

# Night IS Falling

CHAPTER ONE

“Welcome To Jonah’s Harbor”

Script Written By: Greg Tulonen  
Created By: Karen L. Dodd and Barry Dodd

Panel	Description	Dialog
1.1	<p>A framed oil painting of Colonel Jonathan Bandy, a proud-looking 18th-century, mutton chopped soldier, sitting in a fancy chair, hangs on a wall. A dog faithfully sits at his side. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: The coastal Maine town of Jonah's Harbor was settled in 1763 by Colonel Jonathan Bandy.</p>
1.2	<p>Two gravestones, one large, one small. Bandy can be seen standing next to the graves. The larger gravestone reads: "MARYANNE BANDY 1743-1762 BELOVED WIFE." The smaller gravestone reads: "JONAH BANDY 1762-1762." <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: He named the new territory after his infant son Jonah, who died in childbirth, along with the Colonel's wife.</p>
1.3	<p>Bandy with a couple angry locals kicks in the door of an accused witch's house. Barking dogs are in front of them on leashes.</p>	
1.4	<p>The accused sits in a rocking chair, calmly holding a cat. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: In 1777, acting as the Jonah's Harbor justice of the peace, Bandy accused his mistress of witchcraft.</p>

Panel	Description	Dialog
1.5	<p>Gallows. The woman from the previous panel is about to be hung. She is angrily yelling to the crowd of spectators who look on. Some are in shock, others cheer. An executioner prepares to pull the lever.</p> <p><i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: Local legend holds that before she died, the woman put a two-hundred-year curse on the town.</p>

Panel	Description	Dialog
2.1	A bucket brigade as men try desperately to put out a fire in the center of town. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i>	Caption: Over the years, the town was beset by random tragedies and bizarre occurrences.
2.2	Late 19th century. A woman walking in the moonlight is assaulted by a shadowy attacker. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i>	Caption: In 1898, while out on a moonlight stroll, a woman named Sarah Crockett was brutally murdered by an unknown assailant who was never caught.  Caption: Crockett's headless body was found three days later.
2.3	An out-of-business sign is hung from a chain holding the gates closed in front of a shuttered shipbuilding site. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i>	Caption: The industrial revolution killed the town's once-thriving shipbuilding industry, and Jonah's Harbor's dark reputation grew.
2.4	The paper mill from the outside, in the 1970s. Happy workers in hard hats make their way into the building. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i>	Caption: In 1976, the Sea Star Paper Company opened the Jonah's Harbor Mill, a paper mill manufacturing 350 tons of newsprint a day.
2.5	Downtown Jonah's Harbor. Young people in 70s-era attire walk the streets. A man stands in the doorway of a bar with the sign that reads "Club Changes." <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i>	Caption: The mill thrived and the town thrived, and to long-time residents of Jonah's Harbor, it seemed as if the bad times had finally ended.

Panel	Description	Dialog
2.6	<p>Jonah's Harbor river front is seen in the background. Someone in the foreground reads a newspaper. The prominent headline can be seen, reading: "Police search for second missing woman." <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: But in the summer of 1977, the town was about to face the greatest terror it had ever known...</p>

Panel	Description	Dialog
3.1	<p>Full-page panel. A baseball game. Jessie hits a home run. The crowd is celebrating a victory. The stands are filled with people cheering their team. Some dogs are sprinkled amongst the crowd. A scoreboard indicates the home team has won 12 to zero. <i>The panel's caption is printed on old-timey parchment, curled at the corners, floating above the frame.</i></p>	<p>Caption: ...and before anybody even realized what was happening, it was already too late to stop.</p>

Panel	Description	Dialog
1.1	We start in the park. Sunset. ABE sits on a bench, near the treeline, waiting. He holds a cross necklace tight in his hands, dangling past his knuckles.	
1.2	It's getting darker. Abe smiles as he sees JESSIE approaching. She is wearing her baseball uniform. The shirt is untucked. Her hat is hanging off the end of a wooden baseball bat.	
1.3	He raises a hand in greeting, hiding the necklace in his other hand.	<p>ABE How'd the game go?</p>
1.4	Smiling, Jessie joins him on the picnic table.	<p>JESSIE It was a blowout! We killed them, 12-0.</p>
1.5	Abe grins.	<p>ABE Heh... Yeah, I know. I was there.</p>
1.6	Jessie playfully punches his arm.	<p>JESSIE Then why'd you ask?</p>
1.7	Back to Abe.	<p>ABE I just thought you'd enjoy saying it.</p>

Panel	Description	Dialog
2.1	Jessie is appreciative.	JESSIE You're right.
2.2	They sit silent for a beat. Jessie pops a bubblegum bubble. Abe looks up at the sunset.	
2.3	Same angle on kids. A small "Woof!" speech bubble emerges from the treeline, ignored by the two.	
2.4	Jessie holds up folded note, which reads: "Meet me in the park after your game. -A"	JESSIE So, explain the note.
2.5	Abe is nervous.	ABE I got something for you.
2.6	Jesse is curious, cautious.	JESSIE Yeah?
2.7	Abe thrusts out his hand, revealing the matching necklace.	ABE I got you one.
2.8	Jessie is surprised.	JESSIE Abe, I-



Panel	Description	Dialog
3.1	Abe presses the necklace into Jessie's hand. A "Woof! Woof! Woof!" speech balloon emerges from the tree line. Jessie notices the barking noise.	ABE Now, we can match.
3.2	Jessie is cautious. Doesn't want to hurt Abe's feelings.	JESSIE Abe. I don't know if I should take...
3.3	Before Jessie can finish, a big brown dog emerges from the treeline, terrified and covered in mud.	
3.4	Abe and Jessie both see the dog.	JESSIE What the hell?
3.5	Jessie, concerned, starts toward the dog. Abe is cautious.	JESSIE What's wrong, boy?  ABE Careful Jessie. It could be rabid.
3.6	Jessie squats down next to the dog, tries to comfort it.	JESSIE You're okay buddy. Let's read your collar here.
3.7	Suddenly exploding from the trees is a giant colony of bats! A slight cloud of mist swirls throughout the trail of bats. They seem larger and more dangerous than average bats.	
3.8	The dog yelps in terror and darts away. The bats all circle around Jessie and Abe.	
3.9	In the swarm, a bat scratches Jessie's face, just below her eye, drawing blood.	JESSIE Aaaaaagh!

Panel	Description	Dialog
4.1	As the bats continue circling, Abe sees something. Close up on his face.	
4.2	Over Abe's shoulder as he looks towards the woods where the bats emerged from. As they continue to fly around them, Abe can make out a silhouette of a tall and slender humanoid. A cloud of mist swirls near the feet of the monster. It's eyes are glowing red and staring directly at them.	
4.3	The bats fly off, in the same direction as the dog.	
4.4	Jessie, in the foreground, sees the thing in the woods.	ABE You okay, Jessie?  JESSIE Do you see that?
4.5	Deep in the woods, we see the silhouette again. Its eyes glowing red. The creature is engulfed in mist.	

Panel	Description	Dialog
5.1	The creature is gone. The trail of mist seems to linger in a direction that indicates that the creature flew up and out of sight.	
5.2	The being and the mist are gone.	
5.3	Abe is looking up at the sky, shocked.	ABE What the hell was that?
5.4	Jessie is thoughtful.	JESSIE I think I know.  ABE What do you mean? How?
5.5	Jessie touches the blood on her cheek.	JESSIE Still got that extra cross handy?  ABE Sure. Why?  JESSIE I think we're gonna need it. Let's get the gang together. I owe someone an apology.

Panel	Description	Dialog
1.1	<p>A single panel page depicts a car towing a U-Haul trailer entering Jonah's Harbor, a "Welcome to Jonah's Harbor, Maine" sign is visible directly in front of the car. The whole town lies in front of it, with the harbor down to the right and Main Street/shops in the path of the car. There is a big bridge off in the distance along the river. An old run down fort is nestled on a hill next to it. Word balloons emerge from the front passenger side, but the people inside cannot be seen</p>	<p>KAY Josh! Valerie! Look! This is it!</p>

Panel	Description	Dialog
2.1	VALERIE, 15, sits in the back seat, reading a paperback copy of "Harriet the Spy." Sleeping next to her sits her older brother, JOSHUA, 17. His head back and mouth open. A small dog "LUCY" sits perched between them, enthusiastically looking out the window. (She should be in different spots over the next panels. Sometimes in the foreground looking out of the window we are looking in through, and sometimes, looking out of the far window. Always excited and cute.)	
2.2	A basic repeat of Panel 1, but the background in the window has shifted slightly as the car has progressed. Two-word balloons (from the same person) emerge from the front seat, but the speaker cannot be seen.	KAY Val, wake your brother up so he can see too.
2.3	Backseat. Valerie shakes Josh, who looks startled.	VALERIE Hey you... Wake up!  JOSHUA Huh? Wha... What the hell, Val?!
2.4	We see their father ROD driving, KAY their mother is beside him, with the kids and dog in the backseat.	ROD Language, Joshua.
2.5	We see Kay in the front passenger seat, the kids behind her.	KAY I told her to wake you up so you could see your new town.
2.6	Valerie holds a hand up to her mouth to whisper a smart remark.	VALERIE You were better off asleep.

Panel	Description	Dialog
3.1	Kay points at a bridge up on the right, ignoring the smart remark.	KAY Look at the pretty bridge Val! Oooh and a cool fort back there!
3.2	Kay turns towards the back seat	KAY Josh? Are you awake?
3.3	Valerie nudges Josh.	JOSHUA I'm awake! I'm awake! Jesus!  ROD Language.
3.4	Inside the car. They're now heading down the Main Street of Jonah's Harbor. Shops are visible outside the window. There are a number of "LOST PET" signs in various shop windows.	KAY There are some nice shops. Look, a florist!
3.5	They pass a hardware store, a different lost pet sign in its window.	ROD Have to check out that hardware store.
3.6	Valerie smiles, joking around.	VALERIE Dad, you're not very... handy.

Panel	Description	Dialog
4.1	Rod reacts to Valerie's remark.	<p>ROD I'm handy. Kay, tell her I'm handy.</p> <p>KAY Valerie, your father is handy.</p>
4.2	They pass one shop, boarded up, yellow police tape around it. A couple more lost pet signs dot the boarded up windows. Lucy stands up on her haunches, her front paws on the back of the front seat, looking with great interest out the front. Joshua has fallen back to sleep.	<p>VALERIE Is it just me or are there a lot of lost pet signs?</p>
4.3	Exterior panel of the family car leaving the town setting behind as it moves toward a more residential setting.	
4.4	Inside the car. The background outside the window reflects the new setting, with houses and mailboxes visible. Lucy is looking out the window facing the reader.	<p>KAY There! You were supposed to turn there!</p> <p>ROD Well, don't tell me after I'm already past it!</p>
4.5	Inside the car. Lucy is going nuts with interest and anticipation	<p>KAY I think that's it. Up there, on the right.</p>
4.6	Inside the car, with a single ranch style house now showing outside the window. Lucy barks joyously.	<p>KAY Oh my gosh, Rod! Is this really it? It's beautiful.</p>
4.7	The parents open their car doors.	<p>ROD Didn't I tell you? The company housing isn't bad!</p>

Panel	Description	Dialog
5.1	A page-wide panel reveals, through parted curtains, the Haskell property, a car with its trailer behind it parked on the street next to the sign. Rod emerges from the driver's seat, stretching. Kay stands next to the passenger side. Lucy has exited the car as well. The kids remain in the back seat.	<p>KAY I can't believe this is ours.</p> <p>ROD Well, it's still the company's technically.</p>
5.2	Kay turns to look at the tidy house next door with a well-tended rose garden in the front. A curtain is open on the first floor with someone peering out.	<p>KAY But still...</p>
5.3	Lucy joyously runs around the yard. Kay and Rod stand on the lawn, looking at the house. The neighbor (PENNY) is still watching them from behind her curtain.	<p>ROD Smell that salty air.</p> <p>MOM Umm...</p>
5.4	Scene continues	<p>ROD Is that salty air? Maybe it's low tide.</p> <p>KAY It's probably the paper mill, dear. Jonah's Harbor is on the river, remember?</p>
5.5	Rod moves to the trailer. The kids are still in the back seat. Kay speaks from out of frame.	<p>KAY Lucy seems to like it!</p> <p>ROD Come on, Josh, Valerie. Give me a hand.</p>
5.6	The kids get out of the car and look around. Rod has opened the back of the U-Haul.	



Panel	Description	Dialog
5.7	Valerie is distracted by four kids about her age, three guys, and a girl, watching from across the street. Two of the boys are twins. One of the twins is ABE from the prologue. The girl is JESSIE, also from the prologue, a band-aid on her cheek from where the bat scratched her. The other kid (LEVI) is smaller than the rest, wearing glasses. A word balloon emerges from off-panel.	ROD Now, kids!

Panel	Description	Dialog
6.1	Back of the U-Haul. Rod hands Joshua a box, in which an axe can clearly be seen. Valerie reaches into the U-Haul for her own box	<p>JOSHUA When did we get an axe?</p>
6.2	Living room, mostly empty except for some boxes, including the one with the axe sticking out of it. Josh and his dad carry a sofa in. Valerie puts a box down. A fireplace is visible.	
6.3	They set the sofa down in front of the fireplace.	
6.4	The kids and Rod stand in front of the fireplace.	<p>ROD See? A real fireplace! I always wanted one of these.</p>
6.5	Rod leaves the room. His word balloon trails back inside.	<p>ROD That's why I got the axe! Let's go. There's plenty more.</p>
6.6	The kids step back outside. Random furniture and lamps and boxes have been unloaded from the trailer and are on the lawn. Lucy bounds all around the scattered items. Kay is carrying a box with "DISHES.FRAGILE!" Written on it with a marker in cursive.	
6.7	Kay stops to talk to the kids. Joshua seems a bit upset.	<p>KAY What do you think?</p> <p>JOSHUA It's fine.</p>

Panel	Description	Dialog
7.1	Joshua has picked up a lava lamp. Valerie has picked up a coffee can. Kay waits for a response from Valerie, who's looking across the street to where the kids were, but they're gone.	KAY Valerie?
7.2	Valerie turns back to look at her mom.	VALERIE What?  KAY What do you think of the house?
7.3	Just outside the house, Valerie (still holding coffee can) talking to her mom, who still has the box in her hands. The neighbor woman has emerged from her house and is watching them from her porch. A word balloon from Rod emerges from off-panel underneath Valerie's response.	VALERIE I think it'll be great, Mom. I really do.  ROD Anyone seen my mercury dime collection?
7.4	Kay gives Valerie a kiss on the cheek.	KAY Love ya pumpkin. Better get those silly dimes to your father.
7.5	The neighbor lady (PENNY) still on her porch, calls out to Kay.	PENNY I see you have a dog.
7.6	Kay turns to Penny, noticing her for the first time.	KAY I'm sorry?
7.7	Penny crosses her lawn towards Kay.	PENNY I said, I see you have a dog.

Panel	Description	Dialog
8.1	Kay tries to be friendly.	KAY That's our Lucy. And I'm Kay Haskell. My husband Rod...
8.2	Penny interrupts.	PENNY Make sure it doesn't get into my rose garden. I've won awards for those roses.
8.3	Kay tries to maintain a friendly facade.	KAY Oh, no. Lucy is a good dog. She won't be any trouble.
8.4	2-shot of Penny and Kay.	PENNY Those are prize roses.  KAY I see. They're... lovely. Congratulations, Miss... I'm sorry. I didn't catch your name.
8.5	Penny turns away from Kay. Walking away.	PENNY MRS. Sanders. Good day.
8.6	Kay looks at Penny. A bit perplexed.	KAY Anyway... it's nice to meet you...
8.7	Penny is making her way back to her house. She doesn't turn around to reply.	PENNY Hmmm.

Panel	Description	Dialog
9.1	We're outside the house, from the perspective of the woods. We can see the family unpacking.	KAY I can't believe we're here.
9.2	Inside the house. Lucy is scratching at the door in the foreground. Rod is seen in the background.	ROD Josh, why don't you take Lucy for a walk?
9.3	Joshua heads up the stairs in the background, ignoring everyone. His parents are in the foreground.	ROD Josh!  KAY Just- Leave him be.
9.4	Valerie grabs the leash from a box labeled "Lucy Stuff."	VALERIE I'll take her.
9.5	Close up of Valerie's hands attaching the leash to Lucy's collar. Kay is in focus behind the hands.	KAY Thanks, honey.
9.6	Valerie has the door open with one hand, holding the leash with the other. Lucy is outside, tugging at the leash. Val looks back to her mother.	VALERIE Don't wait up!

Panel	Description	Dialog
10.1	Valerie walks Lucy down the sidewalk along the treeline. The bright moon and sparsely spaced street lights are casting long stretched shadows on the road.	(crickets crickets crickets)
10.2	Valerie continues to walk Lucy, who stops to sniff out a spot for business.	(crickets crickets crickets)
10.3	Lucy smells something strange in the air.	
10.4	Lucy in close up - growling.	(crickets cric...)
10.5	Valerie reacts.	VALERIE What is it, girl?
10.6	Valerie struggles to hold Lucy's leash. Lucy is straining, growling, her lips are drawn back in anger.	
10.7	A WOLF has stepped out of the woods.	

Panel	Description	Dialog
11.1	The wolf slowly starts to move in their direction. Lucy is barking and pulling at the leash.	
11.2	Valerie struggles to hold the leash. She looks a little scared.	
11.3	The wolf is closer and has started to bare its teeth.	
11.4	As the wolf gets even closer, its eyes begin to glow and have a reddish hue. (Its eyes are reflecting the light from an approaching car.)	
11.5	A car pulls up next to Valerie. The wolf runs back to the woods.	
11.6	A flashlight shines out from the window and onto Valerie and Lucy. The wolf is back in the trees (its glowing eyes can still be seen barely in the distance). A voice comes from the car.	MR. TYRE Who do we have here?
11.7	Valerie shields her eyes from the car and the flashlight beam.	VALERIE Hello?

Panel	Description	Dialog
12.1	MR. TYRE steps out of the car.	MR. TYRE Neighborhood Watch. I don't think I know you.
12.2	Valerie reacts.	VALERIE Valerie Haskell
12.3	Wordless shot of Tyre in silhouette.	
12.4	Valerie continues in a closer shot.	VALERIE My family just moved in on Cedar Street.
12.5	Tyre still looking ominous.	MR. TYRE We've got a curfew in our town, Valerie. A young lady like yourself should stick close to home after dark.
12.6	Val looks down at herself a bit confused.	VALERIE Like myself?



Panel	Description	Dialog
13.1	The headlights dim and Tyre lowers his flashlight smiling.	MR. TYRE We got off on the wrong foot. Let's start over. I'm Ed Tyre. I'm one of the good guys. Who's your little friend?
13.2	Wide shot over Tyre's shoulder. We see Val and Lucy.	VALERIE This is Lucy.  (Lucy barks in response.)
13.3	Tyre smiles.	MR. TYRE Lucy looks like a good watchdog. You might not have heard, there's a curfew in place right now. Bad stuff has been going on.
13.4	Tyre's word balloon appears as we look at Val's reaction.	MR. TYRE Vandalism... People's pets have gone missing... A woman went missing too. Real bad stuff.  VALERIE We saw a wolf.
13.5	Mr. Tyre reacts.	MR. TYRE This close to town? You sure?
13.6	Valerie points towards us, Tyre is in the background.	VALERIE It just happened. You didn't see it? It came out right by that tree-line. Headed right for us!

Panel	Description	Dialog
14.1	Mr. Tyre sweeps his flashlight towards the trees. Sees nothing.	
14.2	Mr. Tyre turns back to Valerie.	MR. TYRE I'm glad you told me about your wolf. You should get going home now, Miss Haskell.
14.3	Valerie leaves exiting towards us, Lucy in tow. Without turning to face him, her eyes glance back at Mr. Tyre in the distance as he watches them go.	MR. TYRE Welcome to the neighborhood, Valerie Haskell. Stay safe!
14.4	Wide shot. Val and Lucy recede into the distance.	
14.5	Mr. Tyre turns back to the treeline. He shines his flashlight into the dark.	
14.6	POV shot from within the woods. Tyre walks towards us. The flashlight creates a lens flare.	MR. TYRE Hello?

Panel	Description	Dialog
15.1	Outside. Valerie leads Lucy back to the house.	
15.2	Inside. Valerie comes in with Lucy. We can see Kay and Rod sitting in the next room watching television.	KAY (from the other room) That took a while. How'd it go, honey?
15.3	Valerie detaches Lucy's leash.	VALERIE We saw a wolf, I think.
15.4	Kay and Rod react.	KAY A wolf? It couldn't have been...  ROD What'd I tell you hon? We're in the country now!
15.5	Valerie speaks.	VALERIE Did you know this town has a curfew?

Panel	Description	Dialog
16.1	Kay responds.	KAY A curfew? Really? What time?
16.2	Valerie goes to the kitchen.	VALERIE After dark, I guess.
16.3	Valerie pauses at the kitchen window.	
16.4	Close up on Val's face. Her eyes widen.	
16.5	Valerie's POV. We see Mr. Tyre's car parked on the roadside next to their driveway. We see a silhouette inside. Car exhaust indicates it is still running.	
16.6	Wide shot of the Haskell house, Valerie's silhouette is looking out the window. Tyre's car begins to creep forward.	
16.7	The car passes in the foreground revealing Val's silhouette looking out the window.	
16.8	From outside looking in. Valerie closes the kitchen window curtains.	