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SHOCKER II

The 1992 screenplay treatment for Wes Craven
by Nicholas Grabowsky

Based on characters created by Wes Craven

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Screenplay treatment
by
NICHOLAS GRABOWSKY

Based on characters and situations
created by Wes Craven

"I think this would be a great story. To revisit shocker and tie up the loose ends and to bring back a very underrated horror villain back into modern culture. It seems very interesting. I'd love to see this in stores or on the big screen." ---fan

"Horace Pinker is the meanest, most bad-ass serial killer of them all! I'd love to see a sequel to Shocker!" ---fan

Bring back Horace Pinker! I actually LIKED "Shocker". Yeah, it was kind of cheesy and a Freddy wanna-be done by Wes Craven himself, but I actually find it to be pretty entertaining and interesting and I watch it every time it comes on FX. When I heard you were wanting to do a sequel, I thought that was GREAT! The movie would probably NEVER EVER get made, but turn it into a novel. I'd buy it. ----Greg Mitchell

1992: Four years after my first novel, "Pray, Serpent's Prey," was released in mass market paperback, as were a few other works I did under the pen name of Nicholas Randers, and several published works under the name of Marsena Shane, not to mention the novelization of Halloween IV with my own name on the cover that time, and by that year I was poking around to see if I could get another novelization gig. I was very interested in Wes Craven's "Shocker" at the time, which had been released theatrically a few years prior, and after a few conversations with Wes Craven's assistant at the time, I was invited and challenged to write a sequel of my own being that no one else was. Wes gave praise to my efforts afterwards, but ultimately decided not to pursue a sequel. After all these years, I managed to dig up the treatment I wrote for him, and, for your reading pleasure, here it is.

---Nicholas Grabowsky

To: Mr. Wes Craven
Title: SHOCKER II
Writer: Nicholas Grabowsky
Category: Horror/fantasy
Format: Screenplay

Circa: Present
Location: Maryville,
USA

Theme: When the events of the first film attract national attention, government officials eager for answers inadvertently evoke Horace Pinker's vengeful return. But Pinker faces a new adversary in Julian Blackwell, a humble literature professor whose own occultic fascinations lead to an equally supernatural transformation when he is framed for Pinker's murders and sentenced to the gas chamber.

We begin with a view of a prison cell wall. It is littered with bizarre drawings and photos, occult symbols, torn-out bits of magazine and newspaper articles. From the headlines and titles of the articles we see a wide range of information concerning the supernatural: discoveries, reports, personalities, even government coverups and flying saucers.

Amidst the collection, we see the photo of a particular painting torn from a magazine page. It depicts piles of skulls and billows of fire stretched across a rocky electrical landscape. The text below this reads "The Yezidis Netherworld as envisioned by the Mezdean prophet Husayn, 12th century A.D."

A hand appears, and little by little the collection is removed carefully, exposing painted concrete. Soon it is entirely removed, and the netherworld picture is the last to go. Stuck partially to the wall, it rips in the process. We hear a man curse.

Another male voice begins to laugh. The hand places the torn picture into a cardboard box filled with the wall clippings and various books. Above the box, a head lifts up and we behold a familiar face.

It is the face of HORACE PINKER. There is virtually no difference in his appearance compared to the first film, with the surprising exception of his sporting a head of hair! The look on his face expresses anger as he gazes in the direction of the laughter.

Across from him with cigarette in hand laughs LIEBERMAN, an obnoxious inmate who's shared Pinker's cell not long enough to fear him. Lieberman harasses Pinker about the torn photo, calling him 'Mr. Fix-it Man,' challenging him to use his rumored black magic and repair knowledge to fix his precious photo.

ANOTHER CELLMATE yells for the man to shut up all the while. Pinker scolds Lieberman. The man insists he was merely having fun, but Pinker motions the man toward him. Curious, Lieberman obliges. Pinker snatches the man's cigarette and brings down the lit end to his own opened palm. From this angle, we catch a glimpse of the spider tattoo on Pinker's arm.

But instead of smoldering the cigarette, Pinker concentrates on the smoke. Amazingly, the smoke takes the form of a menacing spider, and he throws it at the shrieking man. The spider then vanishes again into smoke. Pinker laughs, tells the man that smoking can kill him. He tosses the cigarette into the toilet as a GUARD arrives to escort Pinker to freedom.

Lieberman starts yelling hysterically that Pinker's a freak, that he fucks with minds, the other celimate again insisting that he shut up or he'll fuck with his face. Pinker turns for one final word to Lieberman, hinting about looking up the man's wife and how lonely she must be. He can fix that.

With Lieberman now wanting to kill him, Pinker joins the guard for a journey down the cellblock hallway, dragging his left foot in a nagging limp. Inmates yell obscenities, cheers, threats. Someone shouts a remark about Pinker's limp. Metal cups clang against steel bars. Pinker ignores it. all, grins slyly, with evil delight, as though harboring some fantastic secret not one of them could ever grasp.

As the sun sets upon the town of Maryville and rain begins to fall, a taxi stops beside a shabby, vacated warehouse. Pinker emerges from the taxi in street clothes, belongings in hand. The taxi drives on, and Pinker pauses to behold the lurid structure before him.

The lightless inner setting is at once unveiled as the front entrance is opened, Pinker a silhouette within the hazy stream of moonlight. He reaches for the wall; the sudden glow of dim overhead lights reveal the building's dusty contents. Numerous silent television sets of all shapes and sizes fill a labyrinth of towering racks and shelves.

We soon find him amidst an empty, hidden room at the shop's rear, entered by pulling forward a wooden shelf rack fastened on hinges. As time passes, we find Pinker at various stages of his occultic practices within that room. We pan across various occult paraphernalia, books and artifacts. Surrounded by candles, he meditates. Televisions project surreal images. A news broadcast depicts the recent slaying of a wife and her kids, the widower serving time in a state penitentiary during the occurrence. Hair falls upon a table as Pinker shaves his head before a mirror. Mummified cats hang lifeless overhead.

The numerous television sets in the shop suddenly come to life, all depicting billowing flames and piles of skulls, visions matching the magazine netherworld portrait from Pinker's cell wall.

These visions are integrated with a narration by Jonathan Parker as he paints a brief but vivid recollection of Pinker's onslaught upon the sleeping families of Maryville, an onslaught at first halted by Jonathan's mysterious dreams leading to Pinker's capture and electrocution. He explains how afterward Pinker became something more, something no one had ever anticipated even in their darkest dreams. He explains of Pinker's horrific supernatural abilities, and of his eventual destruction.

Jonathan had expected his dreams to cease upon this destruction, but he reveals that his dreams have now turned more bizarre, as though his subconscious has followed Pinker into another world, a world filled with visions of destruction and images of human skulls.

With this we begin with video monitor footage of the bedroom confrontation between Pinker and JONATHAN PARKER from the first film, from the POV of the news camera taping the event. We see Jonathan throw a knockout punch to Pinker, a punch generating sparks of electricity, so powerful it leaves the supernatural killer thrown backwards motionless onto the bed behind him.

We see Jonathan minutely examine his own lethal fist, then he draws from it a golden pendant and chain. Jonathan moves toward us and the camera, placing the chain around and beyond our view. He carefully steps backwards and, as a horrified Pinker re-emerges from behind, Jonathan boldly leaps at us and into the camera lens. The picture on the monitor cracks and rolls, flickering into snow.

We then pull back upon the flames of a lit match as it is brought to the end of a cigarette. Smoke exhales from the lips of CURTIS RYDALL, a resolute CIA man of late forties. He asks a few more questions, namely about the city-wide blackout following the monitor depiction. Jonathan answers, facing him and seated behind a bare table. They are inside a windowless room full of recording equipment and monitors.

Rydall takes a few drags of his cigarette. He has heard enough and is satisfied, speaks into a microphone a command to stop the recording. Jonathan is restless and anxious to leave, and he stands and proceeds for his jacket. He has consented to give his account to agents alone, with the assurance of being able to continue his life unbothered. He is free to go.

The door to the room suddenly opens before him, and in walks WALTER FRIEDMAN, dressed conservatively, late thirties, compassionate features, CIA. Behind him and dressed in military attire steps Air Force Lieutenant General GEORGE KIRKWOOD, big-built, imposing, fifties.

The two greet Jonathan and they shake hands cordially, expressing the importance of his story if indeed it's altogether true. It was just recently when the events of Jonathan's story had taken place, ending in a struggle and channel-wide chase the entire television-watching nation had witnessed. While most have considered the event to have been a hoax, it has been the subject of ongoing debate and conjecture among the public and press and enquiring minds who want to know.

Most importantly, however, it has been the subject of government concern, and this is explained to Jonathan yet again. They inform him they'll be keeping in touch, and Jonathan, annoyed, leaves by telling them he's done all he had to do.

Within the outside hallway, Walter Friedman catches up with Jonathan, Friedman's message beeper upon his belt proving a constant annoyance. Politely but urgently, Friedman attempts to persuade Jonathan to contact him directly should the dreams continue. He explains that should Pinker find a way back, Jonathan's knowledge and assistance could prove detrimental to their stopping him. Walter also explains that if Pinker's power is real, then it could be accessible to any other individual learning of the knowledge of that power. He adds that the government's understanding of that power could also be useful in stopping Pinker.

Jonathan stops and informs Friedman that Pinker is dead, therefore nothing more needs to be said. He has a life to continue. Friedman hands Jonathan his card in case he should change his mind, and Jonathan takes it if only for the man to get off his back. Friedman's message beeper again beeps, a constant trademark for him, and the two part ways.

Later that night, Jonathan awakens from a dream. Drenched in sweat, exhausted, he pauses in immediate consternation. He reaches beside the bed for the light. He uncovers Friedman's business card and makes the phone call. From the phone's receiver, Friedman answers, and he is pleased.

We then switch to a television news broadcast, where a REPORTER sits before a news desk speaking of connections between Jonathan Parker and the learned prank involving the city-wide shutdown of power, further implying the television images of Pinker and Jonathan to have been a hoax. The reporter adds

that later on this station there will be an expert panel discussion of the Pinker situation, but that Julian Blackwell, an ongoing consultant on the occult aspects of the situation, a literature professor at Maryville University who's suffered his own personal tragedy from the Pinker murders, has declined a seat on that panel for personal reasons. When asked for a further comment, Blackwell declined also.

There is also an announcement of Police Lieutenant Don Parker's abrupt transfer upstate, replaced by the new Lieutenant BILL CORMAN, a stern man of early fifties. There is a report of the city's preparations for Halloween, only a few days away, and the reporter adds news of the Maryville University Faculty Halloween Social, to be held at the dean's home tonight. The news then switches to a report concerning a shootout during a drug bust somewhere out of state, and we see men behind the cover of trash bins gunning down police officers.

We are now within a family livingroom where a small boy of eight years, JASON BAXTER, watches the news program. His mother, BARBARA BAXTER, early forties, abruptly changes the channel, telling her son he shouldn't be watching such violence. She switches it to his favorite cartoon, where men in armored suits savagely gun down an army of tentacled monsters. Barbara then proceeds into the kitchen and fixes a breakfast slim shake.

Barbara's daughter, CASSANDRA BAXTER, college age, intelligent, studious, with a happy home life, sits upon the livingroom couch conversing timidly on the phone with her boyfriend. Over the phone, she pesters her boyfriend about how he watches too much television, but she loves him anyway. He wants to meet with her, and she informs him that he can join her outside while she walks to return books to her World Literature professor Doctor Blackwell.

When she hangs up the phone, she journeys to the back bathroom after asking her mother where her father is. Barbara tells her he's busy picking out the loose arm pit hairs from his deodorant roll-on. When she finds him, his face is full of shaving cream before the bathroom mirror. DANIEL BAXTER, early fifties, is a burly man, kind and full of life, a sort of uncanny contradiction to his job as a history professor at Maryville University.

Casey tells her father that she's going out and mentions her visit to Doctor Blackwell. She asks him if he has tried on his Peter Pan costume for tonight's faculty Halloween social, having helped sew it together. He sports it briefly for her, her brother's voice echoing from the livingroom that his father's turned into a fairy.

Her father jokingly pesters Casey about her infatuation with Doctor Blackwell, and she insists it's not an infatuation, that Blackwell is a famous published intellectual. As her mother steps in to show off her Wendy costume, she adds halfheartedly that Blackwell writes horror novels and is also a drunk. Her father, a personal friend of Blackwell's, defends the doctor. She understands and agrees with him despite her reservations. Casey gathers her books and leaves.

Casey now strolls down the sidewalk of her neighborhood street, books in her arms. Her boyfriend, DAVID BRENNER, college age but with a high school attitude which makes him seem slightly nerdy, rushes up behind her for a quick scare. They converse about school, about Blackwell, about the Pinker! Jonathan Parker hype. We learn that she's an English major with a desire for journalism and fiction writing, and David complains that she spends more time reading and hanging around Blackwell than she does with him. David majors in photography.

They converse briefly about the Pinker/Jonathan chase on television, and David believes it to be a hoax while Casey is unsure, which leads to further talk about Blackwell. The doctor's been fascinated with the case and has been around the world studying the occult and giving lectures, researching for his books and novels. David offers to carry her books.

On their way, they pass a small Presbyterian church and wave hello to the REVEREND FISHER, forties, who waves back cordially as he waters plants by the church steps. They pass an old lot next to the church surrounded by a chain-linked fence and stop before a sign reading "No trespassing, but we forgive those who trespass against us." They move on.

They arrive at the Blackwell residence, a fine two-story house with a picket fence, beautiful yet modest. A menacing dog bound by a leash to a tree in a neighbor's yard barks hysterically at them. David stops and hands Casey her books, telling her he'll go on to a friend's house and will see her later. He's not interested in seeing Blackwell, the doctor makes him nervous. Parting with David, Casey proceeds up the Blackwell walkway.

Inside the Blackwell residence, we find the doctor's wife, KAREN BLACKWELL, putting up a colorful clown painting in an upstairs bedroom. Karen is a simple housewife, timid, late thirties, beautiful if not for a certain weary countenance. Behind her, JOEY, a two-year-old infant, plays restlessly within his playpen, distressed at the pounding sounds of his mother's hammer as she nails the painting to the wall. When she stops to comfort the baby, she hears the ringing of the front doorbell.

Downstairs, she opens the door to Casey. The two greet each other, and Karen asks Casey inside. Casey asks about little Joey, and Karen reminds her about babysitting him for the faculty social that evening. She asks about the doctor, and Karen refers her to the downstairs study. She says her husband has been inside the study all night, fast asleep, and it's about time they awaken him.

We cut to the downstairs study. It is seemingly vast, books upon books fill rows of towering shelves. Dim sunlight streams in through partially closed window shades, revealing the study's eerie but handsome ambience. Various noteworthy hardcovers rest within expensive cabinets behind glass doors, and we pan across several occult titles as well as fiction and nonfiction penned by the doctor himself. Interesting artifacts lie beneath glass resembling important museum pieces. Macabre paintings hang from the walls. Above a mahogany desk, newspaper clippings regarding Horace Pinker and other information poke behind research books and a near-empty bottle of whiskey. An ashtray overflows with crushed cigarette butts.

Fast asleep and reclining dangerously backwards within his black leather desk chair is JULIAN BLACKWELL. Late forties, dressed in suspenders and bow tie, he resembles the stereotypical professor so immersed in his work that most concerns of the outside world are beyond him, and because of this his sociality suffers from an eccentric introversion. Recent tragedies have overwhelmed him towards alcoholism, but despite this he remains personable and jolly towards those fortunate to know him well. He snores as he sits, his glasses having slid halfway from his eyes.

Karen enters the study, Casey carrying her books close behind. They attempt to carefully awaken the doctor, and he stirs. As he becomes fully alert he falls backwards in his chair, and he emerges from the floor quite startled, readjusting his glasses. The two women help him to his feet. Casey sets the borrowed books upon his desk. Realizing the time, he quickly gathers his things together and lights another cigarette. He hurriedly greets Casey, explaining that today the police finish clearing Pinker's repair shop, having kept the shop's contents mostly intact to study Pinker's habits. Blackwell is concerned with acquiring a few of Pinker's important books and belongings he has yet to understand, claiming they may complete his knowledge of Pinker's supernatural methods.

His wife reminds him of tonight's faculty social, and remarks about how the doctor should at least change his clothes before he leaves. He departs, leaving her frustrated. She mutters to Casey about how he's been so difficult lately, as though he is apart from her and dwelling in his own world. Casey silently listens.

We now go to Pinker's repair shop, where POLICE OFFICERS busily bag and box various belongings and paraphernalia not previously confiscated. TWO OFFICERS at work piling tools into a box converse over Pinker's valuables, one remarking about how he would like a television or two for himself, the other replying that the state plans to hold the goods for auction. ANOTHER OFFICER jokes boisterously about the possibilities of the knives he handles being murder weapons.

Stepping inside through the front entrance is the new police lieutenant Bill Corman, flanked by an OFFICER and CIA agent Curtis Rydall. A few televisions flicker snow, and Corman demands to know who keeps turning them on. Corman discusses how there are unsolved copycat killings and wishes to further investigate the power plant break-in, but questioning Jonathan Parker, among other things, are beyond his power. He resents the government stepping in on his jurisdiction, and makes this clear to Rydall. Corman wants to do his job, while Rydall and his clowns do theirs.

Corman suspects there is something more to the government's involvement than they care to admit, and knows they are responsible for the previous lieutenant's transfer. As they journey further inside the shop, ANOTHER OFFICER opens the doors to a closet, releasing hundreds of dead animal parts upon the disgusted men.

Blackwell's voice tells the men to be careful how they handle those animal parts, to them an absurd command. We see the doctor kneeling within the back room, gathering books into a box. Corman, with mild respect to the doctor, is nonetheless agitated by his presence there. He thought Blackwell's research there had been long since finished, and Blackwell apologizes and explains his being there. He'll be out of the way in a few minutes.

As Rydall and Corman journey back out of the shop, Rydall wants to know who Blackwell is. Corman explains the doctor's stature, how he provided insight to the department concerning Pinker's occult practices. He tells Rydall how Blackwell grew up in Maryville and moved away for a doctorate in natural sciences, became a novelist and occult specialist, and returned to reside in Maryville upon his father's death of natural causes in the town and to be with his family. Corman adds that among the families murdered by Pinker, Blackwell's sister and his sister's husband and two boys were claimed victims while the doctor was visiting England with his wife and son. His mother, living with his sister, suffered a stroke while she was cornered by Pinker.

When the two depart, Rydall joins the other CIA agent Walter Friedman awaiting him at a nearby car, and asks Friedman to

do a make on Julian Blackwell. Friedman's beeper beeps again.

At a local fast food hangout, David meets with his friends VICTOR WILLIAMS, PAUL HOVERT, EARL CORSEAUT and Earl's girlfriend STACY FREED, all college aged, as Casey pulls up in her car and joins them. They mess around, talk about plans for Halloween. David asks Casey how it went with her visit to Blackwell, and she mentions her babysitting job for him that night. They all decide to have a party on Halloween night, and they attempt to decide where. Paul jokingly suggests the ultimate scary party place, Pinker's repair shop, after the coast is clear of cops. They at first laugh the idea on, insisting the place will be guarded, but the more they talk, the more fun it sounds. Casey, however, is turned off by parties in general, particularly this one.

The Maryville University library, later that evening, is dimly lit and seemingly empty, also seemingly vast. Countless books rest on almost countless rows of shelves. We journey down past these rows, each row vacant and silent as we pass. We arrive at a particular row at which we see a figure at the row's very end, seated alone at a table piled with books. We approach the figure and stop. We glare down upon Blackwell, gazing through books as he smokes and takes an occasional drink from a bottle of whiskey.

He stirs and returns our glare, and from his POV we see a weary JANITOR standing before him, glaring back down. Each asks why the other is there, and the janitor says he's mopping the floor. Beside the janitor is a mop and bucket on wheels. Blackwell, giddy and intoxicated, proclaims he's found the answers to Pinker's secrets, and they are just what he thought they would be. The janitor pretends he's delighted, but reminds the doctor of the faculty social he should be attending.

Stricken by reality, the doctor jumps from his seat and proceeds to gather his things. He tells the janitor he'll be back to clear the remainder of his mess later and, by the way, he requests the liquor remain hush. Blackwell leaves in a hurry, taking a bulk of dusty clothes from the table with him, the clothes being a Halloween outfit. The janitor bids him farewell, sneaking a quick swig of the whiskey. Blackwell returns for the whiskey bottle.

The Faculty Halloween Social is held at the home of STATHIS WHITMAN, the university dean, and he greets guests as they arrive in various costumed attire. Outside, parked vehicles crowd the neighborhood street around and before the elegant home. We are an hour or so into the party, and already the home is crowded with guests. We can hear a few guests inquiring about Blackwell.

Outside and not far down the street, Blackwell hurriedly attempts to park his car between two other vehicles. In the process, he manages to hit the rear bumper of the vehicle in front of him. He curses. He turns off his car's ignition and steps out.

We fully behold his Halloween costume; he is dressed in a shabby Victorian outfit, something in the height of fashion according to a Charles Dickens novel, 1800's England, complete with brown gloves and Victorian bow tie, and a top hat he retrieves from his car's front seat. The outfit would otherwise prove quite becoming if not for its threadbare and oversized condition, the brown material dusty and moth-eaten, the white shirt beneath the brown vest wrinkled, the suit jacket patched and torn. He places the top hat upon his head; it caves in on one side.

He proceeds down the sidewalk, stumbling over sprinklers. When he finally arrives at the social, he is greeted at the door by the university dean, who is pleased to see him and takes a guess that the doctor is dressed as an old English ghost. Blackwell is concerned about his son at home and asks about his wife. He is informed that she arrived on her own but has disappeared since. Blackwell proceeds toward a phone to check on Casey's babysitting.

At the Blackwell residence, the phone begins to ring throughout, sounding faintly within Joey's upstairs room, the baby sleeping peacefully in its crib. Downstairs, the livingroom television displays flickering images upon two wrestling figures stretched out upon the couch. There, Casey fends off her boyfriend David's frantic sexual advances. We can tell by this the condition of their relationship, that Casey is not yet ready for intimacy, and the telephone is a welcomed distraction. She answers and assures the doctor that everything is fine.

At the Halloween social, Blackwell is approached by Casey's parents as he hangs up the phone. Casey's father is almost as drunk as Blackwell, and he asks the doctor how his life is going while gripping him in a buddy sort of fashion. Blackwell drunkenly describes his discovery of Pinker's secrets, and Casey's father regards this with no more of a fervency than if Blackwell described how his wife was doing. A WOMAN approaches the doctor with one of his own published novels seeking an autograph, and Blackwell delightedly scribbles. He then joins THREE ASSOCIATES in a drunken conversation about literature. If nothing else, we learn of the doctor's passion for literature and his authority on natural sciences.

All the while, a costumed figure watches amidst the crowd, listening, observing, coping with the annoyance of his message

beeper.

Meanwhile, in the crowded rear patio of the dean's home, the doctor's wife stands with cocktail in hand as HANS, middle-aged, overbearing, presses his sexual attentions. She is clearly frustrated and unsure of herself; she loves Blackwell, but she is oppressed by a certain loneliness which renders her incapable of firmly standing her ground. Hans knows this, and uses this against her, tempting her, reminding her how she needs a lover to satisfy her beyond the feeble devotions of a professor who spends more time with his books than with her. Her indecisive confusion, in his eyes, is a hint that she wants him. She attempts to escape his attentions by withdrawing into a nearby bathroom, but he manages to follow her inside.

Elsewhere in the crowd, Blackwell stands conversing with OTHER ASSOCIATES, too drunk to understand them. Continuously retreating for more drinks, he comes across OTHER PEOPLE and catches their conversation. Unaware of his presence, they continue. Alone beneath a lampstand, he listens to them as they gossip about the recent happenings in his own life. They discuss how the doctor has become a drunk, and how Horace Pinker had murdered his sister's family and left his mother in a crippled stroke, currently being cared for in a local nursing home. Blackwell, his vision now focused upon a silent solitary television set, remembers his vivid dream of the occurrence while fast asleep with his wife in England.

We flashback to the darkened confines of a home in the dead of night. We come across an opened window, drapes blowing from the wind. We enter the window and journey through a silent livingroom and down a hallway, both side walls smeared with blood. We hear the echoing of terrified screams, chilling sounds of death, surreal and distant, remnants of extinguished lives. We enter the master bedroom, where the blood-soaked corpses of a HUSBAND AND WIFE lie stretched and lifeless, surrounding furniture toppled and smashed as though from a violent struggle. Into another room we venture until we find TWO BOYS, both around age ten, throats slit and eyes glazed and sightless, in bunk beds.

We emerge from the bedroom and backtrack through the livingroom until we arrive inside the darkened kitchen, where an ELDERLY WOMAN beholds us, horrified, crouched against a far corner, overwhelmed by a sudden stroke. We pivot to discover what she sees: standing before and over her is Blackwell, drenched in fear and unable to help. He calls out to his helpless mother.

Back at the social, a lamp topples and smashes into the television screen. People shriek. Blackwell has fallen, now sprawled over the carpet and the base of the lamp.

Casey's parents run to assist him, the university dean following behind. Blackwell frantically apologizes as Casey's father helps him up, and he insists he will pay for the damages. The dean is understanding, and asks if the doctor feels he should lie down. Voices mutter in the growing crowd. A GENTLEMAN remarks that this is why he's called Blackwell, for he blacks out well. Some intoxicated people clap. People ask around for the doctor's wife, ANOTHER PERSON moves to fetch her.

Inside a bathroom, Hans has cornered Blackwell's wife against a wall. Nervous, she partially succumbs to his kisses until she breaks away from him and stands her ground, insisting the both of them had too much to drink and should cease. Hans insists quite the opposite, but she is saved by a knock on the bathroom door. She quickly pushes Hans away and opens the door, exiting, she is careful not to disclose Hans' presence with her there. She is informed of her husband's accident and moves to fetch him. ANOTHER PERSON squeezes into the bathroom to awkwardly discover Hans, who smiles and exits also.

She comes across her husband, who is retrieving his fallen top hat. She motions to abruptly take him home, and he follows her outside, adding he never had a chance to say goodbye to anyone. She tells him he can pick up his car in the morning.

At the Blackwell residence, David and Casey are stretched out before the television watching a video movie and sipping champagne. For once, Casey is paying more attention to the screen than to him, as he sits disappointed at his failure to persuade her to make love. He tells her he loves her, and she apologizes, saying she's just not ready yet. He tells her he thought she didn't like t.v., and she tells him to shush.

They are suddenly startled at car headlights in the driveway; the Blackwells have returned. Casey is astonished that they have returned so early, and David remarks about how the doctor probably fucked up the party. Casey quickly leads David into the study and he departs out a back window, remarking about how he's never been inside the room and pausing to inspect some of its contents.

Casey rushes back to the livingroom and panics about the champagne. She eats a breath mint and hides the champagne behind her back just when the Blackwells walk through the front door. The doctor's wife briefly explains how they were both tired and tells Casey that she'll be paid an extra hour for her time, and asks how Joey is doing.

Blackwell drunkenly approaches Casey and she compliments his outfit. He places his top hat on her head and reaches behind her for a champagne glass to her surprise, takes a drink as his wife moves upstairs to check the baby. He tells Casey the truth of what happened, but most importantly tells her of his discovery of Pinker's secrets. There is a crazed glare in his eyes when he tells her of the kind of power he's come across. Casey, unable to fully understand what he's getting at, asks him what he intends to do. He gets a grip on himself and tells her he intends to go to bed. He climbs lazily upstairs and tells Casey his wife will be down shortly; he'll see her in class Monday. He steps back down to hand Casey her empty glass and takes his hat, leaving her watching him.

In class Monday morning, Blackwell teaches Charles Dickens. Casey, among her OTHER CLASSMATES, listens attentively as a STUDENT reads a passage from the novel Bleak House before the class. Class is dismissed moments later, Blackwell observing the time, and as the students prepare to leave he reminds them all of this week's assignment. Lastly, as today is officially Halloween, he bids them all a happy one.

Not long afterwards, Blackwell carries books down a crowded university hallway. SOMEONE passing remarks to him about his black out during last Saturday's social. Suddenly, Casey's father hurryingly approaches the doctor and tells him he has a phone call from the nursing home, where the doctor's mother is being cared for. He tells Blackwell his mother is speaking her first words since the stroke, and is asking for him. Anxious, Blackwell asks him if he could find someone to take over his next class, and he then rushes to see her.

At the nursing home, Blackwell's mother rests in her bed, a respirator and other equipment keeping her alive around her. A NURSE checks a nearby monitor as Blackwell himself steps into the room. The nurse tells him his mother started speaking as though awakened from a dream, saying it's a miracle. The doctor approaches his mother, and his mother opens her eyes and sees her son. Blackwell asks the nurse to leave for a moment, and takes his mother's hand. Tearful, he tells his mother that it must indeed be a miracle.

But amidst the sentiment, his mother informs him that the one who did this to her is still alive. Blackwell calms her, telling her she should rest. She silences him urgently, and explains that she has awakened with not much time to tell him what he must do.

She explains how this very moment, as she speaks, people are at work urgently attempting to discover Pinker's secrets for their own selfish purposes. As they do so, Pinker exists within

another world waiting for someone to bring him back, a world just beyond this one, a world next to a great wall of fire which passes into eternity. This is a place of limbo, and all one had to do is but open a door to gain access to this place and they could release whatever waits for them there.

Blackwell knows of this world, but assures his mother that nothing will happen. His mother insists that there are forces at work attempting to release Pinker, and when that time comes her son must be ready. She claims he knows what to do, he is chosen, and it is his destiny to be ready. She says that this time around, Pinker must not be returned to the state of limbo but be sent straight to hell, and only her son knows how. Blackwell tells her to rest now, but she reveals that he shares something with Pinker that no one else can share. She rests upon saying this, and Blackwell presses her gently to tell him what that something is.

When he decides to leave, he steps away from her room as a flood of NURSES rush towards and into the room. Urgently, he follows them to discover in anguish that his mother had just died.

We find Blackwell later at a local pub, in deep consternation at the bar. Casey's father, Daniel, appears at the stool beside him and joins him. Daniel had heard about the doctor's mother and had assumed he'd find the doctor here. He is concerned and attempts to comfort him. Blackwell faces him and asks for his opinion concerning Pinker and the Pinker! Jonathan television chase. Daniel sighs and tells him the whole incident is so fantastic to him he finds it impossible to take it at face value.

Blackwell motions Daniel closer and wants to show him something, tells him he's been writing and studying the occult for so long that he's seen many things all around the world, has learned many things, but what he's about to show him he's learned long ago. Blackwell takes his cigarette and places the burnt end just above the palm of his hand. He concentrates; the cigarette smoke forms into a butterfly, and Daniel fearfully avoids it as it takes to the air and disappears again into a puff of smoke. Daniel cannot believe what he saw.

Blackwell explains to him that the fantastic happens constantly all around us, and it will always be happening whether we take it at face value or not. The fantastic does exist, and the only explanation for its existence that we could ever grasp is our ability to know its source, what is good and what is evil. With that, he proceeds to explain what his mother had said to him, and what he's discovered about Pinker.

He explains that Pinker obtained his powers from a religion connected to ancient Moslems known as Yezidism. The darker aspects of this religion preach that through certain practices one can harness the powers of the physical realm to escape death, to return to this world as one with the physical and metaphysical powers he had called upon, powers characteristic of his life as a man. In Pinker's case as a repair man, it was electricity. When the Yezidis were at war, the captured of their people called upon these powers before they were put to death, eventually to return invincible.

But no matter what the characteristics of their individual powers were, their powers came from one source. There is a world where they could be abolished to, a netherworld, a place of limbo that's neither heaven or hell but right at the doorway to eternity. While in this world, they are just beyond our reach, and vice versa. All it takes is for someone to open a doorway to that world, and by saying the proper incantations, they could do two things: propel them into unreachable eternity, or bring them back.

If what his mother had said is true, Blackwell says he has a plan to get to Pinker before anyone else does, to open the doorway and say the words to send Pinker to hell where no one could reach him. Furthermore, there is a particular something his mother had told him that he must find the answers to. Daniel asks him what he intends to do, and Blackwell tells him he'll find out when it's over. Daniel asks him what if something goes wrong, and Blackwell says it's a risk he's going to have to take. Besides, nothing will go wrong. He's sure of that. Have a happy Halloween.

As Blackwell leaves, we hear the sounds of a message beeper and discover Walter Friedman seated at a table not far from the bar.

We cut to a van parked later that evening in front of a liquor store. Rock music is blaring from the stereo. David and Casey wait inside the van as their friends buy beer cases inside the store. David and his friends are garbed in costume, mostly as famous movie villains and slashers. Casey, not in a costume, is not at all thrilled with their current partying plans. David tells her to lighten up. The friends emerge from the store, beer cases in arms, and one of them suggest starting the party somewhere else for an hour until the area around the repair shop is free of wandering trick-or-treaters. David thinks this is a stupid idea, for who would be wandering around that part of town. They haven't even seen if there are guards around the place yet. Still, they decide to wait a while.

It is Halloween night, the moon illuminating the streets of Maryville as trick-or--treaters march up and down the sidewalks, porches fill with glowing jack-o-lanterns and familiar chants of children seeking candy.

The Blackwells is not an exception to this, and satisfied ghosts and ghouls depart from their front porch as Blackwell's wife bids them farewell and shuts the door, the neighbor's dog barking at its usual tree all the while.

Inside, the doctor has fallen asleep before his desk within his study. He awakens suddenly, hears something behind him. He turns, at once horrified, to discover five zombie-like beings standing behind him among the rows of book shelves, the shadowy ambience playing upon their figures creating a chilling visitation. Stunned, he gazes upon one central figure as it approaches him. It is his mother. He calls to her, and he recognizes the others, his sister and her husband, and their two boys. His mother warns him about his venture tonight, how he should not go. If he must go, it would be wise to wait. Blackwell insists on going, and asks his mother what she was going to tell him before she died. She ignores the question and gives him a word of advice should anything happen: be true to your nature, and be true to your calling.

He suddenly awakens from the dream, finding himself again at his desk chair, the novel Bleak House opened and face-up within his lap. His wife opens the door, and Blackwell rises and hurryingly gathers some books and a bag of things. He tells her he has to meet someone, and leaves her standing in the hallway wondering.

Outside in the gloomy night air, he journeys down the dismal streets, avoiding being seen by the numerous trick-or-treaters, books and bag in arms, garbed in trench coat. He passes the Presbyterian church where, inside, Reverend Fisher is conducting an anti-Halloween service.

When he arrives at Pinker's shop, he manages to break inside. Ironically, this feat is all too easy, with a complete absence of guards or surveillance. We soon find him, after a period of time, deep inside the shop within the back room. He is in a trance, surrounded by candles and books, reciting incantations in Latin and what remotely may be Arabic. One by one, the shop's many television sets turn on. A strange wind begins to blow seemingly from nowhere, and pages in his opened books begin to turn. Sparks of electricity join amidst the swirling wind. Surrounding him, the televisions begin to project surreal images, of flames and piles of skulls.

A voice calls Blackwell's name. The doctor opens his eyes. There, on the screen of the television before him, is the image of Horace Pinker, staring directly upon him, garbed in orange prison attire just as we had last seen him. Pinker had been waiting for him, and asks him what took him so long. Blackwell says he knows who Pinker is, and Pinker challenges an answer. The doctor, angered, tells Pinker he killed his family. Equally angered, Pinker insists that Blackwell never had a real family. He tells the doctor how it had never occurred to him before, because things hadn't been clear to him for a long time before his execution. But there's a certain power in Maryville that brings families together. Jonathan wound up here, and Jonathan is Pinker's son. But Julian Blackwell.....whoever thought that Pinker's baby brother would turn out to be Maryville's famous author?

Panicked, the doctor denies this. But Pinker tells of trying to protect Julian from their son-of-a--bitch father who beat the both of them, and how late one night Horace killed their father and mother in their sleep, Julian, only eight at the time, two years younger than Horace, stood like a frightened baby in the doorway, too scared to join in the slaughter. They were separated soon afterwards, Horace running away, Julian remaining in that same doorway, staring silently for days until he was found and soon put up for adoption. Blackwell tells Pinker that life was hell for the both of them, but while Blackwell did something with his life, Pinker grew up to be just like their father.

Pinker argues that once he first killed their parents, his taste for blood ran rampant. Blackwell should try it, for killing's in his blood, too. But Blackwell is here to send Pinker straight to hell, and that's just what he intends to do. But Pinker attempts to bargain with him, pleading that they could be brothers again, that the doctor and he could become one, and that they could together bring the town to its knees. Pinker begs Blackwell to read off the incantation to set him free, but Blackwell refuses. They debate, they argue. Pinker says if he only knew the incantation, he'd do it himself and get his brother, make him know how good it is to kill, then he'd make that son of a bitch Jonathan, tear off his head and shove it up his ass, and make him eat shit.

Blackwell has heard enough, but before he reads the incantation, something distracts him from outside. Figures enter the shop, and Blackwell, determined not to be seen and frustrated, finds a hiding place inside a nearby closet. Pinker's image disappears. David, Casey, and their friends flood into the shop, and they arrive in awe at the occultic display within the back room. One of them looks at David, telling he did a great job fixing the place up. David, in disbelief, insists this wasn't his doings.

Casey, gazing around, realizes suddenly that Blackwell had been there. As the party settles and beer cans pop open, Casey decides to leave. David, upset, follows her. Casey tells him she'll be back, but she has to make a quick visit elsewhere. She leaves David, who, speechless, returns to his friends.

Blackwell, at odds with revealing himself, is unable to view the scene entirely; he can barely make out who they are' behind the crack of the closet door. He listens. The party goes on, and someone kicks aside the books and takes the candles off the floor. Another one of them scolds this person, taking the books neatly in one pile. But the friends begin to kick a book away from her as she attempt to retrieve it, a sort of keep-away game. The book slides against a television; Pinker appears, peeking around the corner of the screen. As their attentions move elsewhere, a mystical wind and sparks of electricity swirl around the book, opening it before Pinker's eyes. The one gathering the books moves, and Pinker disappears. But the others continue to kick the book around the room. Each screen it knocks into brings a cautious Pinker to that screen but, avoiding being seen, he curses as the book is taken away. Within the closet, Blackwell still can't see a thing.

At the Blackwell. residence, the doctor's wife moves to the front door, carrying a bowl of trick-or-treat candy, as the doorbell rings. She opens the door, surprisingly, to Hans. Dressed in nothing but briefs and cellophane, he steps inside. Blackwell's wife doesn't want him there, telling him her husband could have been standing right behind the door with her. Hans observes that her husband isn't, and forces himself further into the house. She can tell that he's been drinking. He says life can be lonely, tells her he needs her. She struggles against him, realizing what he intends to do.

Back at the repair shop, the book gatherer has managed to retrieve the last book. Satisfied, she sets the pile of books atop a nearby table and leaves them, another television set on the same table and right within reach. David becomes quite restless and decides to go after Casey, leaving the shop despite his friends' pleas. At the table, Pinker's image appears on the television screen, and no one is watching.

Casey approaches the Blackwell residence, arrives at the front door. She knocks, but the door pushes open. She hears struggling from inside, and sees Hans and Blackwell's wife. Rushing to her aid, she takes a swing from Hans that leaves her unconscious upon the livingroom carpet. Hans chases the screaming wife up the stairs.

The occult book to summon Pinker sits atop the book pile, and as wind stirs among electrical air currents, it flips open before Pinker's t.v. screen image. As the costumed partiers joke and drink more beer, they pay no attention as Pinker finds the incantation and begins to recite it. From within the closet, Blackwell listens to Pinker's faint voice and recognizes it. One of the partiers sees Pinker's image and yells, points, drawing the attention of the others. The doctor suddenly realizes what is happening, and, yelling, bursts from the closet. The others turn to him, startled. They ask him what he was doing in there.

Silence. Pinker vanishes, but it's too late. The partiers start to ask questions, and Blackwell motions them to keep quiet. They all listen. Suddenly, the television screens are darkened by a blood-like substance which oozes downward, covering each screen. The door to the room shuts, and a panicked partier runs to find it can't be opened. A single television screen bursts from the inside, exposing a bright light into the room. A partier turns to Blackwell and asks him in hysterics what the hell is happening. Then, from within the television, out steps the life-sized video effigy of a familiar killer. Horace Pinker is back.

Blackwell steps between Pinker and the frightened partiers. Pinker tells the doctor he should have helped him, and. challenges him to send him to hell now. Blackwell is helpless, and Pinker tells him what an idiot Doctor Julian Blackwell turned out to be, remarking how he. himself had the balls to dig into the black arts while the good doctor only observed others' practices, while the good doctor watched his own brother kill their mother and father, afterwards spending his life with his nose in fairy tales and books. Well, this time Julian isn't going to watch; he's going to do. In an instant, Pinker throws himself into Blackwell. The doctor slams into a wall, falls quivering to the floor.

At Casey's house, David knocks on the front door. The door opens to Casey's father, who sees David and laughs, immersed in total Halloween spirit. David asks where Casey is, and her father doesn't know. He wishes David a happy Halloween as David departs.

At the repair shop, the partiers silence as they move, curious, towards the seemingly lifeless doctor. He twitches. Someone asks if he is all right. Suddenly the doctor rises, looks upon them, a murderous gleam in his eyes. He places his hand into a nearby box filled with tools and grabs a hammer. One by one, the students are slaughtered, unable to match Blackwell's overwhelming physical strength powered by Pinker within.

The last of the students dead, Pinker re-emerges from the doctor, stretched out amidst the blood bath of bodies. He looks up at Pinker, nearly unable to move. Pinker asks him what it was finally like, to shed some good old-fashioned blood. He tells the doctor what a pathetic asshole he turned out to be and suggests he go find a whiskey bottle to brood over. In the meantime, Pinker has old business to tend to, starting off with the last remaining. Blackwells. As Blackwell screams, Pinker laughs and dives into a television, leaving the doctor stumbling to his feet in terror at the morbid scene around him. Weeping, he pauses to catch his breath. In sudden realization, he scrambles desperately out of the room to save his wife and son.

Outside, the doctor emerges from the repair shop, colliding into David, who is just returning. Blackwell demands Casey's whereabouts and warns David not to go into the shop. Stunned, David watches Blackwell disappear down the street. He then turns, enters the building. We soon hear him give an agonizing scream from within, a scream that echoes through the outside streets and follows a blood-stained Blackwell as he races towards home.

In the Blackwell livingroom, the television switches on and Pinker's image comes across the screen. He sees Casey unconscious before him across the carpet, and he moves for her. He then is distracted by desperate screams coming from up the stairway. Curious, grinning a demonic grin, he disappears from the screen.

We cut to a view of the new painting within little Joey's bedroom. We move towards the crib, where Joey lies crying over his mother's distant screams. Beside the crib, on the bedroom wall, is a cartoon nightlight plugged into an electric socket. Pinker's head emerges from the socket, blending into the nightlight almost comically, menacing eyes diverted towards the crib. In a flash of light, the baby's cries are halted. At the edge of the crib, an infant's fingers rise, gripping. A small figure drops to the carpet. Nearby, a hammer used to nail up the painting rests upon the carpet as the infant's tiny feet limp towards it.

Within the master bedroom, Hans has pinned Blackwell's wife helplessly across the bed. Striking her, he knocks her out. The struggling silences as Hans prepares to have his way. He hears a sound, turns, and his head meets the harsh blow of the infant's hammer. Again the hammer comes down. We see blood. The infant laughs. Again it comes down. It then moves over Blackwell's wife.

Out in the darkened streets of Maryville, Blackwell races further towards his home. He spots a police car driving in his direction and halts it. He comes to the vehicle's window, where an OFFICER sits beside Lieutenant Corman. Corman asks Blackwell what he's doing running around the streets, and the doctor desperately pleads for his help, yelling that Pinker is back and is about to kill his family. The lieutenant tells the doctor he's drunk, tells him Pinker already killed his family which drove him to drink in the first place. The doctor insists that they don't understand. The other officer remarks about the blood stains on Blackwell's clothes, saying how life-like they are, asking Blackwell what he's dressed up as. Just then they receive an urgent radio call and leave the doctor standing in the street. He proceeds with his race home.

Inside his home, the Pinker/infant limps slowly down the stairs. It approaches Casey, still unconscious on the carpet. It lifts its hammer to strike.

Outside, Blackwell arrives at his home, runs up the walkway, enters to find his own son standing over Casey, hammer held high. Horrified, he moves for the infant, clutches the hammer, takes it from him. Unthinking, he throws the child to one side; it slams against the wall. Realizing what he had just done, he runs to the child's aid as Pinker emerges from it, halting Blackwell, laughing, telling the doctor that he had just broken his son's neck, asking him how it felt. Blackwell rushes towards Pinker, takes a swing at him. Pinker halts the swing, grabs the doctor's fist and forces him to kneel in pain. Casey begins to come to, and Pinker bids his brother farewell as he disappears again into the television.

Blackwell moves to Casey, asking her if she's all right. He then rushes outside to find police cars suddenly flooding the street before his home. Overwhelmed with his terrifying predicament, he runs back inside as Casey rises to her feet, unsure of the circumstances around her. Blackwell grips the girl in desperation and tells her his life is over, but no matter what, she must somehow bring him his books, the books he left in the repair shop. Somehow, he must get his hands on them.

Carefully, police enter the livingroom, guns drawn and pointed. Blackwell is ordered to step away from the girl. Outside, David exits a patrol car and sees Casey emerging from the home's front doorway. They run to each other and embrace. Casey wants to know what's happening. Blackwell emerges next, hands cuffed. David sees him and runs to beat the shit out of him. Police hold him back, inform him they'll take care of it. David shouts that he wants Blackwell dead. Casey holds him again, insisting Blackwell did nothing. He doesn't listen.

Inside the house, police investigate the scene. They come across the dead infant. They move up the stairs and come across the bodies of Hans and Blackwell's wife. Lieutenant Corman joins them, disgusted at the sight. He then sees a macabre message written in blood across the dresser mirror:

HAPPY HALLOWEEN -JULIAN PINKER.

When Corman and his men emerge from the house, an OFFICER asks what Corman thinks. The lieutenant says it looks like they've caught another psycho no one knew about. Blackwell had always been a little strange, and it's common knowledge he's been going off the deep end lately. It's been rumored his wife's been seen with another man, and Blackwell came across the two in bed together. And the occult shit at the repair shop.....the lieutenant tells the officer that the evidence should explain everything. Casey overhears them and shouts that it's not true, that she came across Blackwell's wife struggling against a rapist. David, angered, proclaims that Casey's always been sweet on the doctor, that she's probably even slept with him. Casey abruptly slaps him, and he comes to his senses and apologizes. She departs from him, saying she's sorry, too. Corman informs her he'll need her statement.

A squad car takes off, a brooding Blackwell within the back seat.

We then switch to a television news report. It is days later, and we view the funeral of David and Casey's friends as a REPORTER redescibes the events of Halloween night. The reporter also tells of several other families discovered murdered in their sleep that same night. Despite Casey's claims in favor of the doctor, he has been found guilty and sentenced to die in the gas chamber. He is also under suspicion of the Horace Pinker copycat murders, as the government has recently reported the results of their investigations with the cooperation of the National Photographic Interpretation Center and proclaimed the events after Pinker's execution to be a hoax. CIA agent Curtis Rydall appears on the screen, explaining this further.

At Casey's house, time has further passed and. Casey discusses Blackwell with her father and mother. Her father understands the situation, explaining what Blackwell had told him within the bar on Halloween day. But, while he believes there is nothing more that could be done, Casey has been watching the repair shop and believes this to be the proper time for a visit to retrieve Blackwell's books. It is preposterous for her to believe the books are still there, but she argues that if the government had kept the shop intact for as long as they

did before for observation, there's reason to believe they kept it intact this time. If the books aren't there, there's always the evidence room at the police station. If she can't find them at all, well, she has to try. And what if she does find the books? How will she give them to the doctor? Casey is flooded with too many questions, and decides to leave and be done with it. Her parents demand her to not get involved, but this is the day Blackwell gets executed and this is her last chance.

She goes outside and to her car. There, David rushes up to her, but she had told him not to speak to her since the doctor's arrest. David warns her, tells her he knows where she's going. Ignoring him, she pulls out of the driveway and races down the street.

Not far from the repair shop, she stops the car and gets out. With the exception of a security guard busily reading a book, the coast is clear and she manages to break inside through a back window. Within the repair shop's murky darkness, she roams past the numerous silent televisions and ventures inside the shop's back room. To her disappointment, she finds the place empty. She sighs; it was a waste of time. But suddenly she detects movement from somewhere within the reaches of the front of the shop. She moves, cautiously, to check it out. She hears it again. Someone is there with her, and she calls out in a loud whisper. Her eyes searching, she backs towards the front entrance just as it opens, startling her, and she shrieks against the sudden outside light. She turns. There, in the doorway, is Curtis Rydall, Friedman, an OFFICER, and, standing behind them at a distance, is David. Rydall asks Casey if she's by any chance looking for some books.

Bringing Casey outside, Rydall places her under arrest. Casey resists, finding the whole situation suddenly absurd. But Rydall says she was breaking and entering, deciding not to place her under arrest if she chooses to come with him without arguing. She fights, and is arrested. Rydall tells her Blackwell received his books and invites her to see the execution. Friedman, the beeper man, tells Rydall he doesn't see any need to subject her to watching her teacher die, but Rydall insists. He wants Blackwell to know he has her in custody as he dies. They take Casey away in a government vehicle.

TWO PRISON guards step down a cellblock hallway, discussing the Blackwell situation. They talk about how only special people see the execution, and how the only press allowed there are government affiliated. They mention how absurd they think it is that Blackwell's last request was to die with the novel Bleak House with him in the gas chamber.

They arrive at Blackwell's cell, to find the doctor seated cross-legged on the cell floor, the palms of his hands resting on two books before him, one book being Bleak House. As he recites incantations, smoke rises from the two books and he raises his voice. The Reverend Fisher arrives just in time, and the three witness the doctor suddenly become engulfed in flames. They all panic, one of the officers struggling with his keys to open the cell. But then the flames disappear, flowing into the two books, leaving an exhausted Blackwell sprawled across the floor. As the cell door is opened, he takes the Dickens novel and rises to his feet. He is ready. The Reverend is speechless, and as Blackwell takes his book and is escorted by the guards, he pats the reverend on the back and tells him not to worry, oh ye of little faith, for he shall rise again. The Reverend shouts that Blackwell will rise into hell, that's where he'll rise, but the doctor proceeds down the hallway, ignoring him.

We are now at the gas chamber. SOMEONE mutters that they had to gas the doctor, for the electric chair was screwed up after their last execution. He is placed into the chamber and is seated, his Bleak House novel in his lap. At that time, he sees Casey, escorted by Rydall and Friedman entering among the viewers. She sees him and yells to him, but the agents force her to sit. She turns to them, asking them why she must see this, but they give no answer. She pleads with them, but they tell her she'll find out why soon enough. Rydall tells her to be quiet and enjoy it; he'll be coming back. Friedman asks Rydall the question of what if Blackwell doesn't, but Rydall is confident.

Before the doctor dies, he is offered the opportunity to give his last words. He quotes Bible scripture, how in the beginning the word was with God, and the word was God. He will become the word, too. He looks straight at Rydall, and finishes by saying, "...like you will never believe." He scolds Rydall and his men, saying they think they know what they're doing, but they really don't. Just as one could never explain the fantastic, one could never control it, or harness it, either. They're, all fools. Blackwell orders them to get the fuck on with it, and they then commence with the execution. They drop the gas pellet. Soon, the chamber fills with gas, and Blackwell winks at Casey. She turns away.

Blackwell begins suddenly to meditate. Greedily, he breathes in the gas. Almost at once, the vapors become thick, filling every inch of space within the chamber until nothing can be seen within. The observers watch, some stupefied, Rydall contemplative, Casey's desperate sorrow superseded by attentive wonder. SOMEONE whispers into a tape recorder. ANOTHER stands, a video camera rested on one shoulder.

As the blanket of vapors becomes even thicker, the chamber's glass walls violently shatter outwards, showering viewers with glass and escaping fumes. People stand, panic, hurryingly getting out of the way. Rydall stands, continues to watch. People desperately try to avoid the fumes. At once the chamber's fumes vent inward as Blackwell's body, still in the chair, consumes them, pulling them toward him. The fumes pull into his nostrils, his ears, mouth, his eyes glaze over as they enter his pupils, move beneath his prison attire. He appears to be in pain. As the vapors slowly consume him, his body itself sinks into his outfit, deeper, until the outfit caves into nothingness. As the remaining fumes linger and fade, Rydall and his men approach the chair.

ONE OF HIS MEN hand the others masks against the fumes as they move inward, searching, finding Blackwell's empty outfit. Rydall, baffled, lifts the outfit. Beneath it he finds the Bleak House novel resting upon the chair innocently. Rydall glances around, looking for a clue to Blackwell's whereabouts. He checks his men, orders for a complete physical to be done on the viewers immediately. He gazes up at the ceiling vents suspiciously. He takes the novel and gives it to Friedman, telling him that as soon as they're able to leave to lock it up for study. Friedman witlessly asks Rydall if he's interested in studying Dickens. Rydall tells him to stop being a smartass, explains that there must be a reason the doctor requested the book to be with him in the chamber.

Not long afterwards, Rydall and some of his men, together with Friedman and Casey, enter government vehicles and proceed away from the building. Friedman has the novel with him. We follow their vehicles as they drive towards an Air Force base on the outskirts of Maryville.

We then return to Casey's home, where her brother again watches his favorite violent cartoon. But this time, one of the cartoon soldiers gunning down aliens is Horace Pinker, who begins to gun down his own men. The cartoon men begin to curse at their own onslaught, fleeing, Casey's brother further excited at this new twist to the show. Pinker then casts his gaze upon the boy, and, to the boy's amazement, Pinker steps out from the t.v., announcing, "have the power." He enters the boy at once. With sudden evil in his eyes, he rises and begins to limp toward the kitchen, where Casey's parents are engaged in irate discussion. The boy moves toward a knife drawer and opens it as they continue, until their subject catches his attention. They are infuriated with their daughter, but most importantly with her arrest. Casey's father had just finished a phone conversation, in which he learned officials have taken Casey to the nearby Air Force base. They mention Jonathan Parker.

Changing his mind, the boy limps back towards the television, and Pinker leaves the boy's body and jumps back into the screen. The boy, overwhelmed with physical exhaustion, lies quivering on the floor. His mother steps past him, telling him that those damn t.v. shows are getting to him.

Inside the Air Force base, Rydall escorts Casey down a lengthy inner hallway, Friedman carrying the Bleak House book behind them, flanked by TWO ATTENDANTS. Rydall has promised Casey an explanation, and Casey brings the promise up to him, charging that this entire thing is one outlandish cover-up and that they lied to the public with their announcement of a hoax, that they had planned everything all along. They knew Blackwell was innocent, that they purposely left the repair shop unguarded, and they set Blackwell up to see for themselves what had happened to Pinker.

Rydall explains how there are certain things the public should not know, asks Casey how a nationwide panic sounds to her. As they converse further, they pass an opened hangar revealing what appears to be a UFO inside. Rydall curses and commands the hangar door to be closed, yells to personnel that they're all a bunch of idiots. As Rydall gets back to Casey, he explains to her the security importance of Pinker's powers, and how they value these powers and must obtain them for military purposes. He leads them into a vast room, filled with monitors and computer panels, hi-tech equipment, ATTENDANTS, SCIENTISTS and PERSONNEL moving this way and that. As they venture further into the room, they come across a large metallic box attached to cables leading into a series of computer monitors. From around this machinery steps the Air Force Lieutenant General George Kirkwood, who greets the men and Casey.

Kirkwood explains further. He tells Casey the importance of Pinker's power, how unstoppable an army could be fusing with electricity and emerging behind enemy lines. He mentions teleportation and how agents and assassins could do their jobs, in and out without a trace. Rydall further emphasizes this, himself mad with finding this power. They explain the huge metallic box, telling Casey how it is an electromagnetic chamber, developed for the capture of Pinker and, if Blackwell's alive, they will capture him, too, to study them and monitor them. Casey tells them they're crazy, but Rydall rebukes her. She is led by Rydall back out to the hallway, where she asks why they are bothering to tell her all this. Rydall explains how they need her for Blackwell's capture, wherever he is, just like they need a certain someone for Pinker.

They come to a security door, and it is at once opened by an attendant. Rydall has Casey placed inside, where Jonathan Parker himself sits angrily within a small cell.

Rydall introduces the two, one to the other, and tells them both to enjoy themselves. Casey insists that this can't be done, this is kidnapping, but Rydall ignores her and the door closes, locks.

Casey turns to face Jonathan, and they talk. Casey sits down as Jonathan explains how he became involved, telling her about how the government came to him with questions, obtained his assistance, squeezed every bit of information out of him that they could and took their knowledge to build that chamber for Pinker. When they dug deeper into information concerning Blackwell, something they found interested them greatly. When everything happened Halloween night, they watched and anticipated, made sure nothing interfered with what they were beholding. When Jonathan learned what was going on, he threatened to go to the press, which was instantly halted, and now Jonathan sits within this cell, waiting for an opportunity to escape. Around his neck is a heart pendant, and Casey notices it. She says nothing. Jonathan continues, telling her these people don't know what they're in for; to achieve their fantastic military hopes, they don't realize they have to die first before they could successfully use this power. He then asks what her involvement is.

Inside the room with the electromagnetic chamber, an ATTENDANT monitors equipment before a series of screens. In the screens surrounding him appears Pinker's image, beholding the scene. He gazes around, moving from screen to screen. He then appears on the series of screens before the attendant. The man looks up and notices him. Suddenly, Pinker's multi images dive from the screens, merge, and enter the man quickly enough to avoid others in the room from seeing. The man falls backwards to the ground in. a brilliant electrical spark, and others rush to his assistance. He gets up, insists he's all right. He quickly grabs a clipboard from a nearby ATTENDANT, and asks where Jonathan Parker is being held. Baffled, they remind him, telling him he's been working too hard. He leaves them in search of the cell, determined.

Deep inside another room not far from the cell holding Casey and Jonathan, Friedman tells an OFFICER he's off to fetch some files and will return shortly. He leaves the officer alone within the room, the Bleak House novel resting atop a table behind him. The officer reads a newspaper. We focus upon the novel, as it suddenly comes to life, opening, pages turning magically by themselves. Just then we see fumes of smoke emerging from the book, and a smoke-like figure begins to form in the air. Casually, the officer glances behind him and notices the new presence, which we do not see ourselves. Startled, he jumps to his feet and faces the presence.

We do a close-up of the terrified officer as we hear Blackwell's voice telling him newspapers do not make good reading material these days, for you can't always believe what you read. As the officer continues to stand, unable to move, a brown top hat is placed by the presence upon the man's head. It rests there as a sudden billow of smoke rushes into the man, into his nostrils, ears, mouth, and eyes. The top hat then dissolves into smoke as well, following the rest. The officer trembles violently at first, then calms. There is a gleam in his eyes as he proceeds out of the room.

Pinker, inside the attendant, moves down a lengthy hallway in his trademarked limp. ANOTHER OFFICER comes up to him, questioning his presence there. Pinker grips the man, throws him into a side custodial room, from which we see thunderous sparks of electricity accompanied by screams. Pinker! The attendant re-emerges to continue his quest down the hallway.

The Blackwell/officer steps down another hallway and into Pinker's. They see each other at a distance, not knowing who each other is. The Blackwell/officer continues down the connecting hallway, Pinker gaining ground.

The Blackwell/officer arrives at Casey and Jonathan's cell, fidgets with keys, and opens the door. They are told to rise at once, to hurry, and, baffled, they are led from the cell. He tells them to run, and gives them directions to arrive at a front desk. They ask why he's doing this, and, he tells them to trust him. He winks at Casey. The Blackwell/officer then moves towards a wall phone and makes a phone call, smoke suddenly exiting his body and entering the holes in the receiver just as Pinker arrives. He stops as the officer drops to his feet. In the distance, he sees Casey and Jonathan just as they turn down another hallway. Limping quickly, he calls out Jonathan's name.

Friedman approaches the front desk just as his beeper sounds off. He turns it off, files in hand, and moves to a nearby phone. When he picks up the receiver, his face meets a sudden rush of smoke. Blackwell in his body, he moves toward the front desk and tells the guards of Jonathan and Casey's release. When the two arrive, they nearly panic at Friedman's presence but he assures them everything is all right. The guards, watching television, accepts their release. Friedman fumbles through his pockets and hands Jonathan the keys to a government vehicle parked right outside, and, in awe, they take the keys. But before they go, Blackwell tells Casey to go to her house and get her father, and meet him at the Maryville University library as soon as possible. Jonathan and Casey leave, and are out the door just as the Pinker/attendant arrives.

Pinker yells at Friedman, had heard what he said. Pinker demands to know what is going on, proceeds to go after the two, but Friedman blocks the way. They glare at each other, realizing who the other is. Friedman tells a guard to place the attendant under arrest, for the man needs psychotherapy. Pinker protests but is unable to touch Blackwell. Friedman disappears just as Rydall and his men arrive, demanding to know what the hell is going on. A GUARD finds Friedman suddenly lying against the floor beside a wall phone around a hallway corner, the receiver dangling beside him. Rydall turns to the attendant, who throws himself over the desk and grabs a steel letter opener. Rydall orders the guards to open fire on the man, who gets up after the assault and impales a GUARD with the letter opener. Pinker emerges from the attendant, no one believing their eyes. Others fire upon Pinker, who threatens Rydall and dives into the nearby television. Rydall tells his men to get the bastard, but his men stand helpless. One of them tells Rydall to go get him himself.

Jonathan drives the government vehicle away from the base, far now from the outside gates towards Maryville, Casey beside him. Jonathan is stunned at their easy escape. Casey tells him that somehow, Blackwell is alive and behind it all. Jonathan tells Casey that the one yelling at them was Pinker. Pinker is back. Casey says that so is Blackwell. They must get Casey's father. Blackwell knows what he's doing.

They arrive at Casey's home and pull up in the driveway. They hurry from the car and enter the house, Casey calling for her dad. The house is seemingly empty. Jonathan follows her as she searches, calling then for her mother and next for her brother. No one answers; the place is dark and seemingly desolate. As they venture down the home's inner hallway, Jonathan calls her attention to her brother's room, where a shelf case had fallen. Their eyes move to a nearby wall, where streaks of blood lead to a place behind the bedroom door. Casey, shocked, silences in anguished horror. Jonathan moves the door open, disclosing her brother's flailed body lifeless against the wall. Casey screams. She moves toward her brother, but Jonathan grips her, insists Pinker has been there, there's nothing to be done. They must get to the library.

As they flee from the room, Casey stumbles and hits the door to the hallway linen closet. It bursts open, and from it falls the bloodied corpse of her mother. Casey screams, avoids it. Jonathan presses her to move on. When they reach the livingroom, a noise from the kitchen gets their attentions.

They stop. There, stepping out from the shadows, is what appears to be Casey's father. But suddenly he is thrown to the floor before them, Casey calling forth for him in horrified agony. Standing before them in the kitchen, cleaning a bloody knife upon his shirt, is Casey's boyfriend David. We can see that he is wounded as well. He limps towards them, glaring an evil glare. He greets Jonathan, tells him it's been a while. He sees Jonathan has a new bitch; well, he has her family. He moves for them, but they escape out the front door.

Outside, Jonathan tells Casey to get into the government car. They get in, but as they pull out Pinker/David throws himself before the windshield. They race down the street, swerving to jolt David from the car. Another car comes at them from the other side of the street. Just as the Reverend Fisher emerges from his church, Casey and Jonathan's car collides head-on into a parked vehicle, throwing David straight into the reverend. Amidst electric sparks, Pinker changes bodies and goes into the reverend. Casey and Jonathan emerge from the wreckage to flee. The reverend rises, Pinker inside him. A church member emerges from the building, shrieks, asks the reverend if he's all right. The reverend pushes her aside and continues the chase, picking up speed.

As they continue, Pinker discovers a short cut and reappears just behind them. The sky darkens as they continue the chase, arriving at a local nightclub down the street. Casey and Jonathan go inside the club. As Pinker/Reverend Fisher arrives at the club, he collapses outside. A cable extends from the side of the club, and he grips it. Pinker leaves the reverend's body in a bolt of electricity which goes into the cable and follows it upwards and inside.

Inside the club, the place is packed with PEOPLE. People at the bar, people dancing to a LIVE BAND. Casey and Jonathan move through the crowd, eyes watching for their pursuer, hoping to lose him in the crowd and emerge free out a back door.

At the bar, patrons are drinking and viewing a sports game upon the bar's television screens. To their astonishment, Pinker emerges from one of the sets. People are stunned, until reality hits them. A panic slowly starts as others turn to see. Pinker sees Casey and Jonathan moving away from the bar and dives after them. He misses, entering A WOMAN, who convulses and moves for the fleeing prey. As Jonathan and Casey hurry through the crowd, slowed by the sea of people, pushing and pulling people apart, a flash of light shoots from the woman and into other people like the metal ball of a pinball machine, Pinker moving rapidly within each person, each person he shoots into extending grabbing hands towards the runners, barely missing them, leaving a trail of stunned, toppled bodies behind.

Jonathan and Casey exit the club, among a flood of panicked, fleeing people. They run down the street. Inside, Pinker shoots into A GUITARIST on the club's stage. With guitar in hand, he limps out the exit, throwing people aside in the process. In the distance, Jonathan and Casey disappear around a corner. He curses. To himself, he recalls Friedman mentioning the university library. Limping, he hurries onward.

At the Maryville University not far away, Jonathan and Casey arrive, racing towards the building. They come to the front entrance and find it opened. They quickly enter. Once inside, they stop and look outwards toward the street. There, coming towards them, is the guitarist/Pinker, cursing and yelling as he goes. The two run and disappear inside. Through the darkened, empty hallways they run. Pinker enters the building, his threats echoing, reaching the two runners. They finally find the library and enter. The library is dark, vast... and empty. No signs of anyone. Jonathan and Casey both call out desperately, moving from aisle to aisle. They manage to turn on a few of the lights.

The Pinker/guitarist enters now, calling Jonathan's name. He looks around and limps inside in pursuit. Suddenly, he hears Jonathan call his name, and he moves toward the direction of the voice, calling out threats, at once overwhelmed with suspicion. He moves from aisle to aisle, alert, limping. He comes across a particular aisle and sees Jonathan and Casey at the aisle's end, standing, calling out to him. Cautiously expecting a trap, he moves towards them, threatening the life of the guitarist he inhabits. As he moves closer, Casey and Jonathan back up. Just when Pinker reaches the aisle's end, a voice calls to him from behind. Blackwell's voice.

As Pinker turns, Blackwell's voice asks Pinker, "Why not leave the refuge of that poor boy's body and face me as you are?" There, at the opposite end of the aisle, steps forward the ghostly presence of Julian Blackwell. Like Pinker, he is very much transparent with the exception that instead of a video- like image, his composition is that of smoke. He wears the very same Victorian outfit as he did at the faculty social, brown and white with black bow tie, but it is shiny new and fits perfectly, straight from a Bleak House character. Pinker is stunned at first, realizes that the force behind Friedman at the Air Force base was indeed the doctor, asks if the doctor was to chicken-shit for a showdown there. Blackwell explains that there were too many gadgets and electrical equipment; he wanted to face Pinker on his own ground, show that books are better for him than television. Pinker exits the guitarist's body, and the body drops to the ground. The guitarist shakes his head, gets to his feet, and runs.

Pinker asks Blackwell about how it feels to be powerful, that just like killing it could be addictive. Blackwell tells him he wouldn't know about killing, for killing is for pathetic brothers who have turned into the very thing they hated as a child, like their father. As Jonathan and Casey look on, Pinker lunges at Blackwell, suddenly frustrated as Blackwell fades into smoke at Pinker's very touch. The doctor then reforms behind Pinker, and Pinker again goes for him, this time electric currents generating from his body. Blackwell is at first stunned, and the two wrestle to the ground. Pinker grabs the doctor, sparks flying, and throws him against a side row of books. The row of books topple over at the impact.

Blackwell fades into smoke once more, this time entering one of the books. They begin a fantastic battle, Blackwell being capable of emerging again and again from different books, taking a form of a character from each book, each character a new surprise, unexpected, confounding Pinker each time. Pinker soon gives up on the doctor, going for Casey and Jonathan. He manages to corner them, but a growling from behind distracts him. He turns to confront a St. Bernard, which grasps his arm in its jaws. Pinker manages to scramble away, falling to the ground near a book he discovers to be Cujo

Further into the battle, as Blackwell approaches Pinker, the doctor reminds him of their childhood, asking Pinker if he's learned anything at all. Pinker pleads with the doctor to again join him, tells Blackwell of his discovery of the government wanting to capture and study the both of them. Blackwell in turn tells Pinker to join him, but has already given his life to good while he admits Pinker has written an opposite destiny for himself. As Blackwell nears Pinker, Pinker reminds the doctor how he shouldn't smoke, because where there's smoke there's fire. Pinker then slaps his hand into a shelf, his hand emitting a spark which sends the entire row of shelves up in flames. The burning row crashes down upon the doctor.

Pinker laughs, sees Jonathan and Casey and moves toward them. Jonathan clutches his gold pendant which hangs around his neck, but Pinker is not afraid of this, expecting it not to be effective. Jonathan decides not to take a chance; Casey gets Jonathan's attention by directing him toward a fire hose on a nearby wall. Quickly, Jonathan holds the hose while Casey turns it on. Pinker at first avoids the sudden rush of water, and the fire is slowly extinguished. Pinker backs away, slowly short-circuiting as the water streams towards him. He panics and flees. At the library entrance, Blackwell's janitor friend suddenly appears, stunned at all the commotion. Pinker takes advantage of the opportunity and flies into him.

The janitor hurryingly exits the library, Jonathan running after him upon handing Casey the hose to further extinguish the fire. As Jonathan enters the outside hallway, he hears the sound of smashing glass and runs deeper into the hallway to investigate. He comes upon a large broken window and gazes outside. The janitor is nowhere to be found.

Returning to the library, he finds the fire is now extinguished. From among the smoke of the charred row of shelves, Blackwell emerges, brushing the remaining smoke away with his ghostly top hat.

Jonathan announces that Pinker got away, and Blackwell tells him not to worry. Blackwell says he's devising a plan. Jonathan asks both Blackwell and Casey for an explanation of what's going on, from their mouths instead of the government's. Casey breaks down as she explains to Blackwell about the death of her own family. After comforting her, the doctor proceeds to explain things to Jonathan.

Outside and away from the university, the Pinker/janitor is at a payphone. He is calling the Air Force base, wants to speak to someone called Curtis Rydall.

We then go to the roof of the university, where Casey is appreciative of the fresh air, still getting over the events of the day. There, she asks Jonathan about the heart pendant around his neck, and he explains about how it was a gift to his girlfriend Alison for her birthday. He explains how Pinker killed her and about how he was visited by her ghost, how she gave the pendant back to him as a token of love to use against Pinker. He goes into how Pinker was his natural father. Blackwell comes up behind them, breaking in to the conversation, explaining how he's originally Pinker's brother.

As he explains, we flash back to TWO BOYS briefly, Julian age eight and Pinker age ten, coming across THEIR FATHER practicing black magic in the backyard shack of their ram shackled home. Their father discovers the two and begins to beat them. While Julian is further beaten, Horace tries to stop him but fails miserably.

As Blackwell further narrates, the two boys are in their bunk beds, Horace telling Julian that he's going to kill their father in his sleep, and tells him that their mother deserves to die for marrying the bastard. Julian protests, reverts to reading a book. Late one night, Julian awakens, startled, from a dream. He rushes into his parents' bedroom to find Horace beating his parents to death in their bed, yelling at Julian to join him and about how he enjoys it. Julian just sits there, blankly watching, remaining that way as Horace calls him a pussy bookworm and leaves him.

Blackwell explains that they never saw each other again, and that he suspects that Pinker murders entire families because of a madness stemming from their own warped family. Blackwell also suspects that if Jonathan had succeeded in killing his own father just as Pinker did, perhaps Jonathan would have taken Pinker's place as the murderer Pinker has become.

Not far from where we last saw Pinker at the pay phone, a government vehicle drives up and stops. Rydall, by himself, steps out from the car and looks around, calls for Pinker. From the shadows, out Pinker emerges, the janitor dead at his feet. Pinker is aware of Rydall's plans, is glad Rydall came alone. Pinker wishes to discuss a deal. He can't handle Blackwell himself, and discusses a plan to deliver Blackwell to government hands by kidnapping Casey. In return for the life of Jonathan, Pinker will help Rydall with Blackwell out of the way and trapped inside the electromagnetic chamber. We can tell that both of them have further unsaid intentions against each other once this is accomplished, but they both agree to the deal. Pinker tells Rydall where he can find the three.

We return to the roof, where we find Casey, Jonathan, and Blackwell deciding where to go from there. Blackwell attempts to discuss a plan of his own, expressing his belief that he may be able to get Pinker by getting to Pinker's human emotions. He can't deny that Pinker has become pure evil, but there was a time when Pinker cared for him, a time when Pinker was much like Jonathan, and Blackwell explains how there must've been something more human in Pinker when he married Jonathan's natural mother. Jonathan merely wants the bastard sent to hell. But when he looks out from the edge of the roof, he suddenly panics.

Below him, dozens of police cars and government vehicles race to their building and stop within the parking lot. Jonathan calls the other two's attentions, but the door to the roof at once opens and the three are surrounded by military agents. Helpless with nowhere to escape, they soon face Rydall as he emerges from the roof door, Friedman directly behind him. Fear overcomes the agents as they behold Blackwell, but Rydall shows only gratification as he steps directly up to the doctor and, amused, places his hand through him, parting the doctor's vapor-like makeup. He explains how satisfied he is that the doctor's transformation was a success. He tells the three that they're in his custody, and that if Blackwell insists on making things difficult, Jonathan and Casey will suffer. The other men have their guns aimed threateningly against the two.

Blackwell, at first helpless, dissolves into smoke and enters ONE OF THE AGENTS. The others watch, unsure of what to do, amazed. Rydall, cold and composed, grabs one of the agent's pistols and aims it at the Blackwell/agent's head, fires. The agent drops dead to the ground.

Friedman and the others panic at this, but Rydall orders silence and reminds the men of their oaths of secrecy and their duties to their country. Rydall looks upon the dead agent and tells Blackwell that he can't hide, that anyone he enters will result in the doctor inadvertently causing their death. Smoke escapes from the dead man, but instead of reforming, it disappears into an air vent. Rydall yells for the doctor to return, realizes the doctor's refusal, then yells into the air vent that unless Blackwell shows up at the base in one hour, the girl dies. He repeats himself, but there's no sign of Blackwell. Rydall turns, orders his men to take Jonathan and Casey away. Jonathan tells Rydall that he can't get away with this, but Rydall ignores him.

Down below in the parking lot, the men emerge from the building, together with Jonathan, Casey, Friedman and Rydall. A very angry Lieutenant Corman meets Rydall, asking what the hell is going on. Rydall bullshits about government business, adding that Jonathan shot one of his men. Casey and Jonathan both see Corman and start yelling to him, and Corman threatens to go above Rydall in this matter, to even go to the press. Rydall threatens to have Corman's job. As the agents get in to their vehicles, Corman turns to one of his own men and vows to take action.

The vehicles leave, one at a time, and proceed to journey toward the Air Force base once again, leaving Corman and his officers behind.

Within the base, Rydall and his men escort Jonathan and Casey through a hallway and arrive at the door to the electromagnetic chamber room. Rydall orders Friedman to escort Jonathan to his cell. Before they go, Rydall turns to Jonathan, tells him that even his escape with Casey proved beneficial, for it showed Rydall's team that Blackwell is indeed alive, that the doctor's transformation was a success, and they even learned what he can do. He says that he should have suspected the transformation would be radically different, given the circumstances. After a subtle threat from Jonathan, Rydall bids him farewell. With that, Friedman takes Jonathan away.

Rydall then proceeds with his men to escort Casey into the electromagnetic chamber room. As soon as the door to the room is opened, we see Pinker himself waiting for them directly ahead.

Casey is stunned as Rydall joins Pinker at his side, explaining their mutual agreement and alliance. To Casey's horror, Rydall orders his men to hold her still. Pinker approaches her slyly, telling her what he's going to do with her and Jonathan once this is all over. But first he will deal with the good doctor...

Meanwhile, Friedman continues to escort Jonathan down an empty hallway toward his cell. As they go, Jonathan senses Friedman's growing contempt for Rydall and his plans, and he tries to persuade Friedman to join him. Friedman's fear of Rydall, however, stands in the way, until they both unexpectedly run into Blackwell, who needs Friedman's help. Friedman fearfully asks Blackwell what he intends to do, and the doctor begins to explain.

Within the chamber room, Rydall and his men are at work preparing the computers and monitors for Blackwell's anticipated arrival. The door to the room suddenly opens, and their attentions are reverted to Friedman, who appears to have returned against his will with Jonathan and Blackwell close behind. Blackwell calls for Rydall, and Rydall steps up to him, very pleased to see him. The doctor begins to vaporize, moving toward the man, but Rydall advises him to remain composed, for he has Casey. He brings their attentions to her; Casey steps into view, grinning wickedly, Pinker inside her. Blackwell and Jonathan call to her.

Pinker threatens taking Casey's life, but first he will use Casey to finally kill Jonathan. Pinker orders Blackwell into the chamber behind him; an ATTENDANT pulls a switch, and the chamber opens. Once inside, there is no possible way to escape, and he will become a monitored guinea pig until there is no more use for him, and with the flick of another switch, he will be neutralized just like Jonathan did when he shut off the town power on Pinker. Then, Blackwell will find himself stuck within the same world Pinker was in, while Pinker has free reign to do as he pleases. Pinker has killed off the doctor's remaining family, and the last people near and dear to him will go also if Blackwell protests. Casey tells the doctor not to go, to forget her life, as she struggles to gain control over Pinker. Blackwell, defeated, is escorted by Rydall and Casey to the chamber and, as Blackwell gives a concealed nod to Friedman, he steps inside.

But just as the chamber door begins to close, Rydall abruptly pushes Casey inside as well, Pinker cursing, caught off guard. The door closes on all of them. Jonathan races toward Rydall, only to be tackled by attendants. He wants to know what will become of Casey inside, and Rydall sarcastically lowers his head and sadly proclaims that the door cannot be opened for fear of releasing the two brothers, therefore it looks as if

Casey will slowly starve to death, unless Pinker does her in first. Amidst Jonathan's violent protests, Rydall orders Friedman to continue his job escorting Jonathan to his cell. Friedman, nervous, brings himself to refuse the orders. Confounded, Rydall orders Friedman to be arrested and takes a gun from one of his men, bringing it to Jonathan and taking aim at him. But before his men get to Friedman, Friedman races to a panel and presses a button. Rydall screams at him, points the gun his way. But suddenly the chamber door opens, releasing Pinker, angry for blood and out of Casey's body. Rydall opens fire on Pinker, but bullets are ineffective as Pinker grabs the agent and hauls him against a circuit board.

Pinker grabs a handful of cables and pulls them from the board, and together with his own energy surges, fries the screaming man. Jonathan runs to Casey, who is struggling to her feet from the cell. With Rydall dead and his men fleeing from the room, Pinker faces Jonathan and tells him he's next. But Blackwell steps from the chamber and stands in the way. Suddenly confused, Pinker searches for a way to escape, vowing to return. Blackwell yells to Friedman to be ready at a particular monitor, and tells him to throw cable switches. Pinker makes for an escape through another monitor, but Blackwell grips him and holds on for dear life as Pinker pulls the doctor into the screen with him. Jonathan and Casey run to the monitor, but both brothers are gone.

Through an elaborate, swirling world of video, Blackwell chases Pinker through television stations around the world, ending up in various countries, various channels, expanding the previous channel-wide chase into a world-wide chase, arriving on video game screens and Japanese game shows, beaming into space and wrestling atop an orbiting satellite, flying back down to earth again. This time, the entire world is a witness to their presence. News channels again report their sightings. Back at the Air Force base, as Jonathan and Casey watch them fight back and forth on a series of monitors. Suddenly, as they get too close to one, Pinker's hands reach out to them and pull them in, also.

Friedman orders a remaining ATTENDANT to monitor them, asking where they're at now. Eventually, Blackwell manages to bring Pinker back, and the four flow through the room's cables until they wind up inside the now-closed electromagnetic chamber. Friedman asks the attendant if they're inside, and the attendant reports that they are. Friedman pulls another few switches, and a bright light emits from the chamber. All four are suddenly neutralized. The attendant reports the plan to be a success.

We are now within the electrical netherworld, bursts of fire surrounding piles of human skulls before a surreal backdrop of a curtain of fire.

It's sky suddenly erupts with thunderous lightning, and the four appear upon the electrical landscape just short of the tremendous fire curtain. Stunned, Jonathan and Casey look around. Pinker realizes where he's at, and curses at Blackwell, telling the doctor that his fantastic plan fucked them all up. Blackwell turns to Jonathan and Casey, assuring them everything is all right, to trust him, for they will soon return to their world. As for him and Pinker, that is another matter.

Blackwell turns to Pinker, steps up to him. Pinker, unable to fight him, faces his brother. Blackwell reminds his brother of days gone by, explaining that life is what you make it, and that people aren't born evil, they simply learn to live that way. As Blackwell continues to speak, we see a hint of Pinker's emotions attempting to open up, if not for a split moment. The two move closer to each other, looking into each other's eyes. We see sorrow in both their expressions, pity, understanding. Blackwell moves to embrace Pinker, when Pinker is weakest, but instead of embracing, the two merge, become one, Blackwell entering Pinker's body.

As Jonathan and Casey both watch, Blackwell, with Pinker within him, moves towards the curtain of fire. Suddenly panicked, Pinker realizes what Blackwell is doing, sending them both beyond the curtain and into unreachable eternity. Pinker tries to escape the doctor's body, but, screaming, he fails. Blackwell then turns to Jonathan and Casey, slowly, and lifts his top hat in a parting farewell. He then turns back to the fire curtain. As he enters, there is a brief spark of electricity. As he moves further onward he becomes but a darkened, obscure figure, until all that's left of him is a puff of smoke.

Jonathan and Casey look to one another, and in a sudden spark, they disappear. Back at the base, Friedman orders the chamber open. Just then, the Air Force Lieutenant General comes through the entranceway, demanding to know what's going on, Lieutenant Corman right behind him. Jonathan and Casey awaken from their sleep within the chamber and emerge, embracing each other. They briefly explain to the two new-corners what had happened, and what they had just learned about living.

And the horror, at last, is over.