APPLAUSE and THEME MUSIC comes UP, Nancy's tormented body twists in pain as she struggles to regain herself, a situation not helped by her kids yelling at her:

NED/FRIEDA

Maaaaww...!!! Change it...! C'mon!
Now! Maaaaw...!!!

Suddenly Nancy's head turns completely around backwards, with her back facing the kids!

NANCY

(loud, deep, demonic voice)

SILENCE! ONE MORE WORD OF DEFIANCE
FROM YOU LITTLE SACKS OF SHIT, AND
THERE'LL BE NO T.V. FOR YOU TONIGHT!

She SPITS A STREAM OF GREEN FLUID at Braydon and the kids, covering their faces and clothing! Nancy's head quickly returns to its normal position. Regaining herself, Nancy is shocked by her actions.

NANCY

Kids, I'm sorry... I, I don't know
what's come over me... I...

She begins SOBBING and RUNS to her bedroom, leaving behind her shocked family, covered with gunk.

NED

(to Frieda)

Twenty bucks says it's P.M.S...

Suddenly Nancy SCREAMS from her bedroom.

14

NANCY (OS)
AHHHY...! Make it stop! Make it
stop! Braydon, help me!!

Braydon jumps up, runs to the bedroom.

CUT TO:

15 INT. NANCY & BRAYDON'S BEDROOM - DUSK

15

Braydon RUSHES IN, then stops dead in his tracks in horror...
for Nancy is VIOLENTLY BOUNCING UP AND DOWN on her bed!

NANCY
Make it stop!! Make it stop!!

A suddenly reassured Braydon casually grabs the bed's massage
control, and turns it off. Immediately Nancy stops bouncing.

NANCY
(normal, controlled)
Darn... I hate it when I sit on that
control.
(she hugs Braydon, cries again)
Oh, Braydon, I'm so sorry.

BRAYDON
Don't be ridiculous.
(thinks, then)
You know, hon, maybe it was the soup?
After all, you have made it for us
every other day for the last month...
What do you think?

She seems to want to confide something to him... but she
resists.

NANCY
I don't know... maybe. Look, Braydon,
I think I'd feel better if you'd just
leave me alone.

BRAYDON
(pulls out his wallet)
How much? Twenty? A hundred?

NANCY
No, dear. Leave me alone - by myself.

BRAYDON
Okay. But tomorrow you go see Dr.
Hackett.. get it checked out. Okay?

15

NANCY
(forces a smile)
Okay.

15

As they hug Nancy's eyes are attracted to someone O.S. EERIE MUSIC UNDERSCORES THIS.

NANCY'S POV - A CHEST OF DRAWERS. Camera ZOOMS to the top drawer.

CLOSE ON NANCY's eyes as they begin to GLOW once again.

ON THE BEDROOM DOOR as Ned and Frieda look through the opening at their mom.

NED
Yep. Definitely P.M.S...

CUT TO:

16 EXT. HOSPITAL - MORNING

16

A 20 foot tall advertisement ACRYLIC MAN (like those in front of tire stores holding a tire), stands in front of the hospital wearing a white doctor's smock and holding a huge hypodermic needle. At the foot of the acrylic man it says: "ACME MEMORIAL HOSPITAL."

A17 ON THE PARKING LOT - The exit lane reads: Do Not Back Up - Severe Tire Damage." A car with a MAN and WOMAN inside exits past the sign, then suddenly stops.

A17

WOMAN (VO)
Honey, stop. I forgot my purse at the pharmacy. Let's go back.

MAN (VO)
Oh, all right.

The man backs up past the "Severe Tire Damage" SIGN, and is quickly pounded by a dozen tires that FALL from the sky onto his car! Just then Nancy drives past them into the lot.

B17 ANGLE ON - a row of Handicapped Parking SIGNS (the ones with a blue background and a white stick figure in a wheelchair). We PULL BACK TO REVEAL that several "life size" WHITE STICK FIGURES IN WHEELCHAIRS are parked in those spaces.

B17

LOW ANGLE - as Nancy pulls her car into the parking space, FULL FRAME, revealing her license plate: "666 BABE." She gets out and walks towards the hospital.

JUMP CUT TO:

17 EXT. FRONT ENTRANCE OF HOSPITAL - MORNING 17

Nancy ENTERS the hospital and is passed by a MAN with a leaf blower blowing TWO BUMS down the sidewalk and into the street.

CUT TO:

18 INT. HOSPITAL LOBBY - ELEVATOR DOORS - MORNING 18

Nancy presses the elevator button.

CUT TO:

19 INT. THE ELEVATOR - MORNING 19

A YOUNG COUPLE are on the elevator and kissing passionately.

HUSBAND

I'm so glad the doctor cured my
impotence...

(an idea comes to him)

...say, babe, it's been four months...
how about it?

WIFE

Here? Now?

He nods. She smiles, nods, then drops out of frame. The man's face turns to one of extreme pleasure.

CUT TO:

20 INT. HOSPITAL LOBBY FLOOR - MORNING 20

From BEHIND Nancy we watch as the elevator doors open. She sees the couple... tries to make the best of an embarrassing situation.

NANCY

(to Husband)

Excuse me... are you getting off?

CUT TO:

21 INT. HOSPITAL'S THIRD FLOOR ELEVATOR - MORNING 21

Nancy EXITS into the corridor. She approaches a MAN in a suit writing on a clipboard with his back to her.

21

NANCY

Dr. Hackett?

21

MAN

(turns around, smiles)

No, I'm not a doctor... but I do play
one on television. That's why I
recommend new Buffertabs for
headaches...

Nancy simply walks away from the man. She approaches the HEAD
NURSE in the nurse's station.

NANCY

Excuse me. I'm looking for Dr.
Hackett. Could you page him for me?

HEAD NURSE

Certainly.

(shouts out)

BOY!

She rings a desk bell and a MIDGET BELLBOY in Phillip Morris
type garb, steps up.

HEAD NURSE

Boy, page Doctor Hackett.

BELLBOY

Yes, ma'am.

He walks down the hallway calling out:

BELLBOY

Call-for-Doc-tor-a-Hack-ett!

CUT TO:

22 INT. A HOSPITAL ROOM - MORNING

22

DR. HACKETT is finishing checking the arm of RICK, late 20's.

HACKETT

You're lucky, Rick. Not many amputees
are fortunate enough to receive a
transplanted arm.

RICK

I know. But I sure feel bad that
wrestler had to die for me to get it.

22

BELL BOY (OS)
Call-for-Doc-tor-a-Hack-ett!

Hackett hears the call, starts to EXIT.

HACKETT
Got to go. See you in rehab.

RICK
Sure, doc. Thanks.

Rick stands to put on his shirt when his transplanted arm suddenly GRABS HIM by the throat and WRESTLES him to the ground.

CUT TO:

23 INT. A HOSPITAL NURSE'S STATION - MORNING

23

Hackett greets Nancy at the counter.

NANCY
Hello, Dr. Hackett.

HACKETT
Hello, Nancy. Long time no see. How
are Braydon and the kids?

NANCY
Just fine. And Braydon got a
promotion.

HACKETT
Really?

NANCY
Yes. The School Board just appointed
him to "Head" School Crossing Guard.

HACKETT
That's terrific. So, what seems to be
your problem?

NANCY
Last night something came over me... I
don't know - I just felt such
incredible anger... and then suddenly
I vomited on my family.

HACKETT
Oh, my... Smooth or chunky?

23

NANCY

Smooth. Doctor, what could it be?

HACKETT

Possibly the flu. I had two cases of it just come in.

An ORDERLY walks behind him carrying two boxes marked "Flu."

NANCY

Doctor, I must admit that hospitals have always frightened me.

He takes her by her shoulders to comfort her.

HACKETT

Nancy, relax. Why, this reminds me about this six year old girl who got her arm caught in a sewer drain. When the paramedics got there they told her she'd have to go to the hospital. She was frightened of hospitals too and started to cry a bit. But, you know what she said?

A more at ease Nancy SHAKES her head "no."

HACKETT (cont'd)

She said: "Can the doctor make sure my dolly is okay, too?"

They both chuckle. Nancy feels much more at ease.

NANCY

Oh. How sweet. What happened to the girl?

HACKETT

(matter of factly)

Oh, hell, we had to amputate the arm. But, enough of that. I've ordered a complete exam for you, so what say we get to it...?

Hackett and a nervous Nancy walk O.S.

JUMP CUT TO:

24 A MONTAGE OF EXAMINATIONS

24

INT. EXAMINATION ROOM

Nancy (in hospital gown) has her throat checked by a MALE DOCTOR in a white coat and wears a goatee.

CUT TO:

25 INT. ANOTHER EXAMINATION ROOM

25

Nancy has her eyes checked by another MALE DOCTOR who also wears a white coat and also has a goatee.

CUT TO:

26 INT. YET ANOTHER EXAMINATION ROOM

26

Nancy has her breasts examined. We PULL BACK TO REVEAL she's being checked by a FEMALE DOCTOR in a white coat and a GOATEE.

CUT TO:

27 INT. A GYNECOLOGIST'S EXAM ROOM

27

Nancy sits in the stirrups, legs up. The MALE GYNECOLOGIST puts a glove on his hand and is about to examine her - just then he takes off his white coat, revealing an elegant suit and tie. He WAVES O.S. and a WAITER ENTERS pushing an elegant serving tray with food, lit candles, etc. An Italian MAN ENTERS playing romantic MUSIC on his violin. Nancy's face shows her worry as we:

CUT TO:

28 INT. A DARKENED ROOM

28

ON NANCY as a HAND waves a watch in front of her hypnotized face.

HYPNOTIST (OS)

You are getting sleepier and sleepier.
Now, on the count of three you will be
completely hypnotized. One, two,
three!

Nancy's head drops. We PULL BACK TO REVEAL the HYPNOTIST.

HYPNOTIST (cont'd)

How do you feel, Mrs. Aglet?

28

NANCY

Just fine.

HYPNOTIST

Fine, huh? Sure you're not suffering
a case of... ITCHING DISEASE!

Nancy JUMPS UP and begins scratching herself wildly, as we PULL
BACK TO REVEAL that she's standing on a Night Club Stage! A
large CROWD sits in the audience LAUGHING and APPLAUDING.

HYPNOTISTS (cont'd)

Now you're a... CHICKEN!!

Nancy PECKS and SQUAWKS like a chicken, the crowd loving it!

CUT TO:

29 INT. HOSPITAL CONFERENCE ROOM - A FEW MINUTES LATER

29

An exhausted Nancy sits at a large conference table. The
various other doctors from the montage also sit there.

NANCY

So, what's wrong with me?

ON HACKETT - in front of him is a cloth covering something.

HACKETT

All of the examinations were
conclusive. Nothing is wrong with you
physically.

NANCY

Physically? Does that mean there may
be something wrong with me mentally?

Hackett pulls off the cloth revealing four SKULLS. One is
marked "CHIMPANZEE," the next "GORILLA," then "HUMAN." The
last one, "AMELIA EARHART," has aviator goggles and a woolen
muffler.

HACKETT

Possibly. Please understand, any
mental dysfunction is difficult to
diagnose. Allow me to explain why...

He picks up the Gorilla and Human skulls.

29

HACKETT (cont'd)

...As you probably already know, the brain is a highly complex, mostly unexplored organ which actually has enough mental capacity to hold two...
(he "clicks" the skulls together)
...two...

("clicks" them again)

...two minds in one. Yet with all this storage space, it's been proven that man uses only about 10% of his brain's potential. Which may explain why we keep electing Republican presidents.

NANCY

But how does this relate to me?

HACKETT

If you had recently suffered a trauma of some sort it could have settled in your subconscious and may well be what's causing your problem.

ON THE HYPNOTIST & GYNECOLOGIST

HYPNOTIST

Has something traumatic affected you recently?

NANCY

Well... I guess I didn't mention this before, but Braydon and I lost one of our children this year...

The doctors NOD at one another in agreement.

NANCY (cont'd)

(remembers)

... But, we did find him a few hours later in the housewares department.

The doctors FROWN.

NANCY (cont'd)

Look, I'm sure this is costing my husband a fortune, so let's get to the bottom line. Do you have a diagnosis?

29

HACKETT

Well, in a nutshell, I took a survey
of the doctors gathered here. And
when I tallied their opinions...

(a la Richard Dawson)

...the survey said!

He turns to the wall behind him. A panel on the wall FLIPS
OVER a la "Family Feud" revealing the words: "We're All
Stumped!"

The three "Goatee" DOCTORS, seated side by side, APPLAUD:

GOATEE DOCTORS

Good answer! Good answer!

Nancy FROWNS as we:

CUT TO:

30 EXT. RESIDENTIAL NEIGHBORHOOD - SIDEWALK - DAY

30

A depressed Nancy walks down the sidewalk, WHISPERING to
herself.

NANCY

I can't believe this is happening to
me again.

(she looks skyward)

Dear God... why? For years after that
horrible incident as a child I've
strived to lead a good, clean, decent
life.

A BLIND MAN with his GUIDE DOG have now walked up next to
Nancy. The SOUND of a DEEP "CUCKOOING" TONE is heard in the
B.G.

NANCY (cont'd)

Ever since then I haven't done
anything morally wrong... well, except
watch that boot-legged Rob Lowe tape.

ANGLE - TRAFFIC LIGHT, as it turns from yellow to red. An
"Audio Box" (which cuckoos different SOUNDS to alert blind
people at street crossing) sits right below the light. The
deep cuckooing tone now changes to a HIGH-PITCHED CUCKOOING.

BACK TO SCENE - Nancy stops as the guide dog stops the blind
man.

30

BLIND MAN
(praises and pats the dog)
Atta way, Sampson. That's my boy.

30

An OLDER LADY steps up next to them holding a "cuckoo clock."

NANCY (cont'd)
God... if you hear me, please, give me
a sign...

CLOSER ON NANCY - as she notices something across the street.

CUT TO:

31 EXT. A SMALL SUBURBAN CHURCH - DAY

31

HER POV - of a small suburban church across the street. A long line of PEOPLE stand outside, waiting to get inside. After a beat several BEAMS of SUNLIGHT cascade through the clouds onto the church, as if pointing it out to her.

32 BACK ON NANCY - she still looks O.S., only now with relief.

32

NANCY (cont'd)
That's it. That's it!

WIDER ANGLE - as the older lady's cuckoo clock begins "CUCKOOING." Immediately the blind man, thinking he hears the crossing beeper, heads across the street.

SFX: TIRE SCREECH, a LOUD THUD, dog BARKING, a man's GROANS, etc.

CUT TO:

33 A PANNING SHOT of the church lawn marquee which reads: "Our Lady of the Evening Church" - "Over 80 Billion Blessed." Below that it reads: "Confession Services Today." Among the people in line are HOOKERS, a PICK-POCKET picking a pocket, and LEATHER FACE from "Texas Chainsaw Massacre" tugging the starter on his chain-saw.

33

ANOTHER ANGLE - The line divides into two. A SIGN above one line reads: "Express Lane - 8 Sins or Less." Below that a cheerful HOSTESS (like in a restaurant) stands beside a podium. The next man in line is OLIVER NORTH (dressed in full Marine garb). Behind him is another man, his ATTORNEY, 40ish, suit, glasses, etc. They step up to the hostess.

NORTH
The name's North, ma'am. I have a reservation.

33

HOSTESS

(looks in reservation book)
 Let's see... Ah, yes. Mr. North. And
 when was your last confession?

North listens as his attorney WHISPERS in his ear. Then:

NORTH

I don't recall, counsel... aw, ma'am.

HOSTESS

Please. Follow me...

She leads them O.S.

CUT TO:

34 INT. THE CHURCH - DAY

34

A church organ plays Linda Ronstadt's "You're No Good" as the Hostess opens a confessional booth for North and his attorney.

HOSTESS

Here you go... Enjoy your confession.

She EXITS as they both ENTER the booth, North says:

NORTH

Hello, Father. First I'd like you to
 meet my attorney...

The attorney closes their door. From here we PAN along the
 closed confessional doors. Inside #2 we HEAR:

PRIEST #1 (VO)

...So, my child, your penance is to
 listen to six hours of Tiffany
 records.

WOMAN (VO)

Oh, no! Not that! NOT THAT!!!

We FAN to booth #3 where a CARTOON CUT OUT of a PRIEST holds
 his hand out about shoulder high next to the booth, with the
 words: "You Must Be At Least This High To Seek Repentance." A
 MAN EXITS as another MAN ENTERS, puts a quarter in a slot, then
 shuts the door. We HEAR an 8MM movie projector start up, along
 with perverted MOANS and GROANS.

A35 FROM THE BOOTHS WE PAN TO - The pulpit at the end of the church A35
 where FATHER LUKE BROPHY, 30, attractive, sincere, is almost
 finished speaking to his small congregation. However, his mind
 is obviously elsewhere.

LUKE

...So my friends, I'd like to leave
 you all with this simple thought: "He
 who gives of himself to someone other
 than himself, will find that he shall
 receive from that someone something
 that someone other than he shall...

(loses the thought)

...uh, that which he, um, has coming
 from the... uh, wait a second.

The twenty or so church PEOPLE look at one another in
 confusion.

LUKE (cont'd)

Okay. He shall receive that which he
 gave of, uh, himself, which he would
 in turn...

(gives up)

...Look. Just be good to each other.

The people smile at one another in agreement.

LUKE (cont'd)

With that in mind I will now ask our
 ushers to pass around the donation
 plate.

The USHERS, dressed as movie ushers, pass the plates.

BACK ON LUKE - he walks over to the counter with the holy wine,
 cup, etc. He prepares the wine, blesses it, then drinks it.

LUKE (VO)

It was slowly beginning to get to me.
 Being in the priesthood I mean. Not
 that it didn't have its interesting
 moments... I mean when a man confesses
 to you that he's having an affair with
 a curling iron, well, that tends to
 curb the boredom.

ON THE PLATE - As it's being passed from hand to hand we see
 money (domestic and foreign) being tossed in, food stamps,
 poker chips, an I.O.U., etc. (someone even puts in a buck and
 takes change from the coin change maker that's attached to the
 plate).

A35

LUKE (VO) (cont'd)

It was simply that I was beginning to lose confidence in my faith... and myself.

A35

BACK ON LUKE - as he wipes the cup with a cloth, reaches under the table, OPENS the front of a dishwasher, then places the holy cup inside.

LUKE (VO) (cont'd)

By the way, my name is Father Luke Brophy. Five years ago I had joined the church because of my belief in God, and a desire to help my fellow man...

BACK ON THE PLATE - A WOMAN'S HAND puts in a paper note with the words "Your Name" written on it. PULL BACK TO REVEAL it is Nancy.

LUKE (VO) (cont'd)

...not to mention they had a great "Dental Plan." But now I was thinking of leaving the church. Why? Lots of reasons...

DISSOLVE TO:

35 INT. LUKE'S CHURCH OFFICE - A FEW MINUTES LATER

35

Luke sits at his desk. Behind him, on the wall, is a large PAINTING of "The Last Supper." However, instead of food, there are several buckets of chicken on the table.

LUKE (VO) (cont'd)

...The pay was barely minimum wage, you wore the same outfit everyday, and you had absolutely no social life... It was like working at Burger King.

There's a KNOCK on his door. A NUN ENTERS with the note from the donation plate.

NUN

Excuse me, Father. While tallying the donations I came across this note with "your name" written on it.

LUKE

Thank you, Sister Brothers.

35 He reads the note as she EXITS. A curious look crosses his face.

35

JUMP CUT TO:

36 INT. LUKE'S APARTMENT - LATE AFTERNOON

36

In his dimly lit room, Luke is reading a book: "Believe In Yourself!" - By Charles Manson. After a few beats he tosses it on his sofa table in frustration. There on the table he notices the note marked "Your Name." He takes it and scans it again.

LUKE (VO) (cont'd)

I was at the crossroads, not sure what path to take. But what was soon to happen to me would alter my way of thinking forever...

Then he reaches for his telephone when suddenly the phone RINGS LOUDLY - startling him. He catches his breath, then answers it.

LUKE

Hello?

CUT TO:

37 A SPLIT SCREEN

37

with Luke on one side, and Nancy in HER LIVING ROOM on the other:

NANCY

Father Brophy? This is Nancy Aglet. I'm the one who left you that note today?

LUKE

Oh, yes. I was just about to phone you.

NANCY

I hope I'm not disturbing you. I looked your number up in the phone book.

LUKE

(looks at the note)

That's okay. So, what's this about your having a religious problem?

37 Braydon passes by Nancy, who WHISPERS:

NANCY

Father, I can't talk over the phone.
Is it possible you could come over
tonight so we could speak privately?

LUKE

(VACILLATES)

Uh, well, I've...

NANCY

Please? It's very, very serious.

LUKE

(feels guilty, gives in)

...Sure.

NANCY

Thank you. I live at 733 Sex Drive.
Good-bye.

Luke hangs up and WALKS O.S... however, his phone receiver falls off the base unit. Nancy notices this, reaches across her SPLIT SCREEN, hangs up Luke's phone, then hangs up her own.

JUMP CUT TO:

38 EXT. AGLET FAMILY HOME - EVENING

Luke parks across the street from Nancy's home. As he proceeds to cross the street he comes across a CHEVY VAN that sits in front of Nancy's home. It SHAKES back and forth, and a TEEN-AGE BOY and GIRL'S MOANS and GROANS can be heard coming from it.

TEEN-AGE BOY

Ouuu...! Ahhh...! Harder! Harder!!

TEEN-AGE GIRL

Oooh, Ricky! Pull it out! Pull it out!

Luke walks around the van and finds that the boy's foot is stuck under the van's rear tire! The girl strains to pull his foot out. Luke pushes the van and helps them get the boy's foot out.

TEEN-AGE BOY/GIRL

Gee, thanks. Thank you, Father.

They go in their van as Luke heads to Nancy's front door.

CUT TO:

39 INT. NANCY'S LIVING ROOM - NIGHT

39

Braydon and the kids are playing with a MYSTIC SPIRIT BOARD when they HEAR the DOORBELL. Braydon calls to the door.

BRAYDON

Enter and sign in, please.

ON THE FRONT DOOR as Luke ENTERS, takes some chalk from the small wall blackboard, then SIGNS his name (a la "What's My Line").

BRAYDON (OS) (cont'd)

Father... Luke... Brophy.

Braydon goes to shake Luke's hand.

CLOSEUP of the two hands shaking - one is white, the other black.

BRAYDON (cont'd)

Welcome, Father. I'm Braydon Aglet.
These are our two children, Ned and Frieda.

NED/FRIEDA

Hello. Hi.

(then excited to Braydon)

C'mon, Dad, let's play with the Mystic Spirit Board.

BRAYDON

Okay, okay.

Braydon and Luke cross towards the living room sofa, sit.

BRAYDON (cont'd)

Nancy mentioned you'd be dropping by.
Something about her working with the church?

LUKE

Uh, something like that.

They sit on the sofa. Braydon points to the Mystic Spirit Board.

BRAYDON

Care to play, father?

LUKE

No. Thank you. The church has always had a rather dim view towards Mystic Spirit. They say it functions as a tool of the devil.

BRAYDON

Does our playing offend you?

LUKE

Oh, of course not. Go ahead.

NED

What should we ask it first, Dad?

Braydon and Ned put their hands on the board's pointer, then ponder what to ask it a moment - then:

BRAYDON

Ah, ha. Here's one I've always wanted to ask...

(to the board)

...Will Ted Kennedy ever become President?

The pointer FLIES off the board, RICOCHETING all over the living room, off walls, off furniture, over everyone's heads, etc.!

ON THE MANTLE ABOVE THE FIREPLACE - the pointer finally hits the rear of a MODEL ANTIQUE CAR on the mantle. It ROLLS down the mantle and off the other end, FALLING into an AQUARIUM - "Splash!" Braydon and the kids begin LAUGHING.

BRAYDON

Whoaa! Guess not, eh, kids?!

ANGLE ON NANCY'S BEDROOM DOOR - there stands a visibly disturbed Nancy.

NANCY

Braydon. I thought we had spoken about using that thing in this house?

BRAYDON

Well, honey, the kids were bored and...

NANCY

(loud, firm)

I don't care! I never want to see that in my home again!

39 Everyone is stunned by her uncharacteristic temperament. She catches herself. Apologizes. 39-

NANCY (cont'd)
...I, I'm sorry for raising my voice,
everyone. I've, I've had a long day.
(to Luke)
Father, I'm terribly sorry. May I
suggest we go to another room?

He nods "yes" as we:

JUMP CUT TO:

40 INT. NANCY'S BEDROOM - NIGHT 40

Nancy and Luke stand in her room.

LUKE
I assume you don't want your family
knowing about this?

NANCY
That's right, Father. None of them
know what happened to me in the park,
and what I believe is happening to me
now.

LUKE
And what exactly is that?

NANCY
I believe I'm being possessed by the
devil.

LUKE
The devil? The devil?

Nancy NODS "yes."

LUKE (cont'd)
Mrs. Aglet... are you under some kind
of psychiatric care?

NANCY
Father, I'm not crazy. When I was a
young girl I was possessed by the
devil... not just a demon, but the
devil himself. I went through the
worst hell you could ever imagine.

LUKE

If this is true, how were you saved?

NANCY

The church sent in an Exorcist, Father Mayii...

(NOTE - pronounced "May I")
...He battled with Satan for many weeks. Finally, he was able to rid the demon from my soul. I know this sounds implausible, but you've got to believe me!

LUKE

(not convinced in the least)
Right. Look, I'm sorry but I've got my own problems... good night.

He CROSSES to the door... but she stops him.

NANCY

Father! Please. I've got proof what I say is true... I once gave my word never to show anyone what you are about to see...

Nancy goes to the top drawer of her chest of drawers (the one from before). She pulls out a small box, OPENS it and pulls out an old "High School Athletic type" certificate. She hands it to Luke. It reads "Certificate of Demonic Possession" - "This is to certify that Nancy Vellsmoe was possessed by the Devil, from July 23, 1972 - August 10, 1972." Below that are two signatures, one is that of THE POPE, the other a Father Jedidiah Mayii.

LUKE

(amazed)

The Papal "Seal of Possession?" And it's signed by the Pope!

(now convinced)

Mrs. Aglet, I apologize. I guess I always felt these demonic possession stories were nothing more than religious folklore.

(beat)

But, why did you come to me? Why didn't you contact the Exorcist...

(reads certificate)

...uh, Father...?

NANCY

Father Mayii. Father Jedidiah Mayii.

40 ON LUKE - He listens intently as she speaks about Father Mayii. 40

NANCY (cont'd)

They say he retired from the church
right after my exorcism...

(recalls painfully)

...I don't blame the poor man after
what he went through.

(back to normal)

And why did I come to you? I have no
idea. Something seemed to draw me to
your church... to you.

LUKE

What makes you think you've become
possessed again?

NANCY

I believe Satan's spirit flew out of
my TV and into my soul.

Luke reacts incredulously. Nancy notices this.

NANCY (cont'd)

I know it sounds crazy, but it must be
true. Promise you'll help me, Father.
Please.

She falls in his arms, SOBBING. Luke takes off a small CHAIN
with a crucifix on it and gently places it in her hand.

LUKE

Don't worry... I promise.

ANGLE OVER NANCY'S SHOULDER AT LUKE - as she HUGS him. During
the embrace Luke hears a LOW, THROATY, MONSTROUS GROAN coming
from Nancy. His eyes look down at her with some fear, then:

LUKE (cont'd)

Ah, but look... I, ah, have to be
going, okay?

As Luke tries to walk away, Nancy grabs hold and TOSSES him
across the room, making him CRASH against the wall.

NANCY

(deep, throaty, demonic voice)
You're not going anywhere, scuz-ball!

She RUNS over and grabs Luke again, then TOSSES him through the
air onto her bed! She JUMPS on him, straddling him in a "woman

40 on top" sexual position, then begins BOUNCING "up and down" on him. 40

NANCY (cont'd)

The pig is mine! Understand?! Mine!

ON THE BEDROOM DOOR - as Ned and Frieda peek through the door. Ned then turns and CALLS O.S.

NED

(shouts)

Dad... Mom's humping the priest!

Braydon RUNS INTO FRAME, reacts to what he sees, then rushes over and helps Luke WRESTLE the SCREAMING, fighting Nancy on the bed.

DISSOLVE TO:

41 INT. BESIDE NANCY'S BEDROOM DOOR - A HALF-HOUR LATER 41

Braydon ENTERS with a 35mm camera and a cassette tape recorder. he hands them to Luke who's been waiting nervously.

BRAYDON

Here's the camera and cassette recorder you asked for...

(beat, upset)

...What's going on, Father? I mean, Christ, we've just had to tie my wife down to our bed!! I've never done anything like that before in my life...

(thinks)

...except for that one night when the kids were at camp.

LUKE

(hand on Aglet's shoulder)

Mr. Aglet, I'm not quite sure what's wrong with your wife. But I'll certainly do what I can to find out.

Luke puts a "Do Not Disturb" notice on the doorknob, then ENTERS the bedroom.

CUT TO:

42 INT. NANCY'S BEDROOM NIGHT 42

SINISTER MUSIC UNDERSCORES THE SCENE as Luke slowly closes the door behind him. His face grimaces when he sees Nancy. Her

42 hands are tied to the bed posts in this cold, poorly lit room. Nancy's looks are that of an unholy being. The MUSIC CLIMAXES. Just then Luke turns the tape recorder's switch off - the SINISTER MUSIC ABRUPTLY STOPS. He walks around the bed, taking photos of Nancy.

LUKE

Hello, Nancy. How are you feeling?
(no answer - just a cold stare)
Did you hear what I asked you?
(still no answer)
Don't want to talk, huh? Okay. Then
I'll do the talking.

He stops taking photos, pulls a chair and SITS next to her bed.

LUKE (cont'd)

I must say you certainly don't look
anything like you did a few minutes
ago.

CLOSEUP ON NANCY - as she again speaks in her devilish VOICE.

NANCY

Whatsamatter? Haven't you ever seen
Margaret Thatcher without make-up
before?

LUKE

Is that who you are? Margaret
Thatcher?

NANCY

I am a lot of people.

LUKE

Really? Anyone in particular?

NANCY

I AM THE DEVIL!!!

LUKE

Is that right? I guess that means
that you and I have gone from being
friends to being enemies.

NANCY

Don't humor me, maggots. I am far more
powerful than you can ever imagine.

42

LUKE

Maybe... however you are but one man.
I represent the beliefs of far more
people...

NANCY

Is that right?

LUKE

Uh, huh. Did you know that the
Christian religion has over a billion
followers?

NANCY

Big deal... so does "Wheel of
Fortune."

Luke ponders what she's said - she's got a point.

NANCY (cont'd)

I happen to be an equal opportunity
atheist, butt wipe, so don't try to
impress me with numbers. I hate all
forms of religion...!

(increases in volume, pitch)
... and I hate all who do not bow in
my presence! No matter if they call
themselves a Baptist! A Protestant!
A Catholic! ...OR A JEW!

LUKE

(hands her a handkerchief)
God bless you.

NANCY

(screams)
NEVER SAY THOSE WORDS TO ME, PUNK!!

LUKE

You mean God bless you?

NANCY

Watch yourself, boy. The last collar
jockey who screwed with me wound up
with a dislocated shoulder...

LUKE

I'm not frightened...

NANCY (cont'd)

...They found it in Baltimore.

42 Luke reacts.

42

NANCY (cont'd)
By the way...happy birthday.

Luke stops cold - today is his birthday.

LUKE
How did you know today was my
birthday?

NANCY
I know a lot of things, pecker head.
And being the considerate type that I
am, I got you a present...

She hauls off and SPITS a large object at Luke. The object hits him in the chest and falls to the floor. He picks it up and is disgusted to find that it's a medieval looking shrunken head!

NANCY
I hope it's the right size!
(she emits a ghoulish laugh)
Oh, la-dee-dah... You silly, weak
fool. Putting so much faith in a God
you've never even seen before.

LUKE
I don't need to see him, for the Bible
says God created man in his own image.

NANCY
Oh, yeah? Then how do you explain
Pee-Wee Herman?

LUKE
(ponders this, then changes
pace)
If you really are the devil, why don't
you prove it?

Nancy becomes silent - just stares at him.

LUKE (cont'd)
How about you do something
supernatural?

NANCY
Don't humor me, douche bag.

42

LUKE

Go ahead. Impress this silly, weak fool.

NANCY

(speaks in Spanish)

Puedo habla en espanol, hombre de dios? Yo habla muy bien en todos los idiomas, stupido!

LUKE

(facetiously)

A three year old can speak another language.

NANCY

(put off)

Really? Can a three year old do this?

Suddenly a burst of fire shoots out from the top of the bedpost beside Luke, startling him! He quickly tries to regain his calm.

LUKE

No... but any amateur magaician can.

NANCY

(pushed to the limit)

Not impressed, huh? Alright... then how about if I...

Nancy looks directly at the camera.

NANCY (cont'd)

...make the film break.

SFX: The perforations of the film slice apart, then the film breaks! We HEAR nothing, and only see the WHITE SCREEN. After ten seconds, some INCIDENTAL MUSIC COMES UP. After another ten seconds a LARGE SILHOUETTE of a HAND attempts to repair the broken film. After a moment more the PICTURE starts up again with a CLOSEUP of LUKE'S SHOCKED FACE looking at camera:

LUKE

...My God!

JUMP CUT TO:

43 INT. OUTSIDE NANCY'S BEDROOM DOOR - A MINUTE LATER

Luke EXITS the bedroom, closing the door behind him and turning the "Do Not Disturb" notice to "Maid Service." A HOTEL MAID ENTERS Nancy's bedroom with her cleaning cart as Luke walks

42

43

43 O.S. Braydon and the kids meet Luke as he heads for the front door. 43

LUKE

Mr. Aglet, has Nancy been acting irrational at all?

BRAYDON

Well, lately she has been sending fan letters to Sam Donaldson.

LUKE

Hmmm... one last question, does your wife know any foreign languages?

BRAYDON

No. Why?

LUKE

She just spoke to me in fluent Spanish.

BRAYDON

Spanish? I don't understand it?

LUKE

Don't feel bad, most people don'. I'll be in touch. Good night.

He starts to EXIT when Braydon stops him.

BRAYDON

Father, wait. I don't know what it is, but something tells me you know what's wrong with my wife. Now, our whole family is suffering terribly through this ordeal. So, if you know something, I beg of you... let us know.

There is a long pause as they all stare at Luke. Luke gives in.

LUKE

All right. It may sound unbelievable, but my guess is that Nancy is...

Braydon, Ned and Frieda lean in close for the answer.

LUKE (cont'd)

...possessed by the devil.

43 Braydon is devastated by the pronouncement, breaking down into
Luke's arms - however, Ned and Frieda react differently: 43

FRIEDA

(ecstatic)

Yeah! I knew it! Where's my twenty
bucks, stupid?! P.M.S., ha! Cough it
up! C'mon, pay up!

NED

(simultaneously - defensive)

He said it's only a guess, Frieda!
That isn't enough proof to win the
bet! I still say it's P.M.S.!

JUMP CUT TO:

44 INT. LUKE'S CAR - MINUTES LATER - NIGHT 44

ANGLE ON LUKE - as he drives through the city. A DOLL of a
Nun (its head bouncing) sits on the back window sill.

LUKE (VO)

I was going through a myriad of
emotions. Of course I felt a deep
concern for poor Nancy's situation,
yet I was also rather selfishly
excited about the possibility of her
actually being possessed. The only
problem was I didn't know a thing
about exorcisms...

He looks O.S. to his right.

LUKE (VO) (cont'd)

...Fortunately, fate was on my side.

ANGLE - on a BOY waving maps on a street corner beside a SIGN:
"Maps To The Retired Exorcist's Homes."

Luke pulls over, unknowingly parking over a manhole by the curb
surrounded by MAINTENANCE equipment and a "Men Working" SIGN.

WORKERS (O.S. in sewer)

Hey! Move your car, idiot! We're
working in here, asshole!

Luke unaware of what he's done, steps out and buys a map from
the boy. He looks at the map, then steps over to a pay phone.

44

LUKE (VO) (cont'd)
Nancy had mentioned her Exorcist,
Father Mayii, had retired. So, using
that information, I was thrilled to
discover that he was living in a
retirement home in the valley.
Immediately I tried phoning the home,
but couldn't get through... apparently
they had a party line...

Party NOISES, confetti and streamers fly out of the phone
receiver.

CUT TO:

45 EXT. THE ACTORS & EXORCISTS RETIREMENT HOME - NIGHT

45

A lawn marquee reads: "The Actors & Exorcists Retirement
Home." Luke drives in, parks, then TROTS into the home.

LUKE (VO) (cont'd)
I knew it was late, but I just had to
speak with him.

CUT TO:

46 INT. RETIREMENT HOME - FRONT DESK - NIGHT

46

Luke JOGS up to an older NUN behind the front desk.

LUKE
Sister. I'm looking for...

NUN
(interrupts)
Hold your hands out.

LUKE
Huh?

NUN
Hold your hands out.

Luke holds his hands out - SLAP! She smacks them with a RULER.

LUKE
OUUUUCH...!

NUN
Don't run in the hallways. Now, what
do you need?

46

LUKE

Which room is Father Jedidiah Mayii
in?

NUN

(points down hallway)
Down on the right. You can't miss it.

LUKE

Thank you.

Luke JOGS down the hallway, stops, then JOGS back to the desk
and holds his hands out. The Nun SLAPS them again with her
ruler.

LUKE

OOUUCH...!

Luke proceeds to WALK down the hallway.

CUT TO:

47 INT. RETIREMENT HOME HALLWAY - NIGHT

47

Luke approaches a door with a small sign: "INT. EXORCIST'S
HOME - SCENE #78 - NIGHT." He presses the doorbell, (SFX:
Knocking).

CUT TO:

48 INT. FATHER MAYII'S ROOM - NIGHT

48

The light from an outdoor street light cascades through a
window's Venetian blinds across the sparsely furnished room,
casting striped shadows across the room. An old RADIO sits on
a corner table by a rocking chair, with the LOW VOICE of a
NEWSCASTER reading today's news in the B.G. Father Mayii (same
as the opening scene), now in his early 60's, is in his robe
DUSTING his furnishings. He is unshaven for days and looks
tired of life. He HEARS the knocking, calls out.

MAYII

Who's there?

ON THE DOOR - Luke OPENS it and looks inside.

LUKE

Father Mayii?

MAYII

Yes, you may.

48 Luke REACTS to his response, then ENTERS. Mayii continues dusting.

LUKE

Father, I'm Father Luke Brophy from "Our Lady of the Evening." I'm sorry for coming by so late, but someone is in desperate need of your help. Someone you helped a long time ago.

MAYII

Someone I helped? Who?

Mayii starts dusting around his old radio. He LIFTS IT UP to dust it revealing the NEWSCASTER'S HEAD as he reads the news.

LUKE

Nancy Aglet.

MAYII

Nancy Aglet? I don't recall the name.

LUKE

Maybe you recall her exorcism?

This visibly shakes Mayii. He puts down the radio, covering the still speaking Newscaster.

MAYII

My Lord. Little Nancy Vellsmoe. That poor, poor child. She barely survived the exorcism... as did I.
(snaps out of it)
In what way would she need my help?

LUKE

I think Nancy has been... repossessed!

SUPER FAST DOLLY INTO MAYII'S FACE - so close, in fact, that the CAMERA LENS PUSHES AGAINST HIS FACE, making him muffle:

MAYII

(muffled)
Ribfoogeesttkd?!

He PUSHES the camera away from his face. He is even more shaken.

MAYII (cont'd)

...Repossessed?! How can you be sure?

48

LUKE

She's displaying all the main traits:
an ungodly voice; maniacal facial
expressions; and violent spasms.

MAYII

(tries to dissuade Luke)
That doesn't prove anything. Maybe
she's related to Joe Cocker?

LUKE

No.

MAYII

Could it be P.M.S.?

LUKE

Father, I've seen her. She's
suffering from something unholy!
Satan has taken her soul again. You
must help her.

Mayii walks away, begins dusting to occupy his mind.

MAYII

No. I... I can't.

LUKE

But, you must!

MAYII

(raised voice)
I SAID NO, DAMN YOU!

He grabs at his chest, staggers. Luke helps him.

LUKE

Father! Are you all right?

MAYII

It's my heart. I've been this way
since Nancy's exorcism... This is why
I cannot help her. If Satan knew of
my weakened condition, he could easily
seize my soul, too, growing even more
powerful.

LUKE

But if you can't help her, who can?

A pained Mayii suddenly has a thought. He takes Luke by the
shoulders.

MAYII

You... Good Lord, that's it. You are young and strong. You must perform the exorcism!

LUKE

Me? You must be joking?

MAYII

(a la "Yoda" in Star Wars)
Luke... it is your destiny.

Luke CROSSES and stands opposite the window. As he turns toward Mayii, the strip[ed] shadows from the Venetian blinds cover him.

LUKE

There's no way. See, there's something I didn't tell you.. It's a long story, but in a nutshell I... I think I've lost my faith.

(ashamed, off Mayii's reaction)
I'm the same as you... weak. Only my weakness is within my soul.

(thinks a beat, then)
I feel terrible saying this, but I get the feeling I'm following in the footsteps of... Father Jack Kenneally.

Upset, Mayii grabs Luke by his shoulders. Scolds him.

MAYII

Luke, I don't ever want to hear you say that again. I knew Jack Kenneally. Jack Kenneally was a friend of mine...

(a la Senator Lloyd Bentsen)
...You're no Jack Kenneally!

LUKE

(pouts a la Dan Quayle)
I resent that, Father.

MAYII

Think about this: Maybe this is God's way of reaffirming your faith? Having you save Nancy's soul, while saving your own soul at the same time. After all, God does work in strange ways...

LUKE

(realizes he may be right)
 Yes. Yes, he does...

Luke CROSSES O.S., leaving behind a WHITE SILHOUETTE of himself against the gray and white shadow stripes.

ANGLE AT THE DOOR - Luke steps INTO FRAME and turns towards Mayii. The front of his body and face are still covered with those gray and white shadow stripes.

LUKE (cont'd)

You've given me a lot to think about.
 Good bye, and God bless you, Father.

MAYII

God bless you...
 (again a la "Yoda")
 And Luke... May the faith be with you.

Luke EXITS as a drained Mayii slumps in his rocking chair. He takes a pill with a glass of water. The radio announcer speaks:

NEWSCASTER (VO)

...And this story just in: Father
 Mayii has just wormed his way out of
 yet another exorcism!

On Mayii's GRIMACE at the radio we:

CUT TO:

49 EXT. THE OCEAN SHORELINE - DAY

49

A pensive Luke walks along the shoreline. In the B.G. he passes a wheeled ice cream stand with a SIGN: "Frozen Prosthetics." The VENDOR pulls out a FROZEN ARTIFICIAL ARM and hands it to a TEENAGED GIRL. Luke walks on...

LUKE (VO)

What Father Mayii said about this
 being God's way of reaffirming my
 faith really hit home. For the
 longest time I had been praying for
 God to give me a sign that he
 existed... any sign.

He passes a YOUNG MAN in a swimsuit who tosses a frisbee O.S.

MAN

Catch it, girl! Catch it!

49

LUKE (VO)

Now, the more I thought about it the more I realized that Nancy's possession was a sign from God. It was his way of challenging me!

He passes a YOUNG LADY who's caught the frisbee in her mouth. The young man runs up to her, puts a TREAT in her mouth, pats her head.

YOUNG MAN

Good girl! That's a good girl!

LUKE (VO)

Suddenly I felt ready for the challenge! I no longer felt helpless. Now I had a reason, a purpose for being a priest... No longer did I feel all washed up.

A LARGE WAVE hits Luke, SOAKING him from his waist down.

CUT TO:

50 EXT. SUPREME CHURCH HEADQUARTERS - DAY

50

ESTABLISHING SHOT of this six story, multi-windowed building. The CAMERA ZOOMS IN on a certain window on the 4th floor.

LUKE (VO) (cont'd)

The first thing I did was to arrange a meeting with the "Supreme Council," the church appointed assembly entrusted with the power to grant or deny an exorcism...

The ZOOM STOPS on that window when a NUN sticks her head out and SHOUTS to the camera:

NUN

You looking for Father Luke?

The CAMERA nods up and down "yes."

NUN (cont'd)

Wrong window. He's two windows to your right.

She RE-ENTERS the window, as the CAMERA PANS two windows right.

CUT TO:

51 INT. SUPREME CHURCH HEADQUARTERS - DAY

51

IN A CORRIDOR - Luke, nervous (and his pants still DRIPPING WET), paces in front of the door marked "Supreme Council."

LUKE (VO)

Even with my new-found strength I was still very nervous having to speak to the Council. Even more so when I realized I forgot to bring my Bible.
(reacts to forgetting his Bible, then sees something O.S.)
Luckily, fate was again on my side.

ANGLE ON - a "Bible Vending Machine." He puts a few coins in it, and out comes a Bible. Just then a priest, FATHER CROSBY, OPENS the Supreme Council door.

FR. CROSBY

Father Brophy, please come in.

Luke, water still dripping from his pants, ENTERS.

CUT TO:

52 INT. SUPREME CHURCH CONFERENCE ROOM - DAY

52

Father Crosby introduces himself and the other THREE CHURCH ELDERS (older men) to Luke. The Elders stand in a row, with Luke going down the line taking their hand and KISSING it.

FR. CROSBY

Father Brophy, I am Father Crosby.
(intros. each priest)
Father Stills. Father Nash...

The last Elder in line is a BLACK PRIEST

FR. CROSBY (cont'd)

...And Father Young.

The two do an elaborate "ghetto handshake."

FR. CROSBY

Please be seated.

They sit at a conference table. Crosby looks around the table.

52

FR. CROSBY (cont'd)
Before we begin we seem to be missing
someone. Does anyone know where...
(a door slam interrupts him)

ON THE DOOR - Ernest and Fanny ENTER, she with a "pink" poodle.

FR. CROSBY (cont'd)
...Oh, there you are Ernest.

Luke's mouth drops as Ernest and Fanny sit opposite him.

FR. CROSBY (cont'd)
(to Luke)
Father Luke Brophy, I'm sure you know
Ernest and Fanny Raye Weller.

ERNEST
Hello.

FANNY
Hello, Father.
(listens to the dog)
Foo-Foo says hello, too!
(she giggles)

ON LUKE - he obviously knows of them, and is obviously not a fan.

LUKE
(masks his contempt for them)
With all due respect, Father, why are
they here... now?

FR. CROSBY
The Wellers are our guests. This is
all part of the new Inter-faith
Exchange Program the church has
adopted.

LUKE
I see.

FR. CROSBY
Now, we understand you are presenting
evidence regarding a possible demonic
possession?

LUKE
Yes, Father.

52

FR. CROSBY

Then please begin.

52

Luke STANDS, glances at a clock on the wall. It reads: 3:00 P.M.

DISSOLVE TO:

53 MINI-MONTAGE

53

Going back and forth from Luke talking to the Elders listening. Also Luke showing SLIDES OF NANCY IN BED (including a cute one of her and Luke in bed, MUGGING for the camera), etc. Luke continues speaking in an impassioned manner, as the Elders, Ernest and Fanny soon begin to YAWN, DOZE OFF, check their watches, and overall losing their patience. It appears many hours have passed as we:

DISSOLVE TO:

54 END OF MINI-MONTAGE - as Luke sums up his case.

54

LUKE

...And for these reason I feel an exorcism is warranted.

Luke glances at the clock. It now reads: 3:01 P.M.

FR. CROSBY

Before we make our judgment, do you have any additional evidence you may want us to consider?

LUKE

Oh! Did I mention that Mrs. Aglet also have me a little head?

The Elders REACT as Luke hands them the shrunken head Nancy had spit at him. Seeing this the Elders SIGH in relief, examine it.

LUKE (cont'd)

I beg you to grant the exorcism. We are dealing with something of monumental proportions...

ON ERNEST - What Luke just said sparks a BIG thought. He looks at the other Elders who seem to be leaning against the exorcism.

54

OTHER ELDERS

(whispering ad libs)

I'm not so sure. I don't know...
etc.

Seeing this, Ernest stands up.

ERNEST

If I may. Although the good Father's presentation was a bit long-winded, it is my opinion that he has, indeed, proved that an exorcism is necessary. Furthermore, an interesting and, I must admit, an unorthodox idea has just sprung into my head... why don't we televise the exorcism?

The Elders grumble negatively. And Luke can't believe his ears.

ERNEST (cont'd)

I understand your shock, but hear me out. I'm sure we all agree that recently most religions have seen a steady decline in its followers... I know I have. But, by televising the exorcism, we can prove, once and for all, to non-believers the world over, that there is a devil! Follow what I'm saying?

FR. YOUNG

And when they realize the devil does exist they would rediscover their faith.

FR. CROSBY

(thinks, then)

Of course... and people of all faiths would benefit. I suggest we grant the exorcism. Agreed?

OTHER ELDERS

Agreed!

FR. CROSBY

Ernest, since this will be an Inter-faith endeavor, and since you have the most experience in television, will you organize everything?

Ernest NODS his acceptance. An astonished Luke stands up.

54

LUKE

You can't be serious? An exorcism on television? What's next? Wrestling from the Vatican?

ERNEST

And, since he is an acquaintance of Mrs. Aglet, I request that Father Brophy assist me in the exorcism.

Luke, taken aback, numbly stares at Ernest as he hears:

FR. CROSBY (OS)

So granted.

CUT TO:

55 INT. SUPREME CHURCH CORRIDOR - MINUTES LATER

55

An OLD WOMAN in a walker slowly heads past the "Supreme Council" door. Once past the door Ernest SWINGS IT OPEN, KNOCKING HER OUT OF FRAME (SFX: CRASH!). Ernest, Fanny and Luke ENTER the corridor.

ERNEST

I look forward to working with you, Father.

LUKE

Well, I don't. Let's get something straight, Weller, your type makes me sick.

ERNEST

Look, let's try to make the best of a unique situation, okay? After all, we do have a soul to save...

LUKE

...And a buck to make, right? The only reason you agreed to help out wasn't to reach out to the non-believers, it was to reach out for their wallets.

55

ERNEST

(steps in Luke's face,
seriously)

Whatever the reason, realize this...
if it wasn't for me that woman would
be tormented for the rest of her life.
You wouldn't want that on your lily
white conscience now, would you?

Knowing he's cornered, Luke merely gestures "no."

ERNEST (cont'd)

I didn't think so. Now get going...
you've got a lot of work to do,
Father... God's work!

Ernest and Fanny walk off leaving a stunned Luke behind. An
OLD MAN using a large standing bird cage as a walker passes by
Luke.

CUT TO:

56 EXT. CITY STREET - DAY

56

ANGLE ON A STREET SIGN - "Now Entering Beverly Hills -
Population: 83,235, Elevation: Above Everyone Else." We PAN
DOWN and follow a stretch limousine as it cruises down the
boulevard.

CUT TO:

57 INT. STRETCH LIMOUSINE - DAY

57

Ernest sits in back of the limousine with AARON KURTZ, mid-30s.
He's dressed like the financial advisor that he is. Fanny sits
opposite them and amuses herself by repeatedly throwing a TOY
BALL which Foo-Foo retrieves and returns to her.

ERNEST

Aaron, hand me the car phone.

Aaron hands him a phone that's SHAPED like a CAR. Ernest dials
sa Fanny complains.

FANNY

(upset)

Ernie. When are you going to let me
sing on the show?

57

ERNEST

(grimaces, having been through
this a hundred times)

How many times do I have to tell you,
when and if we get more air time!

(into phone)

Luis? Ernest. Can you have my table
ready in five minutes? Fine.

(hangs up, turns to Aaron)

So, Mr. Financial Advisor, what do you
think of my plant.

AARON

All I can say is it had better work,
Mr. Weller. Ever since your little
midnight liaisons with that Boys Choir
went public, the ministry's
contributions have gone down fifty-
five percent. So, unless your plan
can bring in six million dollars,
you'll lose your ministry.

FANNY

But couldn't Ernie just cash in some
of our investments?

AARON

Are you serious? All of your so-
called investments went bust...
everything from your beachfront resort
in Valdez, Alaska, to the two million
you blew on the sequel rights to
"Ishtar."

ON ERNEST - he reacts with a wince.

AARON (cont'd)

But you two would never listen! You
always had to have the expensive
toys... like this limousine. I
suggested a Japanese import, but
noooo...

ERNEST

A Japanese import? Never!

AARON

Why not? They're wonderful cars.

ERNEST

Then how come you never see any
Japanese people driving them?

57

AARON

(sighs helplessly, then)
And while I'm at it there's something
else that's been bothering me...

ERNEST

What?

AARON

...I'm getting tired of having to
cover up what happens to the money
you've stolen from your followers.

ERNEST

Stolen? STOLEN?!! Where does it say
you can talk to me like that?

Aaron holds up a SCRIPT with "REPOSSESSED" on the cover.

AARON

Right here!

CUT TO:

58 EXT. STREET - DAY

The limousine stops at a red light. Across the street TWO
STREET MAINTENANCE MEN toss tree limbs into a large TREE
SHREDDER.

ERNEST (OS)

Aw, c'mon, Aaron. Lighten up, will
you?

59 BACK TO SCENE - as Fanny bounces the ball in Ernest's lap.
Foo-Foo runs up and stops just short of Ernest, GROWLING at
him. Ernest, ceasing the moment, casually pushes the button to
lower the window. Once lowered Ernest shows the ball to Foo-
Foo, then tosses it out the window... Foo-Foo FLIES out the
window after it.

60 ON THE TREE SHREDDER - as the ball bounces past the two men and
into the shredder (SFX: WHAA!!) - followed by Foo-Foo (SFX:
WHAAAUUUH!). The men turn to see PINK FUR flying out of the
shredder. They shrug, then go back to work.

61 BACK TO SCENE - as Fanny looks around the limousine for Foo-
Foo.

FANNY

Foo-Foo? Where's Foo-Foo?

61 Aaron stares at a grinning Ernest. 61

AARON
You plan better net you six million in
two weeks, because if it doesn't...

CUT TO:

62 EXT. STREET - DUSK 62

AARON (VO) (cont'd)
... the word on the street is your
ministry is history.

The limo cruises by as the CAMERA CRANES UPWARD revealing the
words: "Your Ministry Is History" written on the street.

CUT TO:

63 EXT. HEIMLICH'S RESTAURANT - EARLY EVENING 63

A NEON SIGN says: "HEIMLICH'S RESTAURANT." The limousine
pulls in the lavish entrance. The CHAUFFEUR opens the door
letting everyone out. Once out a TEAM of PIT STOP MECHANICS
quickly surround the limousine, lifting it up, changing the
tires with a hydraulic gun, filling it with gas, etc.

CUT TO:

64 INT. HEIMLICH'S RESTAURANT 64

A CIGARETTE GIRL with her tray of cigarettes and cigars walks
by.

CIGARETTE GIRL
Cigars, cigarettes, prophylactics...
Cigars, cigarettes, prophylactics.

She passes Ernest, Fanny and Aaron as their Maitre d' leads
them to their table. Ernest notices someone O.S.

65 ANGLE - on a table with THREE MAFIA TYPES. One is FRANK LOT, 65
40s, the tough, Brooklyn-Italian leader. He SHOUTS O.S.

LOT
C'mon! Where the hell's my iced tea?

Lot sees Ernest O.S. - WAVES for him to come over.

66 ON ERNEST AND THE OTHERS - Ernest nervously acknowledges Lot. 66

66

ERNEST
(to Fanny, Aaron)
You two go ahead. I'll be right back.

He walks O.S.

67 ANOTHER ANGLE as an apprehensive Ernest approaches Lot's table. 67

ERNEST
Hello, Frankie... uh, Mr. Lot. How
have you been?

LOT
Not bad, Padre. Not bad at all.

A WAITER ENTERS and places an 18" high block of ice shaped like
the letter "T" in front of Lot. He then EXITS.

LOT
Listen, weren't you supposed to have
contacted me regarding a certain
transaction we made some time back?

ERNEST
(stammers)
But, I did. I , I called you a day
ago

Lot's hoods are angered and reach for their coat pockets.

HOOD #1
Who you calling a Dago?

ERNEST
(scared shitless)
A day ago!

The same waiter approaches Lot.

WAITER
Excuse me, Mr. Lot. Are you full yet?

LOT
Yeah, yeah.

The waiter puts a "LOT FULL" SIGN beside the table.

LOT (cont'd)
And while you're here, gimme the key
to the john. The Padre and I have
some business to discuss in private.

67 Waiter hands him a dirty 2X4 STUD with a key attached to it.

67

JUMP CUT TO:

68 INT. MEN'S ROOM

68

Camera PANS at FLOOR LEVEL revealing the various pairs of men's shoes inside the stalls. All the shoes are normal - except for the HORSE'S HOOVES in the last stall (SFX: A WHINNY). We PAN UP to find Lot and a nervous Ernest as they ENTER. They use the urinals as they speak. (NOTE: One of the urinals next to them is mounted on the wall about THREE FEET HIGHER than the others.)

LOT

I'm concerned, Padre. I hear that your little business...

(stops himself, grins)

...excuse me, your little ministry, is in deep, deep trouble. And you still owe me lots of bucks for bankrolling it.

ERNEST

Well, I'll admit we've had some financial difficulties...

LOT

Some? How's Six million due in two weeks? Not to mention the four "mil" I donated... plus interest. So, being the charitable type that I am I'm also giving you two weeks to pay up. Got any problems with that?

In the B.G. a MAN on STILTS ENTERS. We only see him from the waist down as he steps up to the elevated urinal.

ERNEST

No. No problems. As a matter of fact, I have a plan that will guarantee your money back.

LOT

I hope so, Padre, cuz if you don't, I'll make sure your next business venture is with the good Lord himself. Capiche?

68

ERNEST

(nervous)

Don't worry, Mr. Lot... You'll have every cent.

Lot zips up, flushes, SLAPS Ernest's nervous face with his wet hand, then EXITS.

CUT TO:

69 A MULTI-DAY MONTAGE BEGINS

69

INT. NANCY'S BEDROOM - A FEW MINUTES LATER

Ernest and Luke ENTER the bedroom. Ernest is taken aback by Nancy's horrible looks, as he steps up close to her.

ERNEST

(sweet)

Hello, Mrs. Aglet, my name is...

(catches himself, holds back a chuckle, then speaks forcefully)

...uh, hear my words, demon! I shall cast thee from this poor woman's soul! For thou art the Prince of Darkness, the unholy rogue from hell, and the epitome of all evil!

NANCY

(cool, nonchalant)

Eat shit and die.

An impressed Ernest steps back, leans in to WHISPER to Luke.

ERNEST

Let's see Geraldo Rivera top this!

CUT TO:

70 INT. AGLET LIVING ROOM - DAY

70

Ernest and Luke sit with Braydon, Ned and Frieda. Ernest is explaining the contract in his hand.

ERNEST

It's your basic television agreement. So, if you'll just sign here...

Ernest hands the contract and pen to Braydon.

70

BRAYDON

I don't know...

(turns to Ned, Frieda)

...what do you think, kids?

NED

Don't be a sap, Dad! You should get
at least fifteen percent more on video
cassettes!

FRIEDA

Yeah... and demand the foreign rights
to all English-speaking territories,
too, Dad!

Braydon looks to an exasperated Ernest, who begrudgingly
agrees.

CUT TO:

71 INT. TARTASTEIN'S NETWORK OFFICE - DAY

71

Ernest, contract in hand, stands before a long table,
surrounded by several NETWORK EXECUTIVES. Beside him on an
easel is a poster that reads: "Ernest & Fanny's Exorcism
Tonight!"

ERNEST

So here's my proposal: The special is
called "Ernest & Fanny's Exorcism
Tonight!" It'll be broadcast "live"
worldwide by satellite, and will air
continuously until whatever the final
outcome. On the financial side, you r
network will receive all commercial
revenues, while my ministry receives
all phone donations...

ANGLE ON FREDDIE TARTASTEIN, the head of programming, as he
sits at the head of the table, with a large WALL SCHEDULE of
the network's daily programming behind him, i.e.:

8:00 - The "New" Father Knows Best	9:30 - The "New" I Spy
8:30 - The "New" I Love Lucy	10:00 - The "New" Daktari
9:00 - The "New" Family Affair	10:30 - The "New" Green

Acres

ERNEST (cont'd)

...You don't mind dealing with the
devil, do you, Mr. Tartastein?

71

TARTASTEIN

Are you kidding? ...How do you think
the "Love Boat" got on the air?

They all LAUGH.

ERNEST

So. Do we have a deal?

TARTASTEIN

We have a deal.

Tartastein walks up to Ernest and shakes his hand.

ERNEST

Then here's to "Ernest & Fanny's
Exorcism Tonight!" May it be this
network's biggest ratings bonanza!

As they all shake hands and such we ZOOM IN CLOSE on the
"Ernest & Fanny's Exorcism Tonight!" poster when a FIRE begins
burning through it. The "Bonanza Theme" MUSIC accompanies the
fire as we:

CUT TO:

72 INT. NANCY'S BEDROOM

72

We DOLLY into an EXTREME C.U. of Nancy's face. She CHUCKLES as
if she knows of Ernest's dealings.

NANCY

(a la Nicholson in "Batman")
Wait'll they get a load of me...

CUT TO:

73 INT. LUKE'S APARTMENT - NIGHT

73

Luke sits on his sofa, drinking coffee and READING the Bible.

CLOSE INSERT - of the page he's reading, it's heading reads:
"Exorcism Ritual" (under this title in a black box is:
"SURGEON GENERAL WARNING - Exorcisms are dangerous to your
health").

CUT TO:

74 INT. PROFESSIONAL PHOTOGRAPHER'S STUDIO

74

A high fashion PHOTOGRAPHER positions Ernest, Fanny (with many
animals) and a belligerent Nancy against a white background

74 while taking snapshots. The SERIES OF PHOTOS range from "Cosby Family" shots, to exploitative ones, i.e., Ernest preaching from the Bible to a growling Nancy; to Nancy on her hands and knees in a sexy, "Playboy" centerfold position.

CUT TO:

75 A NEWSPAPER/MAGAZINE MONTAGE of "US MAGAZINE," "TV GUIDE" and "TIME" with front page PHOTOS of Ernest, Fanny and/or Nancy... followed by a PLAYMATE Magazine PHOTO of Nancy tied to a bed in a sexy negligee, with the "Play Bunny's Data Sheet" on the opposite page.

CUT TO:

76 INT. NANCY'S BEDROOM - DAY

With Nancy strapped to her bed, Ernest coordinates his STAFF of PEOPLE on recreating the bedroom into a set. The TV DIRECTOR, ASSISTANTS, SET DESIGNERS, LIGHTING PERSONNEL, etc., all take photographs, draw sketches of the room, check the bed fabrics, furniture, etc. Meanwhile, everyone ignores the indignant, ranting Nancy, as they move about as if she wasn't there.

CUT TO:

77 INT. TELEVISION STUDIO SOUND STAGE

The place is a blaze of activity as the finishing touches on an exact replica of Nancy's bedroom are being applied. Lights are adjusted, props inspected, T.V. cameras positioned, etc.

CLOSE ON A STAND-IN for Nancy (an older, UGLY MAN in cheap replica make-up) as he lies, bored, smoking a cigar in the bed.

ON ERNEST and two men, LAMONT and WENDELL, 50s, as they stand off to the side speaking in hushed tones.

ERNEST

Gentlemen, since you're the best special effects men in the business all I require from you are effects that'll make this woman appear possessed...

(he hands them a wad of cash)
...and in total secrecy. Agreed?

77

LAMONT

No prob... we'll give you stuff
that'll make Spielberg envious.

ERNEST

Praise the Lord.

END OF MONTAGE

CUT TO:

78 EXT. ERNEST'S MANSION - DUSK

A very expensive, conservative mansion. A "live" RACE HORSE
JOCKEY stands motionless in front, holding a lantern.

CUT TO:

79 INT. ERNEST'S MANSION - HIS BEDROOM - DUSK

Fanny stands (with PERSIAN CAT in hand) in front of a full
length mirror looking at her expensive gown and fur coat, while
Ernest, in tuxedo, practices his PUTTING.

ERNEST

Excited about tonight?

He PUTTS a golf ball O.S.

FANNY

Oh, yes! At last - prime time!
(she quickly becomes concerned)
But I'm also nervous, Ernie... I've
never come face to face with the
Prince of Darkness before.

The same golf ball ROLLS BACK to Ernest, who PUTTS it O.S.
again.

ERNEST

Relax, Fanny. You're not going to be
face to face with the Prince of
Darkness....

The ball ROLLS BACK again. As he PUTTS it again we PAN with it
until it ROLLS into the mouth of the house BUTLER lying on the
carpet. He then spits it back to Ernest.

77

78

79

79

ERNEST (cont'd)

...Because this woman isn't possessed.
 She's just some nut case who thinks
 she's got the devil in her...

(gleefully)

Boy, am I gonnna milk this one!

Fanny looks at her gown and her cat in the mirror and grimaces.

FANNY

Darn! This ensemble doesn't match.
 Mind if I change?

She crosses to her step-in closet and OPENS the door.

ERNEST (OS) (cont'd)

Fanny! Just hurry up. We've got to
 be at the studio in a half hour.

IN THE CLOSET there are no clothes, just "live" ANIMALS (dogs, cats, foxes and even a boa constrictor "wrap"!) hanging on hangers. Fanny puts her Cat in a hamper, then takes down a CHIHUAHUA. She steps out and parades her "new" outfit to Ernest.

FANNY

There. Now I'll feel comfortable when
 I sing my song. Remember? You
 promised!

On Ernest's painful grimace we:

CUT TO:

80 EXT. FRONT OF THE TELEVISION STUDIO - NIGHT

80

The scene is reminiscent of a movie premiere with a large crowd of PEOPLE standing on either side of a red carpet leading into the studio entrance. Skylights light up the sky as limousines drop off the GUESTS.

ANGLE - Several POLICEMEN try to hold back an enthusiastic group of CITIZENS behind a street barrier.

ANGLE - ON ANOTHER STREET BARRIER - This time several CITIZENS are trying to hold back an enthusiastic group of POLICEMEN.

ARMY ARCHERD stands at the reception area, SPEAKING to a TV camera.

ARMY

Good evening, Ladies and Gentlemen.
I'm Army Archerd welcoming you to the
greatest television event of all
time... "Ernest & Fanny's Exorcism
Tonight!" This incredible happening
is being televised "Live" around the
world, and we have a tremendous crowd
on hand here at the Global Television
Studios. They are waiting in
anticipation of seeing the invited
guests, which include some of the
biggest names in show business...

A LIMOUSINE pull sup to the red carpeted curb.

ARMY (VO) (cont'd)

...and speaking of big names, here
come that lovely couple, Rip and
Elizabeth Taylor!

From the limousine step ELIZABETH TAYLOR (look-alike) and RIP
TAYLOR. She is elegant. He tosses bags of confetti at the
crowd!

ARMY (VO) (cont'd)

Don't they look stunning? And it now
looks like... yes! Sean Penn has
arrived!

So many PHOTOGRAPHERS surround Penn's limousine that you can't
see Penn, however we do HEAR several PUNCHES, followed by
photographers FLYING and TUMBLING out of the crowd!

ARMY (VO) (cont'd)

Oh, my! Is it possible? IT IS! IT'S
FRANK SINATRA... !

THE CROWD turn their heads towards the limousines and CHEER
MADLY!

ARMY (VO) (cont'd)

... JUNIOR!!

The cheers instantaneously turn into a disappointed GROAN.

ARMY (VO) (cont'd)

Wait, just a minute! Yes! Here they
are!! The courageous couple who are
minutes away from dueling with the
devil himself... Ernest and Fanny Raye
Weller!

80

Ernest and Fanny (with Nacho) step out of their limousine to the thunderous cheers of the crowd. They walk down the runway, WAVING, till they come up to Army.

ERNEST/FANNY

Hello! Welcome! etc.

FANNY

Everybody say hello to Nacho!

The crowd shouts back in unison:

ENTIRE CROWD

Hello, Nacho!

FANNY

(holds Nacho to her ear, then)
Nacho says hello back!

ARMY

First off, congratulations to both of you on such a terrific evening.

ERNEST/FANNY

Thank you.

ARMY

I have a question: Do you have any idea what may happen in the event the exorcism is a failure?

ERNEST

Fanny and I have always been on the side of the Lord. And when the Lord is on your side nothing can go wrong, Navy.

ARMY

That's Army.

ERNEST

Army. Navy. What is this, a football game?!

They both LAUGH.

ARMY

Before you leave us do you have a few words to say to the crowd?

80

80

ERNEST

Yes, I do...

The crowd becomes absolutely SILENT.

ERNEST (cont'd)

...In just a few minutes we will be venturing deep into the vile domicile of the demon himself, in an effort to free the sweet soul of one of God's children. All of mankind will soon experience the ultimate battle between good and evil through the miracle of television...

(like a carnival barker)

...So, hurry home and tune in the show!

When Ernest says "Show!", the entire crowd CHEERS uproariously for a few seconds, then disbands literally in 5 seconds! Instantly there is not a soul in sight, just the trash left behind. A CRICKET can be HEARD in the B.G. After a few seconds of silent desolation, Luke's car pulls to the curb. He quietly walks down the red carpet, as a solitary TUMBLEWEED ROLLS past him.

CUT TO:

81 INT. STUDIO SOUND STAGE

81

A large crowd of PEOPLE sit in the audience. A curtain runs the length of the stage, sealing the stage from the crowd. Also in the crowd are the four church Elders, Frank Lot and his two hoods, and Braydon, Ned and Frieda. Ned and Frieda are eating popcorn, cotton candy, drinks, etc.

CUT TO:

82 INT. TV CONTROL ROOM

8.

Behind the control panel are the DIRECTOR, ASSISTANT DIRECTOR, TECHNICAL DIRECTOR (TECH. DIR.), several other CREW MEMBERS.

DIRECTOR

Alright. Let's get this baby going.
(into a microphone)
Kevin. Do you read?

STAGE MANAGER (VO)

Not as much as I'd like to.

82

DIRECTOR
Is talent ready?

STAGE MANAGER (VO)
Ready.

ASS'T DIR.
Ten seconds to air.

DIRECTOR
Settle down, please. Stand by with
opening titles.

ASS'T DIR.
Titles ready.

DIRECTOR
Bring down the studio lights. Ready
to cue announcer...

ASS'T DIR.
Lights coming down. Announcer ready.

DIRECTOR
...Cue announcer!

CUT TO:

84 INT. ANNOUNCER'S BOOTH

84

The ANNOUNCER stands in front of his microphone as ANOTHER MAN wearing headsets chalks up a billiard cue, then "pokes" the announcer in the side:

84

ANNOUNCER (VO)
Live from Hollywood, it's "Ernest & Fanny's Exorcism Tonight!"

ON "ON AIR" MONITOR - colored spotlights begin dancing on the stage curtain and UPBEAT THEME MUSIC underscores. A NEON LOGO: "Ernest & Fanny's Exorcism Tonight!" lowers across the curtain. A GRAPHIC: "In Stereo Where Available" FADES UP, followed by another GRAPHIC: "Closed Captioned," followed by another GRAPHIC: "Batteries Not Included - Some Assembly Required."

CUT TO:

85 INT. STUDIO SOUND STAGE - (ON THE STAGE)

85

ANNOUNCER (VO) (cont'd)
And now, Ladies and Gentlemen...
Ernest and Fanny Raye Weller!

The crowd CHEERS as Ernest and Fanny (with Nacho) step through the curtains and walk to center stage.

ERNEST
Thank you, and God bless you all. My friends, tonight is soon to become the single most important night in the history of mankind! For tonight millions, if not billions of you, will watch as we rid the vile spirit of Satan himself from the soul of one of God's children, Mrs. Nancy Aglet!

The crowd CHEERS as they also begin TOSSING a beach ball.

ERNEST (cont'd)
Assisting us in the exorcism will be the priest who first discovered Mrs. Aglet's condition. Ladies and Gentlemen, Father Luke Brophy!

Luke, Bible in hand, stumbles through the curtains to mild APPLAUSE, joining Ernest and Fanny as they walk to the phones.

ERNEST (cont'd)
Next, how about a big round of applause for a special group of volunteers who are donating their time and effort in order to accept your phone donations... Let's hear it for them!

85 The crowd APPLAUDS as the curtains RISE revealing a large, two-level dais with a COUPLE DOZEN PEOPLE seated there, a phone in front of each of them. A PLACARD in front of the dais reads: "1-900-2REPENT". Above is an Electronic Tote board with a Vanna White-like DISPLAY GIRL standing beside. 85

86 THE CHURCH ELDERS react with shock at what they see and hear. 86

FR. CROSBY
Donations? We didn't approve of
accepting donations!

Frank Lot and his two Hoods smile and NOD at one another...
they like what they see.

87 Ernest and Fanny talk to some of the celebs, leaving Luke behind. 87

ERNEST
Remember, our donation hotline is 1-900-2REPENT. That's 1-900-2REPENT. Now, how about we meet a couple of our volunteers. First off, here's the President of the Longshoremen Local 547, Mr. Tony Viscuzzo. Hello, Tony.

TONY
(uneducated, tough voice)
Hello. Firstly, on behalf of Local 547 of the Longshoremen, I'd like to start things off with this check for twenty-three hundred bucks!

Ernest takes the check, the tote board registers it. APPLAUSE.

TONY (cont'd)
Lemme just say this... I know, deep down inside me, that if we all pitch in together, we can beat this devil thing!

ERNEST
Thank you, Tony.
(to crowd)
And seated next to Tony is one of my favorite people... from the San Diego Zoo, Joan Fowler.

APPLAUSE.

87

FANNY

Joan, did you bring us another one of your furry friends?

JOAN

I sure did, Fanny. In keeping with tonight's theme I thought it would be fun to bring along this... Tasmanian Devil!

She holds a cage with a TASMANIAN DEVIL inside. The audience "Ouuus" and "Ahhhs". Luke REACTS with disbelief at what he sees.

Ernest walks to center stage.

ERNEST

Thank you, Joan. And speaking of the devil, I think it's time we bring him out. However, a few words for our studio audience: First, the demon has been strongly secured and there is no chance of his escaping. Second, please keep your arms and legs within your row - and third, no flash photography. And now, believers and non-believers, direct from the bowels of hell, I give you... THE DEVIL!!

The stage lights suddenly DIM as another curtain on the stage RISES, revealing a replica set of Nancy's bedroom! It slowly ROLLS to center stage with a SPOTLIGHT trained on Nancy, her hands tied to the bed posts. The crowd BOOS and HISSES Nancy.

NANCY

AWWWH...!! AWWWH...!!

88 ON THE AGLET FAMILY - as they watch the monitor above them.

FRIEDA

Gee... mom looks terrible.

BRAYDON

Well, they say television adds ten pounds to you.

89 Ernest and Fanny step up to Nancy.

ERNEST

Are you prepared to meet your make, demon?

87

88

89

89

NANCY

Blow that shit out another hole!

ERNEST

(to camera)

Friends, you can see what we're dealing with...

(like a TV pitch man)

...and we'll get to dealing with it, right after these commercial messages!

The "Applause Sign" FLASHES. The audience responds. The STAGE MANAGER joins Ernest and Fanny.

STAGE MANAGER

Okay. We're clear for one minute.

The stage lighting goes back to normal.

FANNY

(looks at Nancy in disgust)

Eyuuu!

(shouts O.S.)

Make-up!

A TOUGH (50s) JEWISH MAKE-UP WOMAN ENTERS with her make-up.

FANNY (cont'd)

Do something... She looks ghastly.

Fanny EXITS FRAME as the make-up woman tries to approach Nancy:

NANCY

Touch me and I'll piss on your grave, you withering old bitch.

MAKE-UP WOMAN

(unconcerned)

You can't scare me, doll... I once did Streisand for six weeks.

90 ANGLE - on Luke as he grabs Ernest and takes him to the side.

90

LUKE

I don't believe you! Asking for phone donations?! Why don't you sell t-shirts while you're at it?

The Church Elders ENTER.

FR. CROSBY

What in God's name do you think you're doing? Father Brophy was right, you're making a mockery of this! I demand you stop soliciting money immediately!

ERNEST

(defiantly)

Or what? You'll stop the exorcism? You do that and the whole world will think the church is helpless against Satan! You willing to risk turning off even your most devout believers, Father? Take my advice, go back to your church and stay out of my way. I've got things totally under control... My control.

The Elders look at one another helplessly.

FR. CROSBY

God help us all.

Frustrated, they EXIT. Ernest turns to Luke who eyes him coldly.

ERNEST

I don't need that look from you, Brophy.

(thinks)

...as a matter of fact, I don't need you anymore. I mean you can stay if you like... but if you do, understand that you'll be doing things my way...

(grabs, holds up Luke's Bible)

...not by the book. So, are you in or out?

Luke, bewildered, takes back his Bible and meekly WALKS off stage.

STAGE MANAGER (OS)

Twenty seconds to air!

Ernest looks at Frank Lot. Lot SMILES, Points to the tote board which reads: \$1,587,956 and rising as the phone lines continue to RING repeatedly. Lot gives a "Thumbs up," as a relieved Ernest returns the gesture.

90 CLOSE ON NANCY - A knowing grin crosses her face having just witnessed this bit of collusion between Ernest and Frank. She now knows the two are partnered in this "circus" for the money.

CUT TO:

91 INT. STUDIO HALLWAY

Luke, defeated, walks down the hallway, opens a door marked "GREEN ROOM," and discovers that everything in the room is green. Inside a MAN and WOMAN (in green clothing) have just finished LAUGHING at a joke. They look at Luke.

GREEN ROOM MAN

Can we help you, Father?

Luke shuts the door, goes to the next door with a star and "FR. LUKE BROPHY" on it. He goes inside, CLOSES the door.

CUT TO:

92 INT. STUDIO SOUND STAGE

The audience APPLAUDS as the THEME MUSIC COMES UP, and the show continues. Ernest and Fanny stand beside Nancy's bed.

ERNEST

Welcome back. Sadly, I must inform you that due to an emergency Father Brophy has had to leave us and will not continue with the exorcism.

93 THE AGLET FAMILY - reacts with great disappointment.

94 ERNEST (OS) (cont'd)

But not to fear, for the Lord and I shall continue the battle together!

With Fanny off to the side of Nancy's set, Ernest parades around Nancy's bed as he begins his version of an exorcism:

ERNEST (cont'd)

Now... with the Lord's blessing, let us begin the exorcism.

95 ON A ROW OF PEOPLE IN THE AUDIENCE - as they buckle themselves in with seat belts.

96

ERNEST (cont'd)

(dramatically)

Begone demon! I command that thine putrid spirit leave the holy being of this child of Jesus! I command that ye shall never again invade the Kingdom of God! That ye shall forever be damned in the valley of fire, never to show thine ungodly face to man again! I CAST YE BACK TO HELL! I CAST YE BACK TO HELL! I CAST YE BACK TO HELL...!

NANCY

Lovely! Excellent! Tell you what, leave your picture and resume at the door and we'll get back to you, okay?

ERNEST

(unsure how to react, shouts)
I COMMAND YOU... BEGONE!

NANCY

(gay voice)
My... you are soooo butch!

Ernest steps back - attempts another approach.

ERNEST

Why, Satan? Why in the name of God did you decide to enter the soul of this gentle, loving woman?

NANCY

I needed a vacation! It was either go to Hawaii, or go in Nancy... And who can afford Hawaii?
(laughs)

ERNEST

Be serious, damn you! We're dealing with a woman's life! This isn't a comedy!!

NANCY

(cynically)
Since when?
(changes pace)
Look, how much longer is this gonna take? I gotta go to the john.

96

ERNEST

Shut up!!

NANCY

I'm serious, you schmuck! I gotta go drain my lizard!

ERNEST

(has a thought, speaks calmly)
Okay, Satan. Fine. I'll agree to let you go...

(firmly)

...as soon as you agree to let go of Mrs. Aglet's spirit!

NANCY

It'll be a cold day at my place before that happens!

(beat)

You know what, turd ball? You're really beginning to piss me off...

Nancy GRUNTS, then her face turns from strain to bliss as we HEAR PISSING under her sheets.

The audience reacts with disgust as Ernest calls O.S.

ERNEST

Has anybody got something to clean this mess?

THE STAGE MANAGER - he holds out a copy of "The National Esquire".

A TV CAMERAMAN - holds out his "National Esquire".

MANY AUDIENCE MEMBERS - hold out their "National Esquires."

ON FANNY - she takes her copy of "The National Esquire" and begins "mopping" up the sheets between Nancy's legs.

NANCY

(to Fanny)

Thanks, deary.

(suggestively)

Listen, while you're down there, you don't happen to have a crucifix, do you?

Trying to regain control, Ernest places his hand across her forehead while raising his other hand skyward.

96

ERNEST

BE SILENT!

(prays)

Dear Lord, as your humble servant I
ask that you help me rid this
loathsome, sorrowful spirit from this
woman...

Nancy lets out with a loooooong, loud YAWN.

ERNEST (cont'd)

...Give me the strength, oh Lord, to
banish this demon back to the bowels
of hell! To leave the cleansed souls
of God's children forever!

Nancy now SNORES loudly. The audience begins MURMURING as if
they feel Ernest isn't in control. Sensing this, Ernest turns
and gives a facial gesture O.S.

97 ANGLE OFF SAGE - as Lamont and Wendell (the special effects
men) gesture back, then turn to their effects control panel.

98 Ernest suddenly JUMPS back and really "Fire & Brimstones"
Nancy.

ERNEST

I've had enough of this!! I'm
throwing off the gloves, damn you!!
(looks to heavens)

Dear Lord, I humbly ask that you
summon all of your holy power, and
give me the strength... to let Satan
see the light!!

Ernest again glances O.S. at the effects men, who hit a button
on the control panel. Suddenly all the studio lighting begins
to FLICKER ON AND OFF.

ON THE AUDIENCE - as they react with much concern.

ON NANCY - as she does the same. What's this?

ERNEST (cont'd)

We feel the power, oh Lord! We know
that you are with us! We pray that
you show us the way to shake Satan
from this woman's body!

The effects man PRESSES the button and the bed suddenly begins
to SHAKE. Lightly at first, but then increasing to a violent
BOUNCING! Nancy looks around with wide eyes and genuine fear!

96

97

98

98

NANCY

Hey!! What is this? Who's shaking the bed?

ERNEST

The power of Jesus Christ! That's who, you unsavory creature.

Nancy's eyes catch the two effects men O.S., manipulating the control panel. A grin comes to her face when she realizes this is all an act. She decides to play along?

NANCY

AWWWWGHHH...! I'VE TAKEN THIS SOUL
AND I'LL NEVER GIVE IT BACK!! NEVER!!

Suddenly the bed stops shaking and lands on the floor with a THUD. There is a moment of silence... followed by enthusiastic APPLAUSE from the audience. Ernest, ego showing, acknowledges them, then goes after Nancy again.

ERNEST

Give up, Satan! We have the power and the glory on our side!

NANCY

No way, Jose! It'll take more than a preaching piglet like you to get rid of me!

ERNEST

You're right. It will take more than one man to oust you back to hell. And that's why I've invited my next guest!
(turns to camera)

Ladies and Gentlemen, here's a man who's used to dealing with trash like this... Mr. Morton Downey Jr.!

99 ANGLE BESIDE THE STUDIO AUDIENCE - as MORTON DOWNEY JR. struts out in his trademark rolled up sleeves, tie, and cigarette! He "High Fives," shakes hands, and kisses members of the roaring audience, then jogs on stage, SHAKES Ernest's hand, KISSES Fanny, then stands at a podium beside Nancy's bed.

99

99

MORTON

(to Nancy)

Okay, pal, I just saw your little bed
bouncing routine backstage. Now I've
got a question...

(begins yelling)

..WHY IN THE HELL DID YOU HAVE TO SHOW
UP IN THE U.S.?!! YOU SHOULD'VE GONE
TO RUSSIA!! THEY DON'T BELIEVE IN GOD
JUST LIKE YOU, YOU STUPID IDIOT!!

The audience ROARS with approval! Nancy YELLS back!

NANCY

STOP YELLING AT ME, YOU CHINLESS
WONDER!!

Morton RUNS up to Nancy, YELLS at her, inches from her face.

MORTON

ZIP IT, PAL! I'LL YELL IF I DAMN WELL
PLEASE, YOU SCUM SUCKING DIRT BAG

NANCY

BACK OFF, DOUCHE BREATH!! YOU DON'T
WANT TO SCREW WITH ME!!

MORTON

THINK YOU'RE TOUGH DUDE, HUH? WELL,
IF YOU'RE SO TOUGH HOW COME YOU
POSSESSED A WOMAN'S BODY?!! HUH,
PAL?! WHAT'S THE MATTER? YA GET OFF
ON WEARING WOMEN'S CLOTHING?

NANCY

HOW'D YOU LIKE TO SPEND THE REST OF
YOUR LIFE ROASTING WIENIES IN HELL?!

MORTON

ZIP IT, PAL! ZIP IT!! GOING TO HELL
DOESN'T FRIGHTEN ME! YOU WANNA KNOW
WHY, ZIT FACE? 'CUZ I USED TO LIVE IN
BROOKLYN!

ON THE AUDIENCE - they are in an absolute FRENZY, as they
CHANT:

AUDIENCE

Ou! Ou! Ou! Ou! Ou! Ou!

WIPE TO:

100 A MONTAGE

SEVERAL SHOTS OF PEOPLE phoning in their donations.

CUT TO:

101 THE DAIS - We PAN ALONG as the volunteers accept the many calls.

CUT TO:

102 THE TOTE BOARD - the numbers go up to \$3,563,974... and rising!

JUMP CUT TO:

103 INT. NANCY'S BEDROOM (STUDIO)

Ernest roams around Nancy's bed:

ERNEST

The Lord doesn't play games, demon!
He is the one righteous spirit! He is
the key to life! The Eternal light!
And most of all, he is the...

(loses his place, angrily whispers O.S.)
...will you pleeeeeease flip the card?!

ON THE CUE CARD MAN as he shuffles Ernest's Cue Cards! He's
lost his place and can only SHRUG in his embarrassment.

JUMP CUT TO:

104 WIDE ON THE AUDIENCE - as they all do "The Wave!"

ANGLE ON TWO HARE KRISHNAS as they CHEER.

ANGLE ON THREE MORMON MEN, in white shirts, black ties, and
BLONDE HAIR, standing by their ten-speed bicycles CHEERING!

JUMP CUT TO:

105 INT. NANCY'S BEDROOM (STUDIO)

Ernest (silently) preaches around Nancy, like a Jimmy Swaggart.

CLOSER ANGLE - as Ernest peeks at his effects men O.S.

CUT TO:

106 INT. SIDE OF STAGE

The two effects men respond by PUSHING buttons on their board.

CUT TO:

107 INT. NANCY'S BEDROOM (STUDIO)

Hurricane force WINDS, with large amounts of dust and debris,
begin buffeting Ernest and Fanny, and making the bed ROLL
around!

CUT TO:

108 ON THE AGLET FAMILY - as they react to what they see.

CUT TO:

109 ON LUKE IN HIS DRESSING ROOM - as he continues to sulk.

CUT TO:

110 SEVERAL MORE SHOTS OF PEOPLE phoning in donations!

JUMP CUT TO:

111 THE TOTE BOARD at \$11,374,365 and rising!

JUMP CUT TO:

112 INT. NANCY'S BEDROOM (STUDIO)

Fanny STRUTS around the bed SINGING in a terrible country
voice! Meanwhile Ernest is agonizing, while Nancy SCREAMS.
Quickly the quiet dais phones ALL begin RINGING off the hook!

FANNY

"Well, they call this guy a devil,
and he's got a heart of stone,
so if you want him to get lost,
just go pick up your phone...
Make a pledge to Jesus,
from the comfort of your home,
for if you do, I promise you,
the devil will start to moan..."

CUT TO:

113 THE TOTE BOARD as it DROPS from \$11,374,365 to \$7,119,022!

ON ERNEST - he turns to peek at the tote board, then nearly
CRIES!

END OF MONTAGE

WIPE TO:

114 INT. TARTASTEIN'S NETWORK OFFICE - NIGHT

11

A happy Tartastein sits with his execs., holding a piece of paper.

TARTASTEIN

Unbelievable! The Nielsen's just reported that "Exorcism Tonight" is being watched by the largest TV audience of ALL TIME!!

EXECUTIVES (ad libs)

Wow! Outstanding! Terrific!

TARTASTEIN

It just shattered our "Brady Bunch in Beirut" special. I bet this could be a weekly series... "Celebrity Exorcism!"

The others celebrate as Tartastein speaks into his INTERCOM:

TARTASTEIN (cont'd)

Babette, send a telegram to Ernest Weller and some roses to Fanny. Tell them we have the largest TV audience of all time.

MAGGIE (VO)

Okay, that's a telegram to Ernest and roses to Fanny. Would you like any fries with that?

TARTASTEIN

No, thanks.

They continue to celebrate as we:

WIPE TO:

115 INT. NANCY'S BEDROOM (STUDIO)

11

During a commercial break Ernest and Fanny are drinking coffee near Nancy's bed when the Stage Manager hands Ernest a note.

STAGE MANAGER

This just arrived for you. Back on the air in ten seconds.

Ernest reads the note - he's elated!

115

ERNEST

This is wonderful!

FANNY

What's it say, honey?

THEME MUSIC COMES UP. Show begins again.

ERNEST

You'll see...

(to camera, audience)

Folks, Mr. Freddie Tartastein, our network's president, has just informed me that at this moment we are being viewed by the largest audience in television history!

SLOW ZOOM TIGHT ON NANCY'S FACE - as the audience CHEERS in the B.G. a devilish smirk crosses her face. Ernest joins her.

ERNEST (cont'd)

However, we don't have time to celebrate. So, on with the exorcism.

(to Nancy)

In the name of the almighty, I...

Nancy suddenly SPITS OUT a ball of FIRE, knocking Ernest and Fanny back! The fire stream HITS the stage curtains, setting them ablaze! The audience reacts with fear.

116 BACK ON ERNEST AND FANNY - They RUN to help the stage manager extinguish the fire. Behind the curtain are the shocked effects men. Ernest WHISPERS to them as he fights the fire.

ERNEST

(whispers)

Christ! You've got to be more careful with those effects!

Lamont and Wendell are scared shitless!

LAMONT

That wasn't one of our effects.

117 Lamont and Wendell then RUN SCREAMING into the nervous audience. They pass a confused Frank Lot who gives Ernest a "what gives?" look. Baffled, Ernest takes Fanny's hand and approaches Nancy.

117

ERNEST
(very nervous)
How... how did you do that?

NANCY
(cocky)
The devil does whatever he wants...
whenever he wants to...!

118 Nancy sees Frank Lot then spits other balls of fire that HIT the shoes of Lot and his hoods, setting them on FIRE! The three men JUMP UP and begin STOMPING their feet hysterically trying to extinguish the flames!

LOT
Shit!! That thing's for REAL!! Let's
get outta here...!!

Lot and his hoods join the panicky audience, crew, and volunteers in a STAMPEDE for the exits! Some tumble and fall over one another in the process.

CUT TO:

119 INT. TV CONTROL ROOM

The entire crew scatters to get out!

DIRECTOR
Hit the fire alarm! It'll activate
the sprinkler system!

120 ANGLE ON - a wall fire alarm unit with a SIGN: "Break Glass in Case of Emergency". Inside the unit sits a champagne glass. A HAND grabs the champagne glass and BREAKS it against the wall. SFX: A FIRE ALARM begins BLASTING!

121 ANGLES - of overhead sprinklers as they begin spraying water.

122 ANGLE - on a home lawn sprinkler on the stage floor as it starts spewing out water. Seconds later, SEVERAL CHILDREN in swimsuits begin dancing around the sprinkler.

CUT TO:

123 INT. NANCY'S BEDROOM (STUDIO)

Ernest and Fanny stand frozen in fear beside Nancy.

123

NANCY

12

Do you realize we have a lot in common? We use people, then dump them when they're no longer of value. Such is the case now. I used you to get the largest audience in television history, and now you're no longer needed. The question is what do I do with a couple of horse's asses like you? Heeey... that's it!

Nancy SHAKES her head at them -- SFX: POOF! They suddenly turn into a cheap costume of a DONKEY! Ernest in front, Fanny in the fanny area.

ERNEST/FANNY (ad libs)

What's happened? My God! It's for real!! AHHHHH...!!

They (Donkey) RUN O.S. joining the hysterical audience, as Nancy lets out with a diabolical LAUGH.

CUT TO:

124 INT. LUKE'S DRESSING ROOM

12

Luke, sulking, HEARS people RUNNING, SCREAMING outside his door.

CUT TO:

125 INT. STUDIO HALLWAY - OUTSIDE LUKE'S DRESSING ROOM

12

Luke OPENS his door, steps out, and sees many, many PEOPLE as they run throughout the studio for their lives. Just then Braydon, Ned and Frieda RUN up to him.

BRAYDON

Father Brophy! Father! There you are.

LUKE

What's happened?

EVERYONE (ad libs)

It's terrible! You've got to do something! Help my mom, Father!

Luke grits his teeth, then shouts for calm:

125

LUKE

Quiet! I'll... see what I can do.
Stay here.

Luke cautiously heads off.

CUT TO:

126 INT. NANCY'S BEDROOM STAGE - OFF TO THE SIDE

Luke steps into the now empty studio and watches Nancy from the side, careful that Nancy doesn't see him. All the fires are now extinguished, but water continues falling from the sprinklers.

ON NANCY - she shouts towards the rafters.

NANCY

Enough with the water!!

The sprinklers STOP abruptly. Nancy speaks to the abandoned TV camera in front of her.

NANCY (cont'd)

To all the people of the world,
welcome. Now that I have your
undivided attention, why don't we all
get a little bit closer...

She NODS towards the TV camera (which has a "generic blue stripe" and "T.V. CAMERA" on it). It begins DOLLYING IN by itself for a CLOSE UP of her. She sees herself in a nearby monitor.

NANCY (cont'd)

...That's much better.

(in Barbara Walters' voice)

Hello. I'm Barbara Walters and this
is "20/20!"

She LAUGHS diabolically, returning to her demonic voice.

NANCY (cont'd)

I always wanted to do that!

(becomes serious)

Now allow me to explain why I've
called this meeting. You see, I have
a personal vendetta to fulfill, and I
want all the children of God to watch.
There's a man out there who many years
ago banished me from the very soul I
now possess.

126

NANCY

(anger builds)

He humiliated me! But now I've come back to settle matters... and I'm not leaving till I have his rotting soul in HELL! FATHER MAYII...! WHERE ARE YOU?!!

ON LUKE - as he reacts with horror.

NANCY (OS) (cont'd)

I WANT YOUR SOUL, YOU COWARDLY BASTARD!

CUT TO:

127 INT. FATHER MAYII'S APARTMENT - NIGHT

127

ON A TV SCREEN - Nancy is still yelling for Father Mayii. We DOLLY BACK TO REVEAL Father Mayii as he sits, watching all this.

NANCY (OS)

(stops screaming)

You must be watching, because this is Wednesday night... and everybody knows the networks ain't got dick to watch that night! So, do we do battle again? Or do you cherry out and let me keep this slut's soul forever? What do you say... MAYII?

Her taunting slowly causes Mayii's face to contort with repressed anger, as he suddenly stands up defiantly.

MAYII

No! You may not!

UNDERScoreD by the WHISTLING THEME-SONG like "The Good, The Bad, and The Ugly," Mayii dramatically CROSSES to his closet like an old gun fighter preparing for his last gun fight. From the closet he pulls out his holy vestments, puts them on, then eyes himself in the mirror which has "Objects Are Holier Than They Appear" on its corner. He puts on his overcoat and hat, opens the drawer of a small table, pulls out a Bible, rosary and a crucifix, KISSES the crucifix then places the items in a small tin box. He closes the box revealing that it's a CHILDREN'S LUNCH PAIL, then confidently EXITS out the door.

CUT TO:

128 EXT. THE TELEVISION STUDIO ENTRANCE - (AN HOUR LATER) - NIGHT

12

The place is empty, trash is everywhere and a fog has set in. A cab slowly pulls in and lets off Father Mayii, wearing a hat, overcoat, and a brief case. He pays the CABBIE, who then drives off... seconds later the cab comes SCREECHING back.

CAB DRIVER

You call this a tip? You cheap
bastard!

The Cabbie then RIPS down the street, with Mayii throwing him an underhanded "screw you" gesture. He proceeds inside.

CUT TO:

129 INT. STUDIO - HALLWAY

12

A brazen Mayii ENTERS a la John Wayne. He calls out:

MAYII

Father Brophy? Luke! Luke!

Luke and the Aglet clan join him. Luke guides them as they talk.

LUKE

Father? What are you...? Were you
watching on TV?

MAYII

Yes. I had no choice but to come.

LUKE

But what about your heart? This could
kill you.

MAYII

That's irrelevant. Satan is out of
control. If he isn't stopped he'll
work his way into the soul of every
person watching tonight. And if that
happens, God help us all. Who are
these people?

Mayii STOPS by an "Insurance Machine," like those at airports.
He puts in a couple dollars.

LUKE

This is Nancy's husband, Braydon
Aglet, and their children, Ned and
Frieda.

129

MAYII

Mr. Aglet, I must insist you and your family stay here. And Mr. Aglet, a little prayer wouldn't hurt.

BRAYDON

Yes, Father.

Mayii puts his insurance form in the machine, then turns to Luke.

MAYII

Where is she?

LUKE

(points ahead O.S.)
Through those doors.

Mayii leads Luke O.S., leaving the others behind.

CUT TO:

130 INT. NANCY'S BEDROOM (STUDIO)

ANGLE TO THE SIDE OF THE SET - Luke and Mayii ENTER. They walk quietly when suddenly Nancy's LOUD VOICE BLASTS OUT:

NANCY (OS)

MAYYYYVIII...!

Luke looks at Mayii with concern - Mayii shrugs with disbelief.

MAYII

And they wonder why Priests don't marry.

(beat)

I could use some assistance, Luke.
However, if you are still lacking in your faith you could cause more harm than good. Are you?

As Nancy's howls and growls like an animal continue in the B.G.:

LUKE

(confident)

No way. you can count on me.

MAYII

(pleased, pats Luke's shoulder)

Good.

130 As they walk towards Nancy's bedroom. Mayii WHISPERS to Luke. 130

MAYII (cont'd)

A word of caution. Always be aware that Satan's objective is to toy with your mind. He will lie to you. Deceive you. Attempt to totally manipulate your every thought... He's worse than a Real Estate Agent. So do not, I repeat, do not listen to him. Understood?

LUKE

Understood.

MAYII

Okay. Then let's go...

The two walk O.S.

CUT TO:

131 NANCY'S BEDROOM - as Mayii and Luke ENTER. Nancy sees them. 131

NANCY

(a la "Poltergeist")

They're heeeeere....!

Luke and Mayii step up close to her bed.

NANCY (cont'd)

I see it pays to advertise on television. Hold on, I think a little mood lighting is appropriate...

Suddenly all studio lights go out, except for the dim, moody lighting on the bedroom set.

NANCY (cont'd)

There. Well, it's been a long time, Father.

(her anger swells)

I've been looking forward to this day for an eternity. To do to you what you did to me! And now I've got you right before me! So, without further delay, allow me the pleasure of once again covering your wretched body with some rancid fluids from my bowels....!!!

Nancy hauls back to VOMIT on him when Father Mayii surprises her by Stream of Green Gunk all over HER!

MAYII

So... tell me... how's it feel?

NANCY

WHAT THE...? YOU'LL PAY FOR THAT YOU
BUCKET OF PHLEGM!! YOUR ASS IS MINE,
MAYII! MINE!!

She YELLS in the B.G., as Mayii and Luke go off to the side.
Luke takes his children's lunch pail and overcoat.

MAYII

How long has she been in this
condition?

LUKE

A few days. How's she look?

MAYII

Not good... like she's been existing
solely on airline food. Do me a
favor, keep an eye on Nancy's physical
condition. If Satan begins causing
her any abnormal discomfort we may
have a problem on our hands. In the
meantime, I'll concentrate on the
exorcism ritual...

Nancy's continuous YELLING in the B.G. piques Mayii's patience.

MAYII (cont'd)

(shouts at Nancy)

...AND WILL YOU STICK A SOCK IN IT?

NANCY

(silenced)

Geez. What crawled up your ass and
died?

Mayii sticks his face right into Nancy's.

MAYII

You listen to me. This time I'm
making sure your stinking carcass is
banished to hell forever. And not
just because you're the antichrist,
but because you've got a face only a
mother could love...

NANCY

So!

MAYII

... Mother Theresa!!

Mayii grins confidently after his joke.

NANCY

You may feel pretty cocky now,
Father... but you'll soon realize that
this time I am far too powerful for
you.

MAYII

I am a man of God, therefore I fear no
one. Especially an unholy spirit from
an unsavory world.

NANCY

Unsavory? What about the unsavory
types here? From the "Golden Globe"
judges who gave Pia Zadora a Best
Actress Award, to those Domino Pizza
delivery boys?

She looks directly AT CAMERA.

NANCY (cont'd)

And how about that idiot in the
tenth row who won't shut up during the
movie?

Mayii steps away, signals for Luke to join hi.

MAYII

Enough meandering.

(to Luke)

Father... my lunch pail

ON THE BRIEF CASE - Luke pulls out the crucifix, Bible, rosary
- and a BOTTLE of "EVIAN" and hands it to Mayii with a stare.

MAYII (cont'd)

(slightly embarrassed)

The, uh, church was closed... only
place open was a 7-11.

He anoints the crucifix when Nancy notices the Bible and
crucifix.

NANCY

What's with the Bible and crucifix? I thought you retired from the church?

MAYII

I did retire... but not from my belief in God.

NANCY

So why even bring them out? Those won't do you any good. Even that TV preacher didn't use them.

MAYII

That's because he is not a man of God... he's a man of Greed!

Mayii splashes her with the water and "Crosses" her with his hand. Nancy immediately tosses about in pain:

NANCY

Ahhh...! Ahhhh....!

MAYII

(reads from Bible)

"Our father, who art in heaven, hallowed be thy name. Thy kingdom come, they will be done, on earth as it is in heaven..."

NANCY

Stop reading that!! I'm warning you, you hunk of snot!!

MAYII (cont'd)

"...Give us this day, our daily bread, and forgive us our trespasses..."

Nancy begins BARKING and GROWLING at Mayii like a vicious dog!

NANCY

(barks, growls viciously)

MAYII (cont'd)

"...as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil."

Nancy stops barking and speaks like a stand-up comic.

NANCY

Thank you. you're a lovely audience.

MAYII

Silence!

NANCY

Next I'd like to do my impression of
comedian Don Adams...

(Don Adams' voice)

..."Where's the chief, ninety-nine?"

MAYII

(angry, shouts)

Satan! Don't "Get Smart" with me!

(continues to read from the Bible)

"On a visit to the little town of
Bethlehem, a young shepherd came upon
Jesus and said to him, "Lord, I have
sinned and have come to you to
confess." And the loving Jesus said
unto him..."

NANCY (OS)

(interrupts)

LICK ME! LICK ME!! LICK ME!!

The two men look up at her - their faces register their shock!

ON NANCY - she has turned into a five foot long ICE CREAM CONE!
Her face peering out from the scoop.

NANCY (cont'd)

Is this cool or what? Go ahead,
stroke your tongues on my candy cone,
you prissy, sissy celibates!

CLOSE - she laps up some ice cream with an eight inch tongue!

MAYII

(continues reading)

"...And the loving Jesus said unto
him, 'He who is strong in his belief
of God shall have his sins
forgiven...'"

CLOSE ON NANCY - no longer an ice cream cone, her wrists begin
breaking away from their bindings. Once broken away she begins
to LEVITATE above her bed.

MAYII (cont'd)
 "...Jesus listened to the young shepherd's confession, and then said unto him, 'God is the power, God is the light, God is the glory... and don't you ever forget it!'"

Luke stands in awe as Nancy hovers. Mayii notices this.

MAYII (cont'd)
 Father. Luke. Do not believe what you see. It's merely an illusion.

NANCY
 (chuckles)
 You sound like George Bush on the deficit.

LUKE
 But... but... she's floating in, in, mid air!?

Mayii pulls out a pair of scissors and CUTS the invisible wire holding her up, "PING!" Nancy falls on the bed with a thud!

NANCY
 OUCH! CHILL OUT, WILL YA?

MAYII
 As I said, merely an illusion...

NANCY
 Maybe that was an illusion... but I know of something that's very real... your heart condition. Right, Father?

CLOSE ON MAYII - he reacts by silently mouthing "Ooooh, SHIT!"

NANCY (cont'd)
 But don't worry... I promise not to do anything that might shake you up...

Nancy flings her arms making the entire set SHAKE VIOLENTLY! Furniture moves about and wall flats FALL DOWN as Mayii and Luke hit the floor. Luke sees Mayii struggling to catch his breath.

LUKE
 Father. Are you alright?

MAYII
 I... I think so.

CLOSE ON NANCY - as she STANDS on the bed triumphantly.

NANCY

(chuckles)

Say your prayers, Mayii, because soon
I will possess your soul... and then
nobody will stop me!

Realizing he must do something, Luke confronts the LAUGHING Nancy.

LUKE

That's enough! In the name of God I
demand you stop this charade at once!

NANCY

You? Demand? You're not in a
position to demand dick, altar boy!

(re: Mayii)

That old Bible thumper may be weak in
health, but you're just as weak... in
faith!

Luke reacts.

NANCY (cont'd)

See I know all about you, and why you
really joined the church. Oh, sure,
they have a terrific dental plan, but
that wasn't why...

LUKE

Be quiet.

MAYII

Luke. Ignore the beast!

NANCY (cont'd)

...You joined the church because you
had no talents, no skills, were
totally untrainable, and your S.A.T.
score was under four hundred...!

LUKE

(becoming unglued)

Shut up!

NANCY (cont'd)

...So you were left with only two
choices. Working in the church... or
the U.S. Postal Service!

LUKE
I SAID SHUT UP!! DAMN YOU! SHUT UP!

MAYII
LUKE!! DON'T LISTEN!!

Luke covers his ears and begins SINGING the THEME MUSIC to "Gilligan's Island" LOUDLY to block out Nancy's voice"

LUKE
(sings)
"Oh, sit right back and you'll hear a tale, a tale of a fateful trip..."

Nancy makes her bed RISE UP and FALL DOWN with one of its legs crushing Luke's foot! In pain, Luke uncovers his ears.

LUKE
Awww...!

NANCY
Hear me out, altar boy. I just wanted to thank you for choosing the church over the Post Office... because of you, I'll be able to keep this woman's soul forever!

Luke finally frees his foot, but begins SOBBING. A weakened MAYII grabs him by his shoulders.

LUKE
(crying)
He's right, Father! I have no right in being a priest! What kind of a hypocrite am I?

MAYII
(tries instilling confidence)
One of the best I know!
(beat, off Luke's look)
Look, son, you leave me no choice. I have to ask you to leave.

ON NANCY - as she BOUNCES on the bed like an upset little girl.

NANCY
(like a little girl)
Aw, can't he stay, dad? There's no school tomorrow! Pleeese?

Mayii explodes in rage, grabbing Nancy by the throat!

MAYII
I'LL KILL YOU WITH MY OWN HANDS!!

NANCY
TAKE YOUR BEST SHOT, YOU HOLY RECTUM!
BUT FIRST TAKE A LOOK AT THIS...!

She PUSHES Mayii away, pulls a FRAMED PHOTO from under the bed covers, then TOSSES it to him.

NANCY (cont'd)
... It's a photo of your mother in bed
with... Yassir Arafat!!

Mayii sees the photo, then grabs his chest in great pain.

MAYII
Awww....! Luke...!

Mayii FALLS to the floor, motionless.

NANCY
(chuckling)
What a wuss...

Luke RUSHES to Mayii to check for a heartbeat. Nothing. He POUNDS on his chest, checks again... nothing. He reaches O.S. and pulls in TWO DEFIBRILLATOR PADS, SHOCKS Mayii's chest... nothing. Giving up, a devastated Luke turns to Nancy:

LUKE
He's... he's dead.

NANCY
(mocking)
Darn, the luck. Well, I'll remember
to say "hi" for you when I see him in
hell...

131 Luke looks at Mayii, then at the GIGGLING Nancy -- then 131
something O.S. attracts his attention:

132 ANGLE ON THE MAIN TV CAMERA 132
Luke rushes in front of the camera and shouts to the lens:

LUKE
Help! Satan's killed the
exorcist! All men of God please
hurry to the Global T.V. Studios
in Hollywood...!

Nancy grabs Luke and FLINGS him across the floor, banging
his head against the donation platform. Dazed, he looks
O.S. to see:

Nancy - as she speaks to the same TV camera.

NANCY
Apologies for the young priest's
emotional outburst...
(whispers
confidentially)
...he hasn't done much TV, you
know?
(teasingly)
But now, I'd like all you viewers
at home to gather around your TV
sets, 'cuz I have a special
surprise for you!

ON LUKE - dazed, he watches her with stunned curiosity.
Suddenly he recalls:

LUKE
(speaks out loud,
recalling Nancy's
words in her
bedroom)
"...Satan's spirit flew out of the
TV... the TV?!!!

An idea hits Luke! He quickly DIVES at the TV camera and
pulls out the main cable disconnecting the camera in a flash
of SPARKS. The "hot" cable bounces on the floor, touching
Nancy's leg -- the shock sends her flying to the floor!

Luke, still lying opposite her on the floor, HEARS a VOICE:

MAYII (VO)
Good work, Luke.

132

LUKE
Father Mayii? Is that you?

Nancy notices Luke talking out loud. She leans in to hear better.

MAYII (VO)
Yes. Only you can hear me. Now,
whatever you do, don't let Satan
know about the dish.

LUKE
The dish... What dish?

CLOSE ON NANCY - as she reacts to what Luke has said.

NANCY
...The DISH!!

Nancy RUNS off looking for the dish.

ON LUKE - he buries his face in his hands in embarrassment.

MAYII (VO)
(annoyed)
Nice going, Luke! Now, quickly!
Do whatever you can to stop Satan!

Luke shouts out at Nancy who's now at the far end of the studio.

LUKE
SATAN! STOP! Where do you think
you're going?

CLOSE ON NANCY - as she stops, turns to him:

NANCY
...I'm going to Disneyland!

She RUNS O.S. as Luke jumps up and is hot on her tail!

CUT TO:

133

INT. MAIN STUDIO CORRIDOR -

133

Nancy EXITS the stage door, sees a couple of ELECTRIC CARTS.
She hops in one just as Luke EXITS out the same door.

NANCY
STOP! OR I SWEAR MAYII WILL BURN
IN HELL FOREVER!

133

LUKE
You can't burn what you haven't
got!

NANCY
(she mimics him)
You can't burn what you haven't
got!
(grabs at her crotch)
...BURN THIS!

She speeds off down the corridor with her cart tires smoking and screeching. Luke hops in the other cart in hot pursuit!

134

ANGLE ON NANCY - as she rips her cart through the studio, past countless rows of flats, props and assorted studio equipment. 134

NANCY
The dish! The DISH...!

ANGLE ON LUKE - as he chases after her.

ANGLE ON A MAN - as he pushes a wardrobe rack of costumes across the walkway. He sees Nancy's cart aiming at him and drives out of the way just as the cart rips through the rack.

CLOSE ON NANCY - She now has an Angel's costume draped over her. After a brief struggle with it she tosses the costume behind her.

ON LUKE - as the costume flies INTO FRAME covering his face! He can't see and begins losing control of his cart.

ON NANCY - as she looks behind at Luke and laughs. When she faces forward she REACTS WITH FEAR as she sees...

NANCY
AWWW...!!!

A FRUIT STAND - with many fruits on it. A SIGN by the cart reads: "Traditional Fruit Stand Stunt." Nancy's cart barrels through it, sending fruits and vegetables flying everywhere!

ON LUKE - he finally removes the angel costume, but is then pummeled by the flying fruits/vegetables as he passes the remnants of the fruit stand. He suddenly HEARS Mayii's VOICE:

MAYII (VO)
Loose the power, Luke.

133

LUKE
(confused, speaks
out)
Use the power...?

MAYII (VO)
No! Loose the power.

Luke doesn't understand what Mayii means, but continues the chase.

CUT TO:

134

ANOTHER ANGLE OF THE STUDIO CORRIDOR as Ernest and Fanny, still struggling to get out of their donkey outfit, look up and FREEZE.

134

THEIR POV - as they see Nancy and Luke coming right at them! The couple panics and runs into a large open stage door.

CUT TO:

135

INT. A "KIDDIE SHOW" SET - BACKSTAGE

135

Ernest and Fanny duck behind some FLATS, knocking aside a LARGE MEXICAN PINATA of a duck.

CLOSER ANGLE - as the hook and cable from the pinata dilodges and hooks onto Ernest & Fanny's outfit!

Nancy's cart races past them and off in the distance.

ERNEST
God damn that was close! Let's
go...

As they attempt to walk away the cable pulls them back. Seeing they are hooked to the cable, he struggles to untie himself.

ON A STAGEHAND (MAX) - as he HEARS a cue on his headset:

KID SHOW DIRECTOR (VO)
Max, fly in the prop.

Max pulls a lever which begins lifting the cable that's hooked to Ernest & Fanny, hoisting them in the air!

ERNEST/FANNY
Hey! What the...? Ernie, what's
happening?!

CUT TO:

136

INT. MAIN STUDIO CORRIDOR -

136

ANGLE ON NANCY - still looking for the dish!

NANCY

The dish!!!

CUT TO:

137

EXT. THE TELEVISION STUDIO'S FRONT ENTRANCE - NIGHT

137

TWENTY RELIGIOUS LEADERS (in clothing ranging from traditional religious wear, to turbans, frocks, sheep skins, etc.) converge at the empty entrance way. A RABBI arrives by limousine, some MORMONS ON 10-speed bicycles, an AMISH MAN by horse-drawn carriage, the POPE in his "Pope Mobile," and OTHERS arrive by bus, cab, a helicopter, a Harley-Davidson Chopper, a CAMEL, etc. Once there they all RUN INSIDE the studio.

CUT TO:

138

INT. MAIN STUDIO CORRIDOR -

138

ON NANCY - as she crashes her cart through some studio flats.

ANGLE ON LUKE - he careens through the remains of the flats!

CUT TO:

139

INT. THE "KIDDIE SHOW" - ON THE SET

139

A MAN in cowboy clothing has a gathering of LITTLE BOYS & GIRLS (5-8 years old) seated around him in this cheapy western set.

COWBOY

So, little partners, let's
celebrate Cinco de Mayo with an
authentic pinata!

Ernest and Fanny (donkey) are lowered in front of the children.

COWBOY (CONT'D)

Who's first at bat?

ON THE EAGER KIDS - as they ALL raise up baseball bats and rush towards the "Ernest & Fanny Pinata" with their bats flailing!

ERNEST/FANNY (OS)

NOOOOO....!!

CUT TO:

140

INT. MAIN STUDIO CORRIDOR -

140

ON NANCY as she drives on, looking around. She gazes behind her to see:

HER POV - ON LUKE who is not far behind.

BACK ON NANCY - She faces forward to see...

ANGLE - on a JANITOR in the middle of mopping the studio floor.

WIDER ANGLE - as Nancy's cart zips through the wet floor, sending it SPINNING AROUND and AROUND.

NANCY

AWWWWHHH...!!!

ANGLE ON - a Studio Tour Group of PEOPLE with their FEMALE GUIDE. She POINTS out all the sights:

TOUR GUIDE

...And that's why producers like blonde, seventeen year old co-eds as their assistants...

Nancy's cart suddenly comes SPINNING past the tour people, BUMPING into the tour guide, sending her staggering. She then stumbles into the path of Luke's cart which hits her, sending hr FLYING through the front window of a store front set!

ANGLE - on a MALE TOURIST.

SON

Wow! I didn't know this tour had a stunt show?!

ANOTHER ANGLE - as Nancy stops her cart from SPINNING, however in stabilizing the cart it GRAZES against the corner of a huge stack of PROP BOULDERS! The boulders tumble towards camera as we CUT TO...

141

THE RELIGIOUS LEADERS - as they RUN INTO FRAME from a studio 141 corridor. They turn and see the oncoming boulders!

RELIGIOUS LEADERS

AWWWWHHH...!!!

ANOTHER ANGLE - as they DIVE out of the way of the boulders just in the nick of time...

141

LOW ANGLE ON THE FLOOR - as the now relieved leaders turn
towards camera to see...

141

THEIR POV - of Luke's cart barreling towards them!

LUKE

noooooo...!!

ON THE RELIGIOUS LEADERS

RELIGIOUS LEADERS

...AWWWWW!!!

Luke turns to avoid them. His cart heads up a ramp and over a small water fountain (a la Caesar's Palace), then crashes to a stop into some props. The religious leaders run to Luke's aid.

LUKE

(amazed to see them
all)

Wow! That was quick! Follow me,
I'll explain everything on the
way...

CUT TO:

142

A STUDIO HALLWAY - Nancy skids her cart to a halt beside a
giant pro fire hydrant. She hops out and runs through the
hallway door -- as she does a POLICE OFFICER steps INTO
FRAME, sees the cart next to the fire hydrant and starts
writing Nancy a ticket.

142

CUT TO:

143

INT. STUDIO HALLWAY -

143

Nancy RUNS down the hallway, then into a SOUND STAGE DOOR.

CUT TO:

144

INT. LOVE CONNECTION STAGE -

144

CHUCK WOOLERY (cameo) sits next to a MAN, 30's, beside a
large video screen. THEME MUSIC FADES OUT as Chuck speaks
to camera.

CHUCK

Welcome back to Love Connection.
And Dave, why don't you tell us
who you selected as your date?

DAVE

Chuck, I chose Belinda.

CUT TO:

145 NANCY - RUNS behind the "Love Connection" set. In the B.G. 145
we HEAR SFX: STUDIO AUDIENCE APPLAUSE.

CUT TO:

146 BACK ON CHUCK AND DAVE 146

CHUCK (CONT'D)
Well, let's say hello to
Belinda...

CUT TO:

147 NANCY BEHIND THE SET - as she steps in front of a TV camera 147
with lights (off) on either side of it. Suddenly the lights
come on, nearly blinding her!

148 BACK ON CHUCK AND DAVE - as they turn to the screen and see 148
Nancy's horrid face POP up!

NANCY
AWWWW! KILL THOSE LIGHTS YOU
SCUMBALLS!

Nancy RUNS off (in the screen) as Chuck turns to Dave (in
studio).

CHUCK
Pretty hard up, eh, Dave?

CUT TO:

149 INT. MAIN STUDIO - 149

Nancy bolts out into the studio prop area. Suddenly she
HEARS a commotion at the far end of the corridor.

ANOTHER ANGLE - as Luke and his group step into the
corridor. Luke spots Nancy.

LUKE
Satan!
(to the others)
Let's get him!!

Luke leads the energized men after her.

ON NANCY - she sees the group

NANCY
What did I do to deserve this?!!

She RUNS O.S..

CUT TO:

150

EXT. THE STUDIO LOT - NIGHT

150

Nancy EXITS out a studio door, surveys the scene. Something catches her attention O.S.. SHOCK DOLLY CLOSE on her face.

NANCY
(in awe, yet
thrilled)
...The dish.

ANGLE ON A GIANT SATELLITE DISH - glistening in the night.

BACK ON NANCY - as she RUNS O.S. to the dish.

ANGLE - ON LUKE AND THE OTHER HOLY MEN as they EXIT out the same studio door. Luke spots Nancy.

LUKE
Over there!

Luke and the others RUN O.S. after her.

ON NANCY - she continues RUNNING to the dish, occasionally looking behind her.

ON LUKE AND THE HOLY MEN as they continue RUNNING.

LUKE
Stop, you monster!

ON NANCY - she turns and SNARLS at them a la "Frankenstein."

NANCY
Auuugh! Auuugh!

ON LUKE & THE OTHERS - still running, only this time they carry LIT TORCHES and have BLOODHOUNDS on leashes, a la "Frankenstein."

ANOTHER ANGLE - as Nancy comes to the huge twenty-five foot wide satellite dish. Behind the dish on an exterior studio wall is a GIANT WALL SWITCH (like in your home). Nancy, seeing the oncoming band closing in on her, climbs into the dish just as Luke's group arrives (SANS TORCHES).

Luke then notices the giant switch. Suddenly it all makes sense.

LUKE
Oh... Loose the power!

Luke rushes over to turn off the switch.

150 Nancy sees this and just before Luke gets there she WAVES 150
HER HANDS and a wall of fire immediately surrounds the
switch. Luke attempts, but cannot get to it.

ON NANCY IN THE DISH as she LAUGHS diabolically.

NANCY (CONT'D)
Whatsmatter? Can't stand the
heat, rookie?
(laughs)

ON LUKE as he reacts with great concern.

ON NANCY - as she turns and yells to the sky.

NANCY (CONT'D)
I Satan -- Prince of Darkness --
command all that is evil to unite
as one in my presence! COME TO
ME! YOUR MASTER SO DESIRES...!

151 ANGLE TOWARDS THE SKY - dark, ominous clouds begin to swirl 151
in th night's sky above the studio.

152 ON LUKE AND THE HOLY MEN - they are stunned by the sight. 152
ON NANCY - she cackles maniacally as she watches the dark
clouds forming above her. She then CACKLES victoriously at
the men.

NANCY (CONT'D)
Not bad, eh? Now, watch me turn
millions of your couch potatoes
into my disciples..!

She begins to raise her hands in a sorceror's manner, but
then abruptly stops when she notices somehting in the clouds
above.

153 ON THE SKY - SFX: A mysterious OPENING begins to part in the 153
middle of the dark clouds.

154 CLOSE ON NANCY as she reacts with confusion/disbelief. 154

NANCY
...Hey! Hey! What's going on?

155 BACK ON THE SKY as a MIST-LIKE IMAGE- flies out of the huge 155
opening. This image stops to hover near the huge opening,
high above everyone. Suddenly the image solidifies into the
GHOSTLY IMAGE of a smiling Father Mayii (same look as
before).

156

BACK ON NANCY

156

NANCY
 (cannot believe her
 eyes)
 Mayii??? Can't you take a hint?

(INTERCUT BETWEEN MAYII AND NANCY)

MAYII
 Can't you?
 (confidentially)
 Say your prayers, Satan...because
 you're headed back home.

NANCY
 Wrong, biblical-breath! I'm
 headed into millions of homes!
 And there's nothing you can do
 about it!
 (chuckles)
 Don't you think it's time you saw
 the light, Padre?

157 WIDER ANGLE OF MAYII NEXT TO THE CLOUD OPENING

157

158 MAYII

158

No...
 (points at her with
 power)
 ...I think it's time you saw the
 light!

159 Immediately SEVERAL SHAFTS OF INTENSE CELESTIAL LIGHT shoot
 out of the opening, headed downward O.S.!

159

160 WIDE ANGLE OF THE SATELLITE DISH - as the shafts of
 celestial light engulf th dish.

160

CLOSR ANGLE as the light envelopes Nancy's writhing,
 contorting body in a warm, colorful, God-like AURA.

NANCY
 (to Mayii)
 Ah, you cursed fool...! Look what
 you've done! I'm melting!
 Melting...

BACK ON LUKE AND HIS GROUP - as thy watch in a amazement.

BACK ON NANCY as she continues to wilt onto the dish
 surface, close to unconsciousness.

NANCY
 What a world...what a world!
 Awww...

160

VERY WIDE ON THE SATELLITE DISH - after a few moments the celestial shafts of light dissipate, leaving a jolted Nancy lying, motionless, in the middle of the dish.

160

Luke and the others rush to the dish. Luke climbs in the dish, takes the unconscious Nancy in his arms, then carries her to the ground below.

CLOSE ON LUKE AND NANCY - a HUSH comes over the scene as Luke tries to awaken Nancy by stroking her face. After a moment her eyes open...then she recognizes Luke.

NANCY
(her normal voice)
Oh, Father...

She begins CRYING. He comforts her.

LUKE
It's over, Nancy...
(louder, with
strength)
...thank God it's over!

All the holy men begin CHEERING WILDLY, as Braydon and the kids RUN IN to HUG & KISS Nancy, and thank Luke.

PAN ALONG on the other holy men as they continue to cheer and congratulate one another.

BACK TO LUKE AND THE AGLET FAMILY as Nancy hands Luke his chain with cruifix.

NANCY
...I believe this belongs to you.

LUKE
(looks at it with
renewed love and
pride)
Yes, it does...thank you.

Luke looks skyward and smiles.

161

CLOSE ANGLE ON MAYII - as he NODS, then smiles down at Luke. 161

MAYII
Luke. The faith will be with
you...always.

WIDER ANGLE ON MAYII AND THE CLOUDS OPENING - as Mayii's image evaporates into the MIST-LIKE IMAGE, then disappears into the cloud opening.

161

BACK ON LUKE AND THE AGLET FAMILY as Braydon reacts to Luke's awe-struck expression skyward.

161

BRAYDON

Father! Are you okay? You look like you've just seen a ghost.

LUKE

Not a ghost... a friend. A very dear friend.

162

ON THE CLOUDS - as the OPENING begins to magically CLOSE UP. Once closed dark clouds mysteriously begin to blow away just as quickly as when they first arrived... SFX: The sound of THUNDER breaks the night air.

162

163

BACK ON LUKE AND THE AGLET FAMILY

163

FRIEDA

(to Luke re:
thunder)

Listen, Father... my teacher says whenever you hear thunder an angel has gotten his wings.

NED

(incredulously)
Oye...! What a dweeb!

LUKE

No. That's right, Frieda. That's right...

Luke winks and smiles skyward a la Jimmy Stewart in "It's a Wonderful Life."

LUKE (CONT'D)

...atta boy, Father!

ON THE ENTIRE GROUP OF PEOPLE BY THE SATELLITE - as they all join hands and begin SINGING a chorus of "AULD LANG SYNE," swaying back and forth in unison. The accompanying MUSIC BEGINS TO SWELL underneath as our CAMERA CRANE SHOT starts to PULL UP AND AWAY... as it does Ernest and Fanny (in the donkey outfit) RUN past everyone, being pummeled by SIX of the "bat swinging" KIDS from the "Cowboy Kiddie Show!" At the appropriate beat in the song we...

FADE TO CREDITS:

THE END