

JUDGEMENT OF THE ONE

By

MK HENDERSON

ORIGINAL STORY

1668917

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INT. POLICE CAR (MOVING) - DAY

OFFICER JOSHUA ISAAC, 25, average height, handsome, patrols the streets of LA with partner OFFICER LUKE HARRIS, 27, Afro American, tall, handsome, driving.

LUKE
(looking forward)
Remember that fuck job that shot Banks.

JOSHUA
Yeah.

LUKE
Judge Waltz ruled him unfit to stand trail.

JOSHUA
They shipped him to Metro?

LUKE
This morning.

JOSHUA
Land of the unjust and unfair.

LUKE
He'll do about a year there and then back to target practicing on us.

JOSHUA
Not me, next year this time I'll be looking for office space. Preferably in the Rodeo Drive area code.

LUKE
Why child psychology of all things?

JOSHUA
Real simple, little people, little problems, big bucks.

DISPATCHER (O/S)
316 there's a possible 459 at 5160 Dalton Avenue. Witnesses describe the suspect as a Caucasian female, between 30 and 40, in a nurse uniform entering the west side side of the church.

Joshua grabs the mic from the radio.

(CONTINUED)

LUKE

Oh man, for real. It's lunch time.

JOSHUA

(into the mic)

Did you say a church?

DISPATCHER

10/4, Saint Mary's Cathedral and be aware witnesses state the suspect was pushing a cart full of infants.

Joshua and Luke stare at each other.

INT. NURSERY WARD, CEDAR-SINAI MEDICAL CENTER - DAY

Twenty infantile nursery bassinets, empty.

NURSES STATION

Five NURSES and four DOCTORS lie dead in a puddle of blood behind the desk with gun shots wounds to the head.

INT. ST. MARY'S CATHEDRAL - DAY

Joshua and Luke cautiously enter the west side of the Cathedral, side arms ready.

Joshua sniffs the air.

JOSHUA

You smell that?

Luke nods yes.

CATHEDRAL HALLWAY

Joshua and Luke enter the dim smokey hallway. Luke moves toward the basement door and Joshua creeps toward the only room with a light on.

CATHEDRAL KITCHEN

The smokey stove fills the room. A large double cast iron sink overflows. The microwave smokes from over-cooking, seconds left on the timer.

Joshua slowly opens the door and sees through the smoke NURSE GLORIA VICK, 40, standing over a new born infant on the table, covered in blood and completely silent.

She holds a knife over her head in a stabbing position.

(CONTINUED)

Joshua aims.

JOSHUA

Don't move! LAPD, put the knife
down, now!

Nurse Vick looks at him with demonic eyes and motions to
stab the infant.

BLAM! BLAM! BLAM! She falls dead.

He moves to the table and scoops the bloody infant into his
arms in a very comforting manner.

Luke rushes into the room. He looks at Joshua, the infant,
and Nurse Vick's dead body. He edges to the sink.

LUKE

... My... God.

Joshua looks at Luke, then at the sink and gasps from the
sight of five dead infants, floating.

Luke opens the stove and sees ten infants burnt alive.

The microwave BEEPS. Joshua and Luke look towards it.

Luke pulls the door, releasing thick clouds of dark smoke.
He fans.

It contains a scorched SCREAMING infant. Joshua looks at the
infant in his arms.

CUT TO:

CHANNEL NEWS 3:

NEWSCASTER

The city of LA is at a stand still
tonight. The gruesome murders of 16
infants, no older than a day old...

CHANNEL NEWS 7: We see a photo of Joshua, in uniform, in a
square box on screen.

NEWSCASTER

One infant survives this horrific
massacre. Saved! By a rookie police
officer.

THE NANCY GRACE SHOW: We see footage of Joshua accepting an
award for bravery by his peers, in a square box on screen

(CONTINUED)

NANCY GRACE

Officer Joshua Issac shot and killed Nurse Gloria Vick. Why? (beat) Would a veteran nurse of fifteen year, with a spotless record. Go berserk, and kill sixteen innocent babies. Incredible! Today, Officer Issac, celebrated, for saving the last infant.

THE TODAY SHOW: We see Joshua graduating college.

NEWSCASTER

You may remember two years ago rookie Officer Joshua Issac, saved an infant baby from a nurse on a killing spree. Today, he Graduated from Cal State with honors in psychology. He is now Dr. Joshua Issac.

SUPER: Four years later.

INT. CLASSROOM, ELEMENTARY SCHOOL - DAY

A FEMALE TEACHER stands before her second grade class of twenty STUDENTS. The black board, in chalk, Synonyms and Antonyms.

FEMALE TEACHER

Today we are going to play a game.

CANDICE NICHOLS, 6, Afro American, cute, sits in the back, by the windows, looking out at the world.

FEMALE TEACHER (O/S)

Who can tell me what an antonym is?

EXT. PLAYGROUND - DAY

Fifty CHILDREN play at recess. Candice sits alone on a bench hunched over, apparently bored.

She looks toward the basketball court and sees five BOYS bullying a SMALL KID with pushes, shoves.

BULLY 1

Stay off the court, bitch.

BULLY 1, hits the SMALL KID in the jaw, he falls.

(CONTINUED)

Candice sits upward and looks sideways at the five BOYS.

Suddenly, we see the five BOYS forcefully jolt backwards twenty five feet. BULLY 2, leg CRACKS, BULLY 1, arm CRACKS and BULLY 4, lands on his shoulder. They SCREAM.

The SMALL KID propels upward to his tiptoes, then yanks toward Candice. She slowly stands looking into his eyes.

CANDICE

(soft)

Be more.

INT. PRINCIPAL OFFICE - DAY

BRENDA NICHOLS, 40, Afro American, beautiful, and CURTIS NICHOLS, 42, Afro American, handsome, sit across from PRINCIPAL GILSON, 53, female.

PRINCIPAL GILSON

Two boys received broken bones. All five of them are in the hospital.

BRENDA

What did Candice do?

PRINCIPAL GILSON

The other children said Candice grab Peter by the throat and drug him around. He refuse say what happen.

CURTIS

That's silly. She a little girl. What did she do to the other boys.

PRINCIPAL GILSON

The children all say they jumped backwards but that's hard to believe.

OFFICE LOBBY

Candice sit quietly alone. She looks toward the Principal Office window.

PRINCIPAL GILSON (O/S)

I think she attacked them and the other children are too afraid to say something. This is the sixth incident that involve her this semester.

EXT. SAPGO RESTAURANT - DAY

A new Mercedes CLS-Class sedan stops at valet parking. Joshua exits the sedan, tailored dressed. He and the VALET, exchange keys for ticket.

Joshua tighten his tie as he enter the restaurant.

INT. SAPGO RESTAURANT - DAY

PERCY LATE, 47, distinguished, has lunch with PROFESSOR MARIA CADAVID, 35, Latin, Beautifully elegant.

PERCY

You put your friend on a very elite pedestal.

MARIA

Wait til you meet him.
Impressive is an understatement.

PERCY

Appears the wait is over.

Joshua approaches with brass confidence. Percy and Maria stand. Joshua passionately touches Maria's cheek. They kiss.

JOSHUA

Hello.

MARIA

Hi.

Percy extends his hand.

JOSHUA

Mr. Late, it is an honor.

They shake.

PERCY

(to Maria)

You're correct, he is impressive.

Maria slightly raises both arms in agreement.

MARIA

Shall we?

Everyone sits.

(CONTINUED)

JOSHUA

Let me start by saying your company is a titan. By far superior. When other Capital Investment companies are losing money in this time of recession, your company is not only thriving, it has gain record profits for the last three quarters. Now that is impressive.

Percy glance at Maria.

PERCY

I maintain a continuous profit because I make wise decisions. And I feel strongly, you are a wise investment.

JOSHUA

I've been in practice for five years. And my revenue has quadrupled each year. And I take pride in my reputation for that success.

PERCY

And that is why I want to franchise your practice.

JOSHUA

(smiling to Maria)

I'm in love your Godfather.

MARIA

Me too.

EXT. MASON TOWERS, DOWNTOWN LA - DAY

Mason Towers, an impressive skyscraper that stands forty six stories.

INT. MASON TOWERS - DAY

Joshua, with BRIEFCASE, enters in the CROWDED lobby, toward the elevators, passing the wrap around security counter. THREE SECURITY GUARDS on duty.

SECURITY GUARD 1

After noon Mr. Isaac.

(CONTINUED)

JOSHUA

Trent.

TWENTY SEVENTH FLOOR

The elevator door opens and several MEN and WOMEN exit, including Joshua.

The door reads: DR. JOSHUA ISSAC, PsyD, CHILD PSYCHOLOGIST. Joshua enters.

OFFICE LOBBY

The office, stylish and modern. DELORES MAGEE, 60, old-timely dressed, sits at her receptionist desk sorting stacks of mail.

Joshua stops, grabs a stack and flips through each one.

JOSHUA

Ms. MaGee.

MS. MAGEE

You are almost late.

JOSHUA

The meeting ran a bit late.

MS. MAGEE

How did it go?

JOSHUA

Promising is gravely underrated. Next week we are going over the books. And if right, we are expanding to New York and Chicago.

MS. MAGEE

Marvelous! This is fantastic!

JOSHUA

I know, right.

MS. MAGEE

Well you certainly deserve it. Congratulations doctor

JOSHUA

Thank you. Is my two o'clock in the office?

Ms. MaGee gives him another stack.

(CONTINUED)

MS. MAGEE

Yes, and the file you didn't read
is on your desk.

OFFICE

Extra large with several modern paintings by Mark Webster and Paolo Arao decorate the walls. His desk, an Uffix design from Italy and two oatmeal colored Rochelle Sofa's, designed by David Podsiadlo, spaciouly face each other.

Curtis, Candice, and Brenda sit on the sofa, in that order, nearest the door entrance.

Joshua enters, walks to them and offers his hand to Curtis and Brenda.

JOSHUA

Hello, I'm Dr. Isaac, and you are?

Curtis shakes his hand.

CURTIS

I'm Curtis Nichols.

Brenda shakes his hand.

CURTIS (CONT'D)

This is my wife Brenda and our
daughter Candice.

Joshua looks at Candice.

JOSHUA

Hi, Candice. How are you?

Candice simply stares at Joshua. Curtis and Brenda glance at each other.

JOSHUA (CONT'D)

Okay.

Joshua sit on the other sofa facing them.

JOSHUA

(to Candice)

Candice is a beautiful name. Did
you know it means pretty little
flower.

Candice remains unresponsive.

(CONTINUED)

CURTIS
(to Joshua)
Candice is, how can I say,
somewhat...

Brenda glances at Curtis, then at Joshua.

BRENDA
(to Joshua)
Complex.

JOSHUA
Complex, how so?

BRENDA
She's extremely intelligent and
insightful.

JOSHUA
Well, it's obvious there are some
difficulties, or else you wouldn't
be here. (to Candice) Why don't you
share them with me?

CANDICE
(to Joshua)
Why are you here?

Joshua looks at Curtis and Brenda. They turn away. He looks
back at Candice.

JOSHUA
My job is to find what is troubling
you, and find a solution to solve
it. Because right now your parents
are worried about you, and I am
too. We all want the best for you.

Still fixed on Joshua, Candice takes a deep breath.

CANDICE
I will reiterate. What is the
meaning of your existence?

Joshua's expression appears perplex.

JOSHUA
... As I said... I'm here to help
you.

CANDICE
Who are you?

JOSHUA
I'm Dr. Isaac.

CANDICE
Who are you?

JOSHUA
(slight Smile)
I'm Dr. Joshua Isaac, your
psychologist. Who would you like me
to be?

CANDICE
Your true self, not you, sitting
there, a slave to what you are.

JOSHUA
(to Brenda and Curtis)
This first session is basically a
meet and greet. Find out what's
going on, how long, and what we can
do together to resolve the problem.

CANDICE
Absolutely nothing.

JOSHUA
Pardon me?

CANDICE
You're useless in this form.

Joshua looks at Curtis and Brenda.

JOSHUA
Has she been seen or treated by a
psychiatrist?

BRENDA
Candice is not crazy Dr. Isaac.

JOSHUA
I don't mean to imply that in any
form.

CURTIS
Why did you ask that?

JOSHUA
Mr. Nichols, I'm a counselor. It
appears that Candice may need
treatments that are more deeply
routed.

(CONTINUED)

Joshua stands, walks to his desk and begin to flip through his Rolodex. He glances at Candice, who stares at him.

JOSHUA (CONT'D)

(To Curtis and Brenda)

Look, I'll have another session with Candice in two days. But if we hit a dead end, I'll have to refer her to someone more qualified. After all, her best interest is the main goal.

Curtis and Brenda stand. Curtis walks toward Joshua and extends his hand. They shake.

BRENDA

Come on Candice.

Candice stands.

CURTIS

Whatever you think is best.

JOSHUA

My secretary set up your appointment.

Curtis and Brenda walk toward the door. Candice walks toward Joshua at his desk.

CANDICE

May I have a piece of paper and an envelope, please?

JOSHUA

You going to write me a letter?

CANDICE

Yes.

JOSHUA

Sure.

Joshua opens his drawer, hands Candice a blank sheet of paper and a white envelope. She grabs a pen from his desk. Jot on the paper, fold it, place it inside to envelope and licked it.

On the back of the envelope, it reads: OPEN AFTER HE LEAVES

She hands Joshua the envelope. He reads it to himself, and looks at Candice.

(CONTINUED)

JOSHUA

Who is he?

CANDICE

You'll know.

Candice walks toward Curtis and Brenda at the door, then stops and turns. Joshua looks at her.

CANDICE

The true meaning of Candice is
PURE.

Joshua appears baffled as he sees Curtis, Brenda, and Candice leave.

INT. SOLOMON'S APARTMENT - DAY

SOLOMON MIRE, 23, Afro American, handsome, muscular, wears briefs, sweats from push ups while reading a open BIBLE on the floor.

SOLOMON

(Heavy Breathing)

Know not the manner of the GOD of
the land: therefore he hath sent
lions among them and, behold, they
slay them, because they know not
the manner of the GOD of the land.

INT. BLACK ESCALADE (MOVING) - DAY

BRAIN "BONES" MARTIN, 20, Afro American, thug swag, drives while, MICHAEL "MURDER" BANKS, 19, Afro American, thug swag, sits in the passenger seat, smoking a blunt. Murder passes the blunt to JEROME "ROME" SWANSON, 17, Afro American, thug swag, whom rides shotgun.

ROME

(smoking)

Solomon been real fucked up lately.

BONES

He's on some higher shit, that's
his nature, you know that.

Rome pass Murder the blunt.

MURDER

(smoking)

He has been WILDING, I just didn't
wanna say something.

(CONTINUED)

BONES
Tell him that.

MURDER
I'm not telling him shit.

EXT. BLACK ESCALADE - DAY

The SUV pulls into a West Hollywood Apartment complex.

INT. BATHROOM, SOLOMON'S APARTMENT - DAY

Solomon takes a shower.

BEDROOM

Solomon stands facing his dresser, the mirror reflects his image.

Five loud KNOCKS at the front door.

Solomon puts a platinum cross on.

EXT. SOLOMON'S APARTMENT - DAY

Bones, Murder, and Rome stand facing the door. Bones drinks a bottle of Hennessy Cognac. Murder smokes a fat blunt. Rome raises his fist to KNOCK, Solomon opens the door.

SOLOMON
(to Rome)
Stop that shit.

Solomon walks past Rome.

Rome looks at Bones and Murder, they simultaneously shake their heads.

MURDER
(to Rome)
U stupid.

EXT. CANDICE'S HOUSE - NIGHT

Candice and her parents live in a lovely two story suburban home.

INT. CANDICE'S LIVING ROOM - NIGHT

Candice sits on the sofa, unemotionally fixed on the news.

TELEVISION

A trustworthy ANCHORWOMAN reports.

ANCHORWOMAN

The world's largest active volcano,
Mauna Loa on Hawaii Big Island,
erupted this afternoon.

AMATEUR HOME VIDEO

We see a wobbly view of the massive lava spitting.

VIDEOGRAPHER (V/O)

Oh God! Look at that!

NEWSCASTER (O/S)

Scientist say a record high lava
fountain reached over 3000 feet.
Evacuations are still in progress
for the entire population of the
island. Over 30,000 people are
reported missing.

The TELEVISION turns off.

Candice looks toward the living room windows, stands and
moves toward them.

Suddenly, in EXTREME SLOW MOTION, an enormous bullet
SHATTERS the entire window and races toward her forehead.

She dodges her head left, it miss and and crashes through
the wall behind her.

Brenda runs into the room and sees Candice. She looks at the
shattered window.

Another bullet rips toward her, she dodges right. It smashes
through a painting.

BRENDA

Nooooooo!

She runs toward Candice. Curtis tackles her to the ground.
Brenda reaches for her.

Another bullet fly toward her head.

EXT. SUBURBAN STREET - NIGHT

We see from three quarters of a mile away, the barrel of a 50 caliber sniper rifle, stretch from a parked SUV back window.

BOOOOM! Fire shoots.

The bullet travels between houses, a park, towards the broken window where Candice stands looking at it.

INT. BLACK ESCALADE (MOVING) - NIGHT

Solomon drives, Bones in passenger seat. Murder and Rome ride shotgun.

BONES
 (to Solomon)
 You like this? I jacked it in Vegas
 this weekend.

Solomon sees a grocery store.

INT. GROCERY STORE - NIGHT

Ms. Magee looks at melons, her buggy contains small items.

INT. BLACK ESCALADE (MOVING) - NIGHT

Solomon slowly drives into a the grocery store parking lot, up and down two rows of parked cars.

EXT. STORE'S PARKING LOT - NIGHT

Ms. Magee puts two bags in the back of her SUV.

Solomon pulls to a stop behind her with window down.

SOLOMON
 Hey!

Ms. Magee calmly turns.

BLAM! BLAM! BLAM! The Glock smokes.

She falls, still breathing.

Murder, Bones, and Rome look bewildered. Solomon exit the Escalade and stands over Ms. Magee, his Glock between her eyes.

(CONTINUED)

SOLOMON

I see you, and I know what you are.

BLAM!

INT. CANDICE'S DINNING ROOM - NIGHT

Silence.

Brenda, Curtis and Candice sit at the dining table, being interviewed by POLICE OFFICERS. Candice looks detached from it all.

EXT. CANDICE'S HOUSE - NIGHT

Yellow tape stretches across the window frame. POLICE, NEIGHBORS and two ambulances clutter the street.

INT. JOSHUA'S CONDO - NIGHT

Joshua, BRIEFCASE in hand, enters his open space, six hundred fifty thousand dollar, 1,567 sqft, two Bedroom, high rise condo and immediately sees hundred dollar bills drench the floor leading toward the balcony.

He smiles while rubbing the back of his neck. He places his BRIEFCASE down and moves to the balcony.

Maria, holding an open bottle of Bollinger champagne, rushes into his arms midway toward the balcony.

MARIA

(sexy)

Welcome home baby.

Maria congratulatory moment of self-indulgence, infectiously invades Joshua. She swallows a big gulp and he kisses her neck as champagne drizzles down her neckline like a sensual rain shower.

JOSHUA

Benjamin? Really??

MARIA

You know money get me...

Bedroom

Joshua and Maria have passionate sex in a RECLINING BLISS POSITION.

EXT. STORE'S PARKING LOT - NIGHT

A CROWD surrounds the crime scene.

CSI, OFFICERS ROB TATE, 35, babyface, takes photos of four shells on the ground. White tape surrounds Ms. Magee's body. DETECTIVE. AMANDA SHAW, 35, pretty, examines body.

A black Dodge Charger stops in front of the CROWD.

LUKE (O/S)

Who the fuck are you?

Amanda looks up and sees Luke towering above her.

AMANDA

Pardon me?

LUKE

This is my investigation, I want to know who the fuck are you?

She stands, while looking Luke in the eyes.

AMANDA

I'm Detective Shaw. I transferred to the 6th precinct last week. I heard the call so I thought I'll lend a hand.

LUKE

I'm Detective, do it look like I need a got damn hand.

Tate tries not to notice them.

AMANDA

Oh, you're one of them.

LUKE

Them what?

AMANDA

A cowboy.

Luke extends his left arm.

LUKE

Step the fuck back, please.

Amanda throw her hands up and steps back.

(CONTINUED)

LUKE

What we got Robby?

ROB

Two bullet wounds in the sternum,
one in the forehead. Execution
style. Out in the public like
this... someone is sending a
message.

Luke kneels to get a good view of her face.

LUKE

Ain't that a bitch.

INT. MS. MAGEE'S HOUSE - NIGHT

Amanda and Luke search the very neat and simple home.

BEDROOM

Amanda enters the closet, turns the light on, and notices a
vast wardrobe and ten wigs, all different colors and styles.

KITCHEN

Luke opens the refrigerator, empty. He moves to the
cabinets, empty. The dishwasher, empty.

AMANDA (O/S)

How long have you known grandma.

LUKE

I don't, I know of her.

BEDROOM

Amanda moves toward the bare dresser, opens the drawers,
empty.

AMANDA

Something is odd here.

Luke enters.

LUKE

Tell me about it. There is no food
in this damn house.

AMANDA

She was killed at a grocery store
shopping.

(CONTINUED)

LUKE

I know, but there's no sign of food ever being here. The fucking fridge is spotless. Cabinets too.

He looks around.

LUKE (CONT'D)

And where are the pictures?

AMANDA

These drawers are empty too.

He turns to the other dresser, empty.

LUKE

Who stays in a house without any underwear.

AMANDA

Some people like going commando.

LUKE

A 60 year old woman. Bullshit. She didn't live here.

She looks at the neat bed.

AMANDA

You're right, it looks like a show house. (turning to him.) What's going on?

BASEMENT

The light flicks on. Luke and Amanda move down the stairs. A cot, exercise equipment, hi-tech computer with three monitors, a wall with six security monitors, refrigerator, stove, and a paper target on the far wall with knives embedded.

AMANDA

This looks like a military bunker.

Luke opens the refrigerator, half full.

LUKE

She lived down hear.

Amanda moves toward the security monitors, turns them on.

SECURITY MONITORS

Each monitor shows the perimeter around the house.

(CONTINUED)

AMANDA

Look at this.

LUKE

Call the lab, this is gonna be big.

Amanda grabs her cellphone.

Luke moves toward the paper target. With his pen, he touches a knife, it sinks inside the target.

Suddenly, the target opens revealing a hidden fully stocked armory room. He moves inside, Amanda follows. A 50 caliber sniper rifle hangs on the wall.

INT. MASON TOWERS - DAY

Joshua, with BRIEFCASE, walks in the building through the CROWDED lobby, toward the elevators.

TWENTY SEVENTH FLOOR

The elevator door opens, several MEN and WOMEN exit, including Joshua.

OFFICE LOBBY DOOR

Joshua enters and sees multiple uniformed OFFICERS. A CSI TEAM goes inch by inch over Ms. Magee's receptionist desk.

JOSHUA

What the fuck is going on?

Everyone stops and looks at him. Luke and Rob step out of his Office.

JOSHUA (CONT'D)

Luke... Robby, what's this?

Luke motions with his hand, come here.

Joshua shrugs his shoulders.

LUKE

Let's talk in your office.

Joshua passes Rob.

OFFICE

Joshua sits at his desk. Luke admires the view of LA from the windows.

(CONTINUED)

LUKE

You always said you would have all of this.

JOSHUA

Is that why I'm being investigated?

LUKE

Relax.

Luke moves toward Joshua.

LUKE

How long has your SECRETARY been under your employment?

JOSHUA

My secretary? Ms. Magee, Why?

LUKE

Listen, I'm not here today as your friend. This shit is serious.

JOSHUA

I can see that. Why do you want to know?

LUKE

Deloris Magee was murdered last night.

Joshua momentarily drifts.

JOSHUA

By who?

LUKE

It's too soon in the investigation. But can you answer my question?

JOSHUA

What? Oh, four or five years.

LUKE

Did she go by an alias or any other assumed identities?

JOSHUA

Why would I have knowledge of that?

Beat

(CONTINUED)

LUKE
I believe you.

JOSHUA
What does that mean... you believe me?

LUKE
All I can say is your secretary is a person of interest.

JOSHUA
She's dead!

LUKE
I got that. (beat) I think we're about done, but I'm gonna call you later... alright.

JOSHUA
Sure, fine.

Luke leaves.

LUKE (O/S)
Alright, let's finish up.

Joshua places his BRIEFCASE on top of his desk and unlocks both locks. Lifting the top, he fumbles with various files. He sees Candice's file, and the ENVELOPE she wrote fell onto his desk face up.

The ENVELOPE reads: OPEN AFTER HE LEAVES

Joshua apprehensively looks at it, leans back, taking two deep breathes. He moves forward and opens it.

The LETTER reads:

DELORES MAGEE

DATE OF BIRTH

DATE OF DEATH

7-21-50

8-1-14

Joshua looks at his computer screen that shows the current date: 8-2-14

JOSHUA
Yesterday was the first.

He drops the LETTER, stands abruptly, stumbles backwards, catching the wall to stop his fall.

(CONTINUED)

His face reads dazed and confused. He moves toward his desk, takes the LETTER and resumes reading.

The LETTER:

SANDRA O'LEARY

DATE OF BIRTH

DATE OF DEATH

12-4-60

8-1-14

INT. JOSHUA'S OFFICE - DAY

Curtis, Candice, and Brenda, sit on the sofa awaiting Joshua.

OFFICE LOBBY

LEAH CARLSON, 25, perky, sits at the receptionist desk.

The phone RINGS.

LEAH
(professionally)
Dr. Isaac's Office.

Joshua enters, with BRIEFCASE.

Leah smiles at him.

LEAH
I'm sorry, Dr. Isaac is not taking
counseling sessions at this time.
(beat) Thank you.

Leah extends her hand, they shake.

LEAH
(cheerfully)
Are you Dr. Isaac?

JOSHUA
Yes.

LEAH
Ooh, you are so handsome... I'm
sorry, I'm Leah Carlson...
sometimes I say stuff, without...

JOSHUA
It's fine, did the temp service
give you the instructions.

LEAH

Yes Sir, I'm calling all of your patients and canceling their appointments.

JOSHUA

Are the Nichols' here?

LEAH

Yes, they are in your office. And that little girl is too adorable --

JOSHUA

Thank you.

OFFICE

Joshua enters and moves toward his desk, not looking at the them.

JOSHUA

Good afternoon.

CURTIS

Hello Doc.

Joshua place his BRIEFCASE down, opens it, and stares at Candice.

She graciously stares back.

BRENDA (O/S)

Dr. Isaac.

BRENDA (CONT'D)

(being heard)

Dr. Isaac!

Joshua looks at Curtis and Brenda.

JOSHUA

Mr. and Mrs. Nichols, I would like to visit with Candice alone this session.

Curtis and Brenda glance at each other.

CURTIS

Okay, fine.

Brenda strokes Candice's head.

(CONTINUED)

BRENDA

We'll be right outside, alright?

Curtis and Brenda leave the room.

Joshua and Candice stare at each other again.

Joshua takes Candice's LETTER from his BRIEFCASE, moves toward the sofa across from Candice, and sits.

JOSHUA

Did someone tell you to write this?

Joshua holds the LETTER up and leans forward. Candice simply stares back.

JOSHUA (CONT'D)

Because, whoever this person is killed my secretary and my friend! A sixty year old grandmother that never hurt a soul in her life! You know the difference between right and wrong. This is very, very, very wrong.

Joshua lean closer.

JOSHUA

Did your parents do this? If they did, I can help you?

Candice continues to stare.

JOSHUA (CONT'D)

A murder has been committed. A crime Candice, a crime. A senseless despicable act to a innocent woman. Now a know you are a child and can't fully understand --

CANDICE

Whoa to the innocent. I see true hearts.

JOSHUA

(beat)

What?

CANDICE

Innocence are the few. You speak of her as if she was an Angel. I tell you, beware of false Angels.

(CONTINUED)

JOSHUA

You didn't know her.

CANDICE

I knew a boy. His Mother called him Angel. Her precious little Angel. When he was nine, one Halloween night, Angel, with two of his playmates, trapped a cat. MEOW. They tortured poor little kitty and set it on fire. But little Angel wanted to see if kitty could magically grow feet. So he cut little kitty paws off, just to see if it really has nine lives.

JOSHUA

How... how... did you know?

CANDICE

I was there.

JOSHUA

You wasn't.

CANDICE

I saw you.

JOSHUA

I wouldn't harm a soul.

CANDICE

Tell it to kitty.

Joshua stands, moves to his desk and sits. He grabs a bottle of Scotch and a glass from his lower desk drawer. Pours a generous amount and drinks it.

JOSHUA

I want to know who murdered Ms. Magee. Or I will go to the police, and I won't care what will happen to you. But if you help me I will help you. That is my one and only offer.

He takes another drink.

JOSHUA (CONT'D)

I'll see you on our next session.

Candice, grabs her backpack, and moves to Joshua's desk facing him. She reach inside her backpack, pulls out a sealed ENVELOPE, and places it on his desk.

(CONTINUED)

The ENVELOPE reads: YOU KNOW WHEN

JOSHUA
Another one.

CANDICE
It contains your answer.

JOSHUA
Why are you playing games with me.

CANDICE
Do you believe in God?

JOSHUA
I believe something is watching
over us.

CANDICE
Do you believe in the Devil?

JOSHUA
No, but I believe in evil. I think
the Devil represents a control
symbol of fear.

Candice looks into Joshua's eyes.

CANDICE
Oh well, everything has a daddy.

EXT. JOSHUA'S CONDO, BUILDING - NIGHT

The Building illuminates gracefully from the vibrant glow of
the moon.

INT. JOSHUA'S CONDO - NIGHT

Maria cooks dinner. The 52 inch wall mounted TV on the
living room wall displays the evening news. A weather WOMAN
can be heard reading the report.

Joshua sits at his desk, looking at a framed photo of him
and Ms. MaGee at an award ceremony.

MARIA (O/S)
Do the police have any leads?

JOSHUA
(loud)
Not that I know of.

(CONTINUED)

FEMALE REPORTER (O/S)
Breaking news in the MURDER of
Delores Magee and tonight's top
story.

Joshua and Maria look at the TELEVISION.

He moves to the sofa, grabs the remote, and increases
volume.

Maria moves beside him.

TELEVISION

MALE REPORTER
There are no new murder suspects at
this time. But the victim, that's
right. The victim is under an
intense investigation from local
AUTHORITIES, FBI, and THE INTERPOL.

The news shows a side by side photo of an old and young, 35,
Sandra O'Leary.

MALE REPORTER
1974, A British Community organizer
and four assistants, assassinated
in a car bombing. 1980, two
poisoned MI-6 agents in an Ireland
hotel. 1983, A South African arms
dealer assassinated by a sniper
bullet, on a Yacht off the coast of
Morocco. The main suspects in these
assassinations is Sandra O'Leary.
The lady on the LEFT is Delores
Magee. But, the lady on the RIGHT
is, Sandra O'Leary.

Maria looks at Joshua stone like face.

The framed photo of Joshua and Sandra O'Leary magnify.

INT. CLASSROOM - DAY

A full class. Candice sits at her desk looking forward at
her TEACHER.

EXT. ELEMENTARY SCHOOL - DAY

A GUNMAN stands to the foot of the stairs holding a FN FAL assault rifle.

INT. CLASSROOM - DAY

Candice slowly stands, CLASSMATE and TEACHER looks at her.

TEACHER

Candice... you okay sweetie?

Suddenly, SCREAMS ECHO. They look toward the door.

TAT TAT TAT, they all jump, except Candice.

The TEACHER CALLS everyone to the corner, they huddle.

SCREAMS, then TAT TAT TAT (beat) TAT TAT!

Candice slowly moves toward the door.

The TEACHER, crying, reaches for her.

TEACHER

(crying)

No... Candice noooo!

TAT TAT TAT TAT TAT TAT TAT TAT TAT TAT!

INT. SCHOOL HALLWAY - DAY

Candice opens the door and steps out.

The sweaty GUNMAN, unsteadily reloads his rifle then stops as he sees Candice, standing afar, piercing through him.

Bloody BODIES lie everywhere.

GUNMAN

(in Arabic)

You are the one. It is you.

Candice under eyes him.

GUNMAN (CONT'D)

I am not afraid.

SIRENS in the back ground.

He drops the rifle and moves toward her, removing his jacket.

(CONTINUED)

GUNMAN
I am not afraid.

Moving faster, revealing an explosive vest. He grabs the TRIGGER.

GUNMAN (CONT'D)
I am not afraid!

He runs, while releasing the TRIGGER, the BOMB EXPLODES.

Suddenly, in EXTREME SLOW MOTION.

The floor underneath him turns into LIQUID. He falls taking the FLAMES of the BOMB with him.

Candice looks on.

EXT. ELEMENTARY SCHOOL - DAY

POLICE rush CHILDREN out of the school. A new van parks across the street. A CAMERAMAN films a REPORTER.

POV THROUGH CAMERA:

REPORTER
The suspect entered the school armed with an assault rifle, shooting at the victims at will. Then witnesses say they heard a large explosion. Then he disappears. A confirmed seven dead, no children. And amazingly no damages or injuries from the explosion. The man hunt for the suspect is underway.

A cool BEAT PLAYS.

INT. DIAMOND STRIP CLUB - NIGHT

An extremely large and stylish, two story strip club, with dark reflecting neon lights. STRIPPERS dance on three poles.

A cool BEAT PLAYS LOUDER.

Four cages hang from the ceiling with DANCERS in them. The VIP room, on the upper level, overlooks the strip poles.

VIP

(CONTINUED)

Bones, Murder, and Rome stand by the balcony over looking the STRIPPERS below.

ROME

That bitch got talent.

MURDER

All these hoez got skillez.

Five STRIPPERS enter and walk toward Bones, Murder, and Rome.

BONES

Na thatz Da shit.

Solomon sits on the couch, holding a bottle of Remy Martin, peering hypnotically into the neon lights. He drinks.

EXT. POLICE STATION - NIGHT

PEOPLE walk in and out of the ordinary looking station.

INT. CONFERENCE ROOM, POLICE STATION - NIGHT

Luke sits at a long table reading an open file on Sandra O'Leary. Multiple FBI and INTERPOL AGENTS sit and move about with open files.

Photos of Sandra O'Leary in disguises fill a large bulletin board. Seven photos of WANTED known comrades surround hers.

A uniformed OFFICER enters the room and whispers into Luke's ear.

COMMANDER OFFICE

COMMANDER. FRANK ATKINS, 54, rugged, in uniform, sits at his desk. Luke KNOCKS twice, then sticks his head in.

LUKE

You want me?

Frank motions with his hand for Luke to enter. Luke enters but remains standing as he notices Amanda sitting in a chair.

FRANK

I got to get you a partner because your work load has tripled, alright.

(CONTINUED)

LUKE
Yeah, that's fine, who?

FRANK
I believe you met Det. Shaw.

LUKE
We met.

FRANK
Good, she's your partner.

Luke cell phone RINGS. He looks at the screen.

The screen shows: JOSH
555-7665

LUKE
I got to take this.

FRANK
You can go.

He leaves.

FRANK (CONT'D)
He took that well.

INTERCUT LUKE/JOSHUA - HOME

Walking to his desk.

LUKE
I thought I said I will call you.

Joshua sits at his desk.

JOSHUA
Is it true?

LUKE
Unequivocally, I even got a copy of
her DNA to prove it.

JOSHUA
What's going on?

LUKE
Look, the FEDS have been
investigating you with a fine tooth
comb. So far you're good.

(CONTINUED)

JOSHUA
I know nothing.

LUKE
I know, but they have to be
convinced that's why they're the
FEDS. So don't leave town, I'll
call back.

JOSHUA
What?

LUKE
Dude, your old azz secretary was a
world class assassin, come on.

Luke hangs up.

CUT TO:

INT. JOSHUA'S CONDO - NIGHT

Joshua remains at his desk, reading Candice's LETTER:

SANDRA O'LEARY

12-4-60

8-1-14

He looks at the new ENVELOPE reads: YOU KNOW WHEN

He opens it.

ONE STOP

4819 S BRIGGS ST
LOS ANGELES, CA

COME NOW!!! HURRY HURRY HURRY HURRY HURRY HURRY HURRY HURRY.

Maria steps out of the Bedroom and gaze toward Joshua's
empty desk.

MARIA
(looking around)
Josh?

EXT. PARKING LOT, DIAMOND STRIP CLUB - NIGHT

In SLOW MOTION, Solomon, Bones, Murder, and Rome move
through the CROWDED parking lot. They pass TWO WOMEN
viciously stabbing a WOMAN on a car hood.

INT. JOSHUA'S MERCEDES (MOVING) - NIGHT

Joshua drives, glancing at buildings. He sees a LARGE sign, ONE STOP convenience store. He accidentally pass it, but makes a u-turn and pulls into the parking lot.

EXT. JOSHUA'S MERCEDES - NIGHT

Joshua gets out and glances around.

INT. BLACK ESCALADE (MOVING) - NIGHT

Bones drives, Solomon in passenger seat. Murder and Rome ride shotgun, smoking a BLUNT.

ROME

I know where this fly azz Benz at.
It's new too.

Solomon peers out of the open window emotionless. He sees ONE STOP a convenience store.

SOLOMON

(to Bones)
Stop there.

MURDER

Good, I'm hungry.

INT. CONVENIENCE STORE - NIGHT

The door BUZZ. Rome, Murder, and Bones enter, one at a time. They scatter looking at various food items.

AYMAN YASIN, 46, Arabic, tall, dressed in t-shirt and jeans, stands behind the counter looking at them.

The door BUZZ. Ayman gazes toward the door and sees Solomon staring at him.

Solomon looks at the security camera behind the counter, then focus back on Ayman.

AYMAN

(Arabic accent)
Can I help you?

Solomon moves closer to the counter, eyes fixed on Ayman.

(CONTINUED)

AYMAN (CONT'D)
What you need, sir.

SOLOMON
I see you, and I know what you are.

Solomon pulls his Glock out.

AYMAN
No! Stop!

BLAM! BLAM! BLAM! BLAM!

Bones, Murder, and Rome immediately rush to the front of the store and look behind the counter at Ayman's body.

MURDER
Got damn!

ROME
(to Solomon)
You shot him in the eye!

Solomon moves to the back of the store. He stops as he sees Joshua, staring at him, motionless, in front of the back room door holding a soda and chips.

Solomon aims his Glock toward Joshua.

The back room door burst open. An ARABIC MAN rush out with a Machine gun.

Joshua partially turns enough to glance at the barrel. He ducks and covers.

TAT! TAT! TAT! BLAM! BLAM! TAT! TAT! TAT! BLAM! BLAM! BLAM!

EXT. CONVENIENCE STORE - NIGHT

Yellow police tape surrounds the perimeter of the store. Five police cruisers with SIRENS on block the perimeter entrance.

Channel 7 News films the crime scene. An innumerable amount of bystanders look on.

Luke steps out of his Charger with a cup of coffee. He walks past the uniformed OFFICERS toward the store.

INT. CONVENIENCE STORE - NIGHT

Rob snaps photos of Arman's body.

Amanda jot notes in her pad.

Luke enters the store, sipping his coffee.

LUKE

(to Amanda)

You wanna fuck me, right? You don't
have to stock me. I got a back
seat.

AMANDA

Det. Harris, on time as usual.

Luke scans the store.

LUKE

A botched robbery?

AMANDA

You would think so, but no.

He looks at Amanda.

AMANDA (CONT'D)

We have two bodies. (she points)
The cash register full, the safe
behind the counter is open with
about two grand in it. (she points)
And there's a safe in the back room
with a whole bunch of GOODIES in
it.

LUKE

Racial?

Amanda looks around the store.

AMANDA

I don't know, but in about two
seconds, this will not be our
concern anymore.

LUKE

The fuck you talking about.

Amanda walks toward the back room.

(CONTINUED)

AMANDA

Come on big boy, let mommy show you something.

Luke follows.

STORE BACK ROOM

Luke and Amanda sturdily gaze inside a large shipping crate containing five hundred pounds of C-4 and twenty RPG'S.

LUKE

Get the fuck out of here!

Amanda turns toward the wide wall safe.

AMANDA

It gets real freaky.

Luke turns as Amanda opens the safe door. Luke looks astounded.

LUKE

What the.

The safe contains ten million dollars in cash neatly stacked.

AMANDA

The heavy weights will be here any second now.

Luke notice a security monitor on top of DVD player.

LUKE

Please say that caught everything.

AMANDA

(smile)

From start to finish.

Luke walks out the room. Amanda follows.

AMANDA

Where you going?

LUKE

I'm getting my laptop. I want a copy of that disk before the feds get their hands on it.

EXT. GREEK MONASTERY - DAY

The ancient mountain top Monastery sits astonishing high in the clouds.

SUPER: GREECE

EXT. COURTYARD - DAY

Several Monks walk in the beautiful yard.

INT. BEDROOM - DAY

ABBOT SILENOS VLAHOS, 64, long white hair and beard, lay asleep on his back, sweating, twitching. He abruptly sits upward in a cold sweat.

EXT. GREEK MONASTERY, BELL TOWER - DAY

DING... DING... DING... The BELL rocks back and forth.

INT. GREEK MONASTERY, BELL TOWER - DAY

A muscular MONK, in a dark brown robe pulls the BELL'S rope repeatedly.

INT. CONFERENCE ROOM - DAY

TWELVE MONKS kneel face down; rocking back and forth in two identical rows in front of Abbot Silenos, who sits in an ancient Throne.

ABBOT VLAHOS

(in ancient Hebrew)

We, my brothers... have been called upon once again. The entity that layeth in the abyss of neither here nor there, has awoken.

Abbot Silenos stands and moves between the kneeling MONKS.

ABBOT VLAHOS (CONT'D)

It has manifested into flesh. Living amongst us. In any form it desires. We must seize the creature before it's strength is full.

Abbot Silenos stops.

(CONTINUED)

ABBOT VLAHOS

(aggressive)

We must drain the absolute essence from this being. Destroy the flesh wherewith it dwells! And send it back to the realm for which it resides!

INT. FIRST BAPTIST CHURCH - DAY

The beautifully large Church shares an evenly blend of congregation members.

Curtis, Candice, and Brenda sit in the mist of the congregation, listening to the Reverend PREACH his sermon about evilness.

Candice keenly focuses at the large Cross of JESUS CHRIST behind the pulpit. She peers at his nailed feet. His nailed palms. His weary eyes.

INT. POLICE STATION - DAY

Luke sits at his desk, looking at the convenience store surveillance footage on his laptop.

The distorted video shows fragments of jittery movement.

INTERCUT BETWEEN LUKE AND LAPTOP

Luke fast forwards the SUSPECT shooting Ayman. Three WITNESSES running to the counter. He slows dramatically on the WITNESS holding SODA and CHIPS.

The screen magnifies, but the face remains unclear.

Luke fast forwards to the SUSPECT shooting the second VICTIM.

He rewinds it to that WITNESS first enters, zoooms.

The screen shows a partial side profile. Not enough to identify, but enough to raise questions.

Luke fast forward to the murder SUSPECT looking into the camera. He zoooms.

CUT TO:

Joshua's desk phone RINGS.

(CONTINUED)

DET. TATE (V/O)

We got a hit. Ballistics came back on that 50 cal. It was used two hours earlier before O'Leary got snuff in an assault on Curtis and Brenda Nichols in their home. No injuries though.

LUKE

Yeah, I read the case.

DET. TATE

Get this, C4 residue from that school incident is a match with the C4 at --

LUKE

At my convenience store.

DET. TATE

You got it. Guess who goes to that school. Candice Nichols is Brenda and Curtis Nichols daughter.

LUKE

Just a coincidence, right.

DET. TATE

It's spooky weird, Candice just started seeing a child psychologist.

He leans forward.

LUKE

No fucking way.

He looks back at the laptop screen, at Joshua.

INT. CONFERENCE ROOM - NIGHT

FBI, INTERPOL, HIGH RANKING OFFICERS and Amanda sit facing a large 60 inch wall mounted computer monitor that Amanda controls.

It displays photos from the crime scene of Sandra O'Leary and Ayman Yasin.

Luke stands beside the monitor.

(CONTINUED)

LUKE

Ballistic reports confirm that the bullets taken from Sandra O'Leary, Ayman Yasin, and the third unidentified victim came from the same gun.

All of the agents look at each other.

LUKE (CONT'D)

Next.

The monitor switches to four different homicide victims photos. A business man, a male drug dealer, a female school teacher, and a female nurse.

LUKE

These four victims were all killed within the last month. Their bios are in your files in front of you.

The agents flip through their files.

LUKE (CONT'D)

All seven victims were killed with the same gun, a Glock 9.

FBI AGENT

A serial killer.

LUKE

But thanks to the convenience store surveillance footage, we have a break.

INT. ROME'S APARTMENT - NIGHT

Rome enters, sees his MOTHER unconscious on the messy floor, a needle in her arm.

LUKE (V/O)

Jerome "Rome" Swanson, seventeen years old. Mother is a junky. Been in and out of juvy since he was nine. When he was twelve, he broke a three hundred pound correctional officer's arm and another one's back on two different incidents.

MOTHER'S BEDROOM

Rome opens the door, sees his toddler sister covered in filth, playing in bed with a full diaper.

(CONTINUED)

BATHROOM

Rome tenderly bathes her.

INT. KITCHEN, MURDER'S HOUSE - NIGHT

Murder puts food in the refrigerator.

LUKE (V/O)

Michael "Murder" Thomas, nineteen, did two years in San Quentin for attempted murder on an undercover officer. His sentence was overturn after the officer admitted he lied under oath. Lives with grandparents. He witnessed his father high off crack, strangle his mother and shot himself in front of him. He was eight.

BEDROOM

Murder cracks the door, and sees his grandparents asleep.

BASEMENT

Head phones on, Murder spins records on two turntables.

INT. BONE'S HOUSE - NIGHT

Bones and a female have sex on the couch. She rides him passionately.

LUKE (V/O)

Brain "Bones" Martin, twenty. Out on bond for shooting four MS-13 members after a house party. I honestly don't know why he is still alive.

INT. CONFERENCE ROOM - NIGHT

Bones mugshot disappears from the monitor.

LUKE

Next.

The distorted but best image from the surveillance footage of Solomon fills the screen.

(CONTINUED)

LUKE (CONT'D)

And our trigger man. We have no info on this one. All we know is they are all acquaintances. We have in placed a round the clock surveillances on all the suspects known addresses.

INT. SOLOMON'S APARTMENT - NIGHT

Solomon bench presses abnormal amounts of weights. Four hundred pounds at fair ease.

LUKE (V/O)

If they breath we will feel it.

INT. PARENT'S BEDROOM, CANDICE'S HOUSE - NIGHT

Candice sits in bed with Brenda and Curtis watching the news.

TELEVISION

ANCHORMAN

Federal Authorities have determined a link in the double homicide at a convenience store, and the man who gunned down seven school employees and attempted to blow up a local elementary school.

INT. BAR - NIGHT (SAME TIME)

Dark and lonely, Joshua sits at a stool, shot awaits. He swigs one down watching the same program on the big screen.

TELEVISION

ANCHORMAN (CONT'D)

The C4 used in that attempted bombing, came from the two hundred pounds of C4 that was discovered in a storage room at that same convenience store. The FBI reports the store was a front for a growing number al-Qaeda cells setting up shops in America.

He slams another shot down.

EXT. BONE'S HOUSE - DAY

An undercover Van stakeout across the street.

INT. JOSHUA'S MERCEDES (MOVING) - DAY

Joshua's phone RINGS, he looks at the dash board caller ID.

SCREEN: LUKE 555-6783

He looks away, takes a deep breath, and pushes the talk phone button on his steering wheel.

INTERCUT JOSHUA/LUKE AT HIS DESK

JOSHUA

Are you the bearer of good news for your fellow man?

LUKE

Not to fucking day.

JOSHUA

I thought we were good.

LUKE

Come on baby. You know in this business shit changes everyday.

JOSHUA

I'm listening?.

LUKE

You been watching the news.

JOSHUA

Ah, no not really.

LUKE

You sure?

JOSHUA

Pretty much.

LUKE

Where were you night before last?

JOSHUA

(beat)

What?

(CONTINUED)

LUKE

What is a negative response. Give me something to work with.

JOSHUA

I was home, why?

LUKE

Another bad answer Josh. I talked to Maria this morning buddy.

Joshua hisses a silent SHIT.

LUKE (CONT'D)

Let's go for a strike out. Who is Candice Nichols?

Joshua remains silent.

LUKE

Really, we doing this right? Huh? Okay, here comes the dagger. Why did your insane assassin secretary shoot up your patient's house?

Silence.

LUKE (CONT'D)

It's fine, you think about it, take it in, and call me before tomorrow. Terrorist, assassins, the FEDS are going to eat you alive. Don't forget who your friends are Josh.

INT. JOSHUA'S OFFICE - DAY

Joshua stands at his window, gazing at LA, while drinking a full glass of Vodka.

Two KNOCKS.

Leah slightly cracks the door and sticks her head in.

LEAH

Excuse me Doctor, your 2 o'clock is here.

He takes a large gulp and turns.

JOSHUA

Thank you Leah, show them in please.

(CONTINUED)

Candice enters.

JOSHUA
Where's your parents?

CANDICE
I thought it'll be best that our
conversations remain private.
(beat) At this point.

Retaining eye contact on Joshua, Candice moves to the sofa
and sits.

JOSHUA
I did what the letter said.

CANDICE
Did you now.

JOSHUA
He killed Ms. MaGee? I'm sorry,
Sandra O'Leary, didn't he?

Joshua takes another gulp.

CANDICE
You asked a question, I answered
it.

Joshua walks to the opposing sofa.

JOSHUA
How did you know who she was when
no one else knew?

CANDICE
I see differently.

JOSHUA
See differently, like what?

CANDICE
Everything.

JOSHUA
Why did she --

CANDICE
Shoot at me, in my home, cowardly?
They are all cowards you know.

(CONTINUED)

LUKE

And the terrorist cell?

CANDICE

Coward. He would have blown the whole school up just to get to me.

He takes a large gulp.

JOSHUA

What do you want from me?

CANDICE

I want you to see the truth.

JOSHUA

What are you talking about?

CANDICE

I want you to know who you are. It's for your own good.

JOSHUA

I know who I am.

CANDICE

You have no idea. You have been asleep since your birth. I must wake you.

JOSHUA

Who are you?

CANDICE

I am before and I am the after. I see what you do not. I am what you are not.

JOSHUA

Are you from a different world?

CANDICE

Your inapt ability to comprehend is baffling. Your connection precede far beyond your recent union. Seven years to be exact.

JOSHUA

I was a police officer seven years ago.

(CONTINUED)

CANDICE

And I was a baby covered in blood.

Joshua looks like he sees a ghost.

FLASH BACK TO:

INT. KITCHEN, ST. MARY'S CATHEDRAL - DAY

Joshua, in police uniform, holds the bloody new born infant. The infant looks back at him.

BACK TO PRESENT:

A startled Joshua drops his glass and takes a step back.

Candice properly stands, moves toward Joshua, then stops.

CANDICE

It was rude of me not to thank you in our first reunion... since that horrific event. But honestly, I thought you would remember me. In any case, thank you for saving me. I wasn't strong enough to defend myself. But I am now. You are the reason why I stand here, alive, and full of life.

Maintaining eyes on Candice, Joshua moves to his desk. Candice, still in her position follows his every step.

JOSHUA

That nurse killed all of her coworkers. All of those innocent babies. (beat) Just to get to you.

CANDICE

She was the biggest coward of them all. (beat) Almost.

JOSHUA

Why would they kill innocent people just to kill you?

CANDICE

Incredibly, with all that has happened, you still would not believe me if I told you.

She hands him a new LETTER.

EXT. ROME'S APARTMENT - DAY

Rome talks to the HOMIES on his apartment step. A new silver and black Camaro pulls to a stop. Rome gives DAPS to the HOMIES and makes his way to the car.

INT. CAMARO (MOVING) - DAY

Murder drives.

MURDER

You good?

ROME

I'm good.

EXT. ROME'S APARTMENT - DAY

The Camaro pulls off.

An undercover Lincoln sedan surveillance team follows them.

INT. JOSHUA'S CONDO - DAY

Joshua walks through the door toward his desk and places his BREIEFCASE on his desk. He sees Maria standing outside on the balcony, sipping a glass of red wine while on her cell phone.

EXT. BONE'S HOUSE - DAY

Murder and Rome stop in front of Bone's house. They get out and enter the house.

The undercover Lincoln passes the house and the stationed undercover van parks a block up.

EXT. JOSHUA'S CONDO BALCONY - DAY

Maria stands with the view of LA in her background.

INTERCUT BETWEEN MARIA/PERRY IN LIMOUSINE

MARIA

He concerns me.

Percy, on his blue tooth, signs documents passed to him by his ASSISTANT.

(CONTINUED)

PERCY

None since, we know the type of person he is. If nothing else, he is dependable.

Joshua enters the BALCONY while Maria looks at him.

MARIA

I'll call you back.

Percy turns his blue tooth off and looks at his ASSISTANT, whom quickly looks down, avoiding eye contact.

CUT TO:

Joshua moves close to Maria. She kisses him.

JOSHUA

Did you talk to Luke today?

MARIA

He called me earlier, why?

JOSHUA

What did you tell him?

MARIA

I told him you came home after work. And after finding out about your psychopathic secretary, you went out for a drive to clear your mind.

Joshua looks away.

MARIA

That is what happened, right?

He moves away.

JOSHUA

What if something that isn't real, is real.

Turning to face her.

JOSHUA (CONT'D)

Something that you knew couldn't possibly exist. (beat) But does.

MARIA

I don't understand.

(CONTINUED)

JOSHUA

Me either... me either, but this is real and happening, to me!

MARIA

Come down and take a deep breath.

JOSHUA

I don't need to calm down! I need to know how to stop her!

MARIA

Stop who?

JOSHUA

Her, who ever she is, whatever she is! She knows things about me that nobody knows, or could possibly know. She knew who my secretary was and when she would die! She sent me to face the man who killed her and now I'm involved in a double homicide.

Maria looks at Joshua alarmingly.

MARIA

Stop... stop... stop... stop!
(BEAT) What are you talking about?

JOSHUA

Remember when I saved that baby... in that church from that crazy lady?

MARIA

Of course I do, the world remembers.

JOSHUA

She's back.

MARIA

You killed her, how can she be back?

JOSHUA

Not her, (beat) the baby I saved.

Maria shakes her head, confused.

EXT. BONE'S HOUSE - DAY

Murder enters the driver side of the Camaro while Bones and Rome enter the opposite side.

The van follows the Camaro with back up from the Lincoln.

INT. CAMARO (MOVING) - DAY

Bones sits in the passenger seat and Rome rides shotgun.

ROME
I told y'all he was a Taliban
mutherfucker.

MURDER
FBI most wanted.

Bones looks at Murder.

BONES
Bullshit.

MURDER
Fa real.

EXT. SOLOMON'S APARTMENT - DAY

The Camaro pulls in the parking lot. Solomon walks down the flight of stairs and enters.

INT. POLICE STATION - DAY

Luke sits at his desk reading Ayman Yasin file. His cell RINGS.

LUKE
Yeah.

ROB (O/S)
You ready for this?

LUKE
Shoot.

ROB
I got a positive ID on our John
Doe. He's an American named Curtis
Naheem. But get this, he's an Iraq
war vet that reportedly died eight
years ago.

(CONTINUED)

LUKE

Mercenary teaming with Al Qaeda.

ROB

Most likely, but there's more. I got an ID on the witness who dropped the chips and soda. (beat) It belongs to Josh.

LUKE

Who else you told this to.

ROB

Just you.

LUKE

Keep it like that.

INT. JOSHUA'S CONDO - EVENING

Joshua and Maria face each other on the sofa.

MARIA

There are no psychics, witches, or sorcerers. There is a logical explanation for all of this. She's a child that someone is manipulating to get next to you. And they are succeeding. Talk to Luke, your friend, and sort this out.

JOSHUA

I thought her parents could be behind this. Then I thought, why? What's the motive? (beat) She's not a child. When she looks at me, it feels like can see inside of me.

Maria stands and giggles.

MARIA

This is bullshit, do you hear yourself? Do you know how you are sounding?

Joshua stands.

JOSHUA

I do know how I sound! You don't know! You haven't seen her!

Maria cross her arms and taps her foot.

(CONTINUED)

MARIA

Why you?

JOSHUA

What?

MARIA

Why is she fixated on you? What do she want from you?

JOSHUA

She wants me to know who I am.

Maria walks into the kitchen and refills her wine glass. She takes a drink and moves toward Joshua.

MARIA

You are Dr. Joshua Isaac, a warm and caring man. My fiance, and soon to be a very, very, wealthy franchise owner with the world at his fingertips. Do not fuck your future with this preposterousness. She's a sick child, that is it.

INT. CONFERENCE ROOM - EVENING

Luke stands in front of the wall mounted computer monitor that displays the mug shots of Bones, Murder, Rome, and the surveillance photo of Solomon.

The room consist of ready SWAT and FBI agents.

LUKE

We have confirmation that all four alleged suspects are traveling together in a late model silver and black Camaro.

INT. CAMARO (MOVING) - EVENING

Murder drives. Solomon, in passenger seat. Bones, and Rome ride shotgun.

LUKE (V/O)

Our priority is this unidentified shooter. We want this man very badly. But each suspect are considered highly dangerous. We will intercept the car at a low minimum risk of conflict. But we

(MORE)

(CONTINUED)

LUKE (V/O) (cont'd)
will not, I repeat, we will not
allow these killers out of our
sight.

EXT. TRAP HOUSE - NIGHT

The Camaro stops in front of a hood TRAP HOUSE. Murder, Solomon, Bones, and Rome exit the car and enter the large brick house.

The van and Lincoln parks a block down. We see UNDERCOVER OFFICERS on the phone from within the car.

INT. TRAP HOUSE - NIGHT

HOMIES and HOMETTES party hard. Dancing, smoking weed, and gambling.

HIP HOP PLAYS.

The PARTIERS give high respect and make a hole for Rome, Murder, Bones, and Solomon as they move through the crowd.

FEMALES hug Rome, Murder, Bones, and give them lit blunts. Solomon continues down the hallway.

THIRD BEDROOM

Solomon walks in, closes the door, reaches behind him, takes his gun out, moves to the window, and peeks out.

We sees the unmarked police car from afar. He turns, sits on the floor and crosses his leg, while placing his Glock on his lap.

INT. JOSHUA'S CONDO - NIGHT

Maria leans against the sofa back. Joshua moves toward his desk and stands over his briefcase.

JOSHUA
I could perhaps agree with you
about all of this being bullshit.
But she actually writes her
predictions especially for me.

Joshua picks up Candice's latest envelope and offers it to Maria.

(CONTINUED)

MARIA
What's that?

JOSHUA
Candice bullshit.

Maria steps forward and takes the envelope. She reads the outer cover.

MARIA
Open at 8:00 pm.

She looks at a large clock on the wall that reads 7:59, then she looks at Joshua.

JOSHUA
It's almost time. Do the honors.

MARIA
This is silly.

Maria opens the envelope and reads the first sentence.

MARIA
This is not for your eyes, Maria
Antwanette Cadavid.

Maria quickly looks at Joshua and shakes the letter at him.

MARIA (CONT'D)
(slight rage)
What is this? How did you know my
middle name is Antwanette?

JOSHUA
I didn't, but she knew.

MARIA
So she knew I would read this
letter, also?

JOSHUA
Still think it's bullshit,
Antwanette?

Joshua grabs the envelope from Maria and finishes reading it.

JOSHUA
Damn!

Joshua drops the letter, grab his keys off his desk and runs out the condo.

(CONTINUED)

Maria slowly walks toward the envelope, picks it up and proceeds to read.

The LETTER:

LUKE WILL DIE TONIGHT.

INT. POLICE CRUISER (MOVING) - NIGHT

Amanda drives, Luke in passenger seat. His cell RINGS.

INT. SWAT VAN (MOVING) - NIGHT

The SWAT TEAM looks intently focus and ready.

EXT. POLICE HELICOPTER - NIGHT

One POLICE PILOT, and two OFFICERS enter the bird. It takes off.

INT. PARKING GARAGE - NIGHT

Joshua holds his cell to his ear, as he rushes to his car.

INTERCUT BETWEEN JOSHUA/LUKE

LUKE (O/S)
Not a good time.

JOSHUA
Where are you?

LUKE
I'm on police business.

JOSHUA (O/S)
That's fine but I need to know where you are?

LUKE
Look, I know you was in the store.
So, we will talk about this later.

JOSHUA
Damn it Luke, you are going to die
if you don't let me help you.

(CONTINUED)

LUKE
(beat)
Bye Josh.

JOSHUA
Luke...Luke...Luke! Shit!

CUT TO:

INT. POLICE CRUISER (MOVING) - NIGHT

Amanda looks at Luke.

AMANDA
What's that about?

LUKE
Nothing.

INT. PARKING GARAGE - NIGHT

Joshua, at his Mercedes, opens the door and enters.

INT. JOSHUA'S MERCEDES - NIGHT

Joshua clinches his fists, and places them to his head. Then in an act of momentary rage, he hits his steering wheel three times.

JOSHUA
Fuck!

He looks at his cell.

INT. CSI LAB - NIGHT

The large LAB has five CSI OFFICERS on duty, at their individual areas. Tate, looks through a telescope of blood samples. His cell RINGS.

INTERCUT BETWEEN JOSHUA/TATE

TATE
Hello.

JOSHUA
Robby, I need your help.

(CONTINUED)

TATE
Josh, is that you?

JOSHUA
Listen --

TATE
I really can't talk to you --

JOSHUA
Shut the fuck up and listen.

INT. FIRST BEDROOM, TRAP HOUSE - NIGHT

HIP HOP MUSIC PLAYS. Rome, and Murder sits on a sectional, playing MADDEN on a 72 inch wall mounted plasma TV while drinking and smoking weed. FEMALES fill the room.

MURDER
Watch this shit!

Bones opens the door.

BONES
(to Rome and Murder)
Where's Solomon?

Murder and Rome continue to play.

ROME
Don't know.

EXT. JOSHUA'S MERCEDES - NIGHT

Joshua speeds, passing car after car.

INT. THIRD BEDROOM, TRAP HOUSE - NIGHT

Solomon sits in the exact position. On the ground, legs crossed, Glock on lap.

Bones enters and closes the door.

BONES
You good?

SOLOMON
The epidemic grows like raging wild
fires. Devouring every element
known to man. They live among us.

(MORE)

(CONTINUED)

SOLOMON (cont'd)
Feeding on the weak and unguided.
Only the strong will defeat them.

Solomon looks at Bones.

SOLOMON (CONT'D)
You must be stronger.

Bones sits on the floor facing Solomon.

BONES
What do you see?

SOLOMON
Evil erupting in unforeseeable
magnitudes, (beat) everywhere.

BONES
What can we do?

SOLOMON
Slay them, slay them all.

INT. JOSHUA'S MERCEDES (MOVING) - NIGHT

Joshua drives faster but maintains his tunnel vision from his experience as a police officer.

INT. POLICE HELICOPTER (MOVING) - NIGHT

POV THROUGH NIGHT VISION CAMERA: The bird locks on the TRAP HOUSE.

EXT. SWAT VAN - NIGHT

The van parks a block down from the house. The TEAM exits.

EXT. POLICE CRUISER - NIGHT

The cruiser stops behind the SWAT Van. Luke and Amanda exit and move to the trunk.

Four police cruisers pull behind Luke and Amanda, they exit.

EXT. STREET BLOCK - NIGHT

One cruiser blocks the street entry.

Commander Atkins walks toward Luke and Amanda as they remove their jackets and place bulletproof vests on.

COMMANDER ATKINS
(low to Luke)
Eyes are watching, everything by
the book son.

Commander Atkins pats Luke on the back and walks toward the SWAT Van.

Luke and Amanda look at each other.

INT. FIRST BEDROOM, TRAP HOUSE - NIGHT

Rome and Murder continue to play MADDEN. A HOMIE bursts into the room.

HOMIE
Po-Po's!

Murder pushes a button on the remote. The TV displays six individual security cameras that cover the surrounding perimeter.

CAMERA 1. POLICE cruiser blocking the street.

CAMERA 2. SWAT Van.

CAMERA 3. POLICE gear up.

CAMERA 4. POLICE cruiser block the street

CAMERA 5. Helicopter lights shine on the back yard ground.

CAMERA 6. POLICE surround the house.

EXT. JOSHUA'S MERCEDES - NIGHT

Joshua drives faster.

EXT. TRAP HOUSE - NIGHT

Luke stands behind a police cruiser facing SWAT TEAM LEADER, SGT. MONROE.

LUKE
Get your men in position.

EXT. REAR, TRAP HOUSE - NIGHT

Four SWAT MEMBERS run to the back to secure the entrance.

INT. THIRD BEDROOM, TRAP HOUSE - NIGHT

Murder bursts in the room and looks at Bones and Solomon.

SECOND BEDROOM

From wall to wall, the room consists of Striker shotguns with 12 inch barrels, automatic shotguns, M-16 with grenade launcher, and various hand guns.

FEMALES randomly pass weapons out, all eagerly accept.

LIVING ROOM

Bones and Solomon stand in the middle of the room facing the door. Bones holds a M-16 with grenade launcher.

BONES
Stay behind me.

EXT. TRAP HOUSE - NIGHT

Six SWAT MEMBERS secure the front entrance, while two MEMBERS swing a BATTERING RAM at the door. Three other members stand behind them with guns ready.

INT. JOSHUA'S MERCEDES (MOVING) - NIGHT

Joshua urgently turns right and aggressively hits the brakes to avoid crashing into the parked Police cruiser that blocks the street.

EXT. JOSHUA'S MERCEDES - NIGHT

Joshua loses control and spins.

EXT. TRAP HOUSE - NIGHT

Luke, Amanda, and Commander Atkins stand behind a cruiser looking at the SWAT TEAM seconds away from infiltrating the house.

Luke looks upward to the roof and sees the HOMIES and HOMETTES rise up, guns ready.

LUKE

No!!!

INT. TRAP HOUSE - NIGHT

The front door burst into, sending wood debris flying. The two SWAT members drop the BATTERING RAM and reach for their guns.

Three HOMETTES armed with M-16 with grenade launchers FIRE the grenades.

KABOOOOOOM! KABOOOOOOM! KABOOOOOOM!

EXT. TRAP HOUSE - NIGHT

Joshua, full speed, runs toward the Police cruiser, then suddenly stops. The EXPLOSION at the house dismembered several SWAT MEMBERS instantly on impact.

Joshua sees Luke.

JOSHUA

Luke!!!

Luke looks at Joshua running toward him.

Joshua runs toward him.

EXT. ROOF TOP, TRAP HOUSE - NIGHT

Looking down at the POLICE the HOMIES and HOMETTES open fire. The BLASTS from the GUNS electrifies the night.

EXT. TRAP HOUSE - NIGHT

One after one, SWAT MEMBERS and POLICE fall to their death. Amanda, Commander Atkins, and Luke return fire.

Bullets rip through Amanda, and Commander Atkins. They fall, dead.

Joshua, just inches from Luke, sees multiple bullets rip through his body. He falls.

Joshua kneels, scoops his head and rocks back and forth. Luke trembles and spits dark blood.

JOSHUA

No!!!

INT. TRAP HOUSE - NIGHT

Bones holds a M-16 as he protects Solomon.

EXT. TRAP HOUSE - NIGHT

Joshua sees Solomon walking out the house. They make eye contact, he stops.

INT. CANDICE'S BEDROOM - NIGHT

Candice sits on the floor rocking back and forth mimicking Joshua's every move as he holds Luke.

EXT. TRAP HOUSE - NIGHT

Rome and Murder move beside Solomon, they escort him off. Joshua looks down at Luke's lifeless body, still rocking.

INT. POLICE STATION INTERROGATION ROOM - NIGHT

SILENCE. A DRAMATIC BEAT PLAYS.

Joshua sits in the middle of a table, looking down, his hands on his head. Two FBI AGENTS sit on each end of the table, passing various PHOTOS. Joshua motions NO with his head.

CUT TO:

(CONTINUED)

Joshua sits back with his head toward the ceiling. Two INTERPOL AGENTS question him. Agent 1, sits at the end of the table fixed on Joshua. Agent 2, frustratingly moves about the room.

CUT TO:

Joshua sits unresponsive, looks blankly at nothing. Two LA DETECTIVES stand with their backs on the wall, questioning Joshua. In a rage, DETECTIVE 1 kicks a chair over and charges toward Joshua. DETECTIVE 2 intervenes and SCUFFLES with DETECTIVE 1, while pushing him out the room.

CUT TO:

Joshua remain unresponsive.

EXT. POLICE STATION - MORNING

The brightness of the sun blinds Joshua. He looks like he deserves a bath and shave. He blocks the sun with his hand and sees Maria standing at the foot of the steps.

They embrace.

INT. JOSHUA'S CONDO - DAY

Wearing only a towel, drying his hair, Joshua sits at his desk on the computer. He googles the definition of: DEMONS, WITCHES, PSYCHICS, SOOTHSAYERS, ORACLES, CLAIRVOYANTS, MEDIUMS, and NOSTRADAMUS PREDICTIONS.

Then he googles books on PARANORMAL PHENOMENA and finds a leading expert in the field, DR. BENJAMIN RILEY.

Then he googles DR. BENJAMIN RILEY.

COMPUTER MONITOR:

The screen shows a grey haired men in his 60's. Underneath the photo. Local Professor, book signing in two days.

EXT. JOSHUA'S MERCEDES - DAY

He drive onto UCLA campus.

INT. CLASSROOM, UCLA - DAY

The young STUDENTS give their full attention to Maria.

MARIA

Remember your to do list upon entering law school. Is one, set up automated backups on your laptops. Two, join a gym. A strong body complements a strong mind, that's very important, so don't make fun of it.

The BELL RINGS.

STUDENTS grab their backpacks and exit the class.

MARIA

Remember your term papers are due Friday!

Joshua sits deep in the back of the room among the STUDENTS.

Maria erases her board, preparing for her next class. She turns and sees Joshua to her surprise, moving toward her.

They embrace.

MARIA

Hi baby.

JOSHUA

Hi.

MARIA

How are you feeling?

JOSHUA

I'm good.

Maria gently strokes his cheek.

MARIA

Yeah, you don't look it.

Joshua looks like his mind is a thousand miles away.

JOSHUA

Do you know Dr. Benjamin Riley?

Maria looks away momentarily, then walks to her desk preparing her notes for next class.

(CONTINUED)

MARIA

Do you know what the faculty calls him?

Maria turns to Joshua.

MARIA (CONT'D)

Psycho Riley. He's a joke, a laughing stark. Even the students do not take him seriously.

JOSHUA

I want to meet him.

MARIA

Your best friend is dead! You are in so much shit! If you hire a moderate legal team, it will bankrupt you. And this is who you want to talk to?

JOSHUA

Yes or No?

Maria takes a deep breath.

MARIA

For God sakes, he's a history Professor!

Joshua looks at her with his bedroom eyes.

INT. BOOK STORE, UCLA - DAY

Dr. Riley sits behind a table signing his book to a long line of eagerly STUDENTS.

FEMALE STUDENT

I love the way you term the laws to separate each energy form.

Dr. Riley signs her book.

DR. RILEY

Thank you, respecting the laws is the key to understanding the laws.

She leaves.

Joshua steps up and gives his book to Dr. Riley.

(CONTINUED)

JOSHUA

I found your views to be very
informative.

DR. RILEY

Thank you, who do I make this out
to?

JOSHUA

Joshua Issac, I believe you spoke
with my fiancée, Maria Cadavid.

Dr. Riley looks at Joshua.

INT. RESTAURANT - DAY

Joshua and Dr. Riley have lunch, Joshua sips a glass of
water.

DR. RILEY

You are a lucky man to be engaged
to a woman like Dr. Cadavid.

JOSHUA

She's definitely one of a kind.

DR. RILEY

The child in which you speak of,
how confident do you believe in
her?

Joshua leans forward and taps his finger on the table top.

JOSHUA

I did something very sick and
disturbing when I was a child. I
can't begin to tell you how ashamed
I am of it. I wiped it out my mind
completely. She knew I did it. She
knew how and when. I never told a
soul. Never.

Joshua leans back and forward again.

JOSHUA (CONT'D)

She knew my secretary was a killer.
She knew my best friend was going
to die. She killed both of them. My
life, my career, is fucked. I want
my life back.

Joshua leans back.

(CONTINUED)

DR. RILEY

When a SEER make predictions, to certain extincts, the complete information are somewhat, vague. Never in documented reports had they been any infinite details of predictions in which you describe. And never had they derive from a seven year old child.

JOSHUA

This isn't sounding in my favor.

DR. RILEY

Allow me to proceed. Their are energy forms that concur in full with the disturbing antics that this child has subjected you to. What do you understand about DEMONS?

JOSHUA

Nothing.

DR. RILEY

Demons are Satan's personal assistants. Their purpose is to roam the world to attack and devour human souls. This is why they exist. This I believe is happening to you.

JOSHUA

You think Candice is a demon?

DR. RILEY

No. I believe she is possessed by one. A very dangerous and powerful ancient one. One that feeds off death and destruction. Everything that your life consist of now.

JOSHUA

I never really believed much in God.

DR. RILEY

This is why it perhaps chose you. The likely your belief in a divine entity. Greeter the chances of finding weaknesses into your life. You leave your mind open and vulnerable to interceptions.

(CONTINUED)

JOSHUA

This is how it knew, what I did.

DR. RILEY

Perhaps. (beat) Demons have the ability to read humans thoughts, and control weak minds, and their immediate actions. The recent events that has twist your life from it's axles. Are exquisite treasures for the fallen ones. Mere playful games.

JOSHUA

How do I stop her?

DR. RILEY

You can't. But when evil revolts, goodness ferociously strikes back. My question to you is, what are you willing to do to get your life back?

JOSHUA

I'll do what I have to.

DR. RILEY

Yes, So would I.

Dr. Riley sips his coffee.

DR. RILEY (CONT'D)

There are Priest... that fight these demons everyday. I'll make a call. And keep in mind, confidentiality is not an option.

INT. TATYANA'S LOFT - DAY

We see a large, spacious, and contemporary loft. TATYANA, 20'S, sexy, lies on her bed browsing her laptop, daggling her legs.

Bones, Murder, and Rome sit on a large white leather sectional. Murder drinks a bottle of GIN. Rome smokes a blunt.

Solomon sits at a matching white chair with his hands entwined, looking upward.

(CONTINUED)

MURDER

It's a wrap, feel me. We number one priority on 5-0 hit list. Game over.

ROME

They got my grandfolks in custody.

BONES

We need to be patient and let shit die down.

MURDER

We can do that. But ain't nothing dying down.

ROME

(smoking)

That's real. We deaded FBI agents too. They never stop.

BONES

It'll dye.

ROME

(slowly shaking head)

They never stop.

MURDER

(drinking)

I'm not going alive.

BONES

It's whatever Solomon wants. If he ride, we ride.

Solomon slowly looks at them and stands. He walks toward the large glass windows.

SOLOMON

I have no pleasure in the death of the wicked, but the wicked turn from his way and live. My mission continues until it is no more.

Solomon turns and moves toward Bones, Murder, and Rome.

SOLOMON (CONT'D)

My fight goes on. I will not sway. I will not yield. I will not compromise. I will kill anything that stands in path. This is my law.

(CONTINUED)

Solomon beats his chest with one fist.

SOLOMON
I swear this with my life.

Bones stands.

BONES
I swear too.

Murder and Rome stand.

MURDER
You know our pedigree.

SOLOMON
Not this time.

BONES
The fuck you mean?

SOLOMON
From this point on, the journey is mine.

ROME
What about us?

SOLOMON
Your calling here is over. All of you are leaving the country tonight.

MURDER
Where?

TATYANA
(French accent)
Jerusalem.

Bones, Murder, and Rome look at Tatyana.

TATYANA (CONT'D)
A private jet will take you there tonight. All accommodations have been arranged.

Tatyana closes the laptop.

BONES
For how long?

TATYANA

Indefinite.

ROME

Solomon, I'll follow you anywhere,
but I have a little sister.

TATYANA

Your mother and sister are under
our protection. Your sister will
join you on the jet. But your
mother is ill, she can't travel.
(looking at Murder) I'm sorry, we
were too late getting your grand
parents.

MURDER

(to Solomon)

You sure?

Solomon gazes at them.

SOLOMON

My brothers, work has not past you.
Take the word with you and plant it
as a seed. Watch it grow and follow
fate.

INT. JOSHUA'S CONDO - DAY

Joshua takes a shower.

His cell RINGS on his desk.

He rushes out the BATHROOM with a towel wrapped around his
waist.

JOSHUA

Hello?

MONK 1 (O/S)

(posed and proper)

You have a particular problem?

JOSHUA

Who is this?

MONK 1

Please do not interrupt. We
specialize in particular problems.
Meet us in three hours.

Joshua scrambles for a pen and paper.

(CONTINUED)

JOSHUA

Where?

EXT. DR. RILEY'S HOUSE - DAY

The home resides in Malibu's most prominent area.

He talks on a cordless, standing on his patio over looking the beautiful majestic waves of the Pacific Ocean.

DR. RILEY

I believe in fact the likelihood is credible. It could possibly be the one. It certainly warrants urgent attention.

Dr. Riley looks surprised.

DR. RILEY

You'll on you way?

INT. PRIVATE JET (MOVING) - DAY

TWELVE MONKS sit in a compose manner, wearing designer suits in the luxury jet. MONK 1, 40, slim, pale, hair silk and parted, talks on a cell phone.

MONK 1

Yes, we will arrive shortly. You are to use extreme discreet actions until we contact you.

Monk 1, place the cell phone inside his suit breast pocket. Stands, and moves toward the back of the jet.

BEDROOM

Abbot Vlahos, stands in the mirror, properly adjusting his tie.

Monk 1, enters the room, closes the door and obediently stands facing Abbot Vlahos.

MONK 1

All arrangements are made as you requested, sir.

ABBOT VLAHOS

Good. And the brothers, are they (BEAT) ready?

(CONTINUED)

MONK 1
Absolutely, sir.

Abbot Vlahos' tie is perfect.

ABBOT VLAHOS
Excellent.

EXT. PRIVATE JET - DAY

We see the BOEING 737 land in a secret airstrip

SUPER: LOS ANGELES

INT. AIRSTRIP - DAY

Abbot Vlahos and the TWELVE MONKS walk through the Airstrip.

EXT. AIRSTRIP - DAY

Three Limousines await the MONKS with CHAUFFEURS ready.
Abbot Vlahos and Monk 1 enter the first Limousine.

EXT. BEVERLY HILLS - DAY

Joshua drives his Mercedes through a beautifully expensive neighborhood. Mansions average price range between 20 and 35 million.

He arrives at his destination and stops at the high security gate with intercom stand.

JOSHUA
Hello.

The gate opens. He drives in.

EXT. MANSION - DAY

Joshua drives a quarter mile on the private driveway to a fabulous 10,000 sq.feet, Mediterranean Villa compound that sits on 25 plus prime acres.

He stops at the entrance.

Four BODYGUARDS dressed in black suits secure the entrance.

Joshua steps out of his car.

INT. MANSION - DAY

The four BODYGUARDS lead Joshua through the Mansion.

LIBRARY

The door opens and Joshua enters. The door closes behind him.

The MONKS sit around the room. Joshua gazes at them.

JOSHUA

Afternoon.

MONK 1 walks toward Joshua and offers his hand.

MONK 1

Dr. Issac, it is a pleasure. My,
you look much your in person.

JOSHUA

Thanks.

MONK 1 puts a hand on Joshua back, turns to Abbot Vlahos who sits in an elegant red leather chair.

MONK 1

May I present Abbot Silenos Vlahos.

Abbot Vlahos stands with absolute devotion, all the MONKS stand also. He moves toward Joshua.

ABBOT VLAHOS

This is the brave man that speaks
with the evil one.

Joshua stares at the mysterious MONK.

EXT. BACK LAWN GARDENS, MANSION - DAY

The immaculate lawn looks like it jumped out of heaven. Abbot Vlahos and Joshua stroll side by side while the TWELVE MONKS follow them.

ABBOT VLAHOS

Let me tell you a true story. About
the first and longest war. It all
started with mankind, Gods greatest
creation. The free will God
bestowed upon us and our imminent
judgment day. When God chose his
son as Savior and Redeemer through

(MORE)

(CONTINUED)

ABBOT VLAHOS (cont'd)
the parallels of life in this
mortal probationary flesh. (beat)
Well, the vainness of LUCIFER with
his obsessive pride, simply would
not hear of this. How dare he, bow
to us. He so perfect, and us, so
flawed. In the height of his power
and magnificence, he forged a
meeting with like so minded Angels.
And with the force of a mother
discipline slap on her child's
hand. God slapped a third of his
children out of heaven in the pits
of hell, for being disrespectful.
(beat) Thus, the birth of demons,
this is why they hate us so. We are
the chosen ones. They can't fight
God. He is too powerful. But us,
they can win the war with us.

JOSHUA

How?

ABBOT VLAHOS

Our souls, the collection of souls
is the victor. And, who do you
think is winning?

JOSHUA

I don't know.

ABBOT VLAHOS

Yes you do. (beat) LUCIFER dwells
in hell; relishing his demon
brothers entice, corrupt, and doom
mankind. They roam this earth in
different shapes or forms.
AGALIAREPT, that is the demon that
plagues you. He has the power to
uncover secrets and reveal
mysteries. He's as strong as Satan
himself, because he is second in
command.

JOSHUA

Why me?

ABBOT VLAHOS

Why not. It wants a life to toy
with. Spin, step on and burn. We
are the THIRTEEN. For eons, our
covenant has hunt and destroyed

(MORE)

(CONTINUED)

ABBOT VLAHOS (cont'd)
DEMONS. Though, this is our first
contact with a general demon.

JOSHUA
The nurse I shot, that killed those
--

ABBOT VLAHOS
She was a Saint, a virtuous holy
being. That was determine to
destroy AGALIAREPT at any cost.
Other Saints have tried and all
failed.

JOSHUA
Innocent people died.

ABBOT SILENOS VLAHOS
If AGALIAREPT lives, everyone will
die.

JOSHUA
How can you destroy it?

ABBOT VLAHOS
We will preform an ancient exorcism
ritual. Driving the demon out in a
way so the vessel it possess isn't
harmed. But we must hurry before it
becomes weary of you and the game
it plays.

JOSHUA
I have a session with her tomorrow.

Abbot Vlahos stops and looks at Joshua.

ABBOT VLAHOS
Tomorrow is perfect.

INT. BEDROOM, JOSHUA'S CONDO - NIGHT

Joshua and Maria lay in bed. She sleeps, Joshua tosses and
turns. He sits up.

LIVING ROOM

Joshua walks to his desk, sits and pulls the top draw out.
He picks up his Smith & Wesson 45.

INT. JOSHUA'S OFFICE - DAY

Joshua sits at his desk, staring at his BRIEFCASE. He opens it and looks at all the letters.

KNOCK! KNOCK! KNOCK! It startles him.

JOSHUA

Yes!

The door opens; Leah sticks her head in.

LEAH

Sorry, I forgot how the intercom works again. Ah...ah...your 2 O'clock is here.

Joshua toss the letters into his BRIEFCASE. Takes a deep breath. And gobbles three gulps of water.

JOSHUA

Send her in.

She nods yes.

Candice enters with eyes on Joshua's every movement. She sits in her spot on the sofa.

Joshua closes his BRIEFCASE.

JOSHUA

Hello Candice.

Candice chose silence.

Joshua slowly stands and moves toward the windows.

JOSHUA (CONT'D)

No manners today? That's fine, that's fine. Detective Luke Harris, was my best friend. You had no right to do what you did. Who ever you are, what ever you are.

Joshua moves by his Mark Webster painting.

JOSHUA

You asked me what is evil? You are evil. I try to think of a word more despicable than that. But I draw a blank.

Joshua moves back toward the windows.

(CONTINUED)

Candice remains watchful and silent.

JOSHUA (CONT'D)

I know who I am. I know what I believe in. I know what I stand for. I know your games are over. I don't want to play with you any longer. No one have the right to take a human being life, especially you. The fallen has no right to judge us. You have no right to judge us!

Candice abruptly stands.

A startled Joshua moves backwards until the wall forces him to yield. Candice, slowly moves toward him.

CANDICE

I have every right to judge you. This gift bestowed upon me by my Father. I see all that you do and I weight it accordingly.

JOSHUA

How will you judge me?

CANDICE

Not looking good.

Joshua moves just enough to maintain a comfortable distance.

JOSHUA

I'm not afraid of you.

Candice stops. Joshua stops.

CANDICE

I am here to save your soul. Not condemn it. You are asleep. I want to wake you.

JOSHUA

I'm not a fool! So don't patronize me!

CANDICE

They take you as a fool. But they do not know you as I do. They feed you lies because you are hungry for truth. I am giving you the truth.

(CONTINUED)

JOSHUA

You give me death and chaos!

CANDICE

The Thirteen will condemn you.
Abbot Silenos Vlahos, will condemn
you. All that is dear to you will
condemn you. But you can stop your
fate.

The office doors burst open.

Eleven MONKS enter the office wearing Tom Ford suits. One
carries a briefcase. They surround Candice.

Her attention on Joshua remains impenetrable.

MONK 2 places the BRIEFCASE on Joshua's desk.

MONK 2

From Abbot Silenos Vlahos, for you
sacrifice.

Candice looks at the BRIEFCASE.

The MONKS grab Candice's arms and escort her out the office.

Joshua watches the door close. He glances down and sees a
new LETTER.

LOBBY ENTRANCE

Candice maintains composure as the MONKS escort her
casually, but promptly.

INT. LIMOUSINE - DAY

Both doors open. Candice and MONK 2 enters and sit. MONK 3
enters the other side and sits.

Candice looks directly ahead.

ABBOT VLAHOS (O/S)

Do you know who I am?

Candice only blinks.

ABBOT VLAHOS (CONT'D)

Remarkable, the unique forms you
assume through the years.

Abbot Silenos Vlahos and MONK 1 sit in front of Candice.

(CONTINUED)

ABBOT VLAHOS
(to MONK 1)
Stunning, is it not?

MONK 1
Absolutely, sir.

CANDICE
You will not win, you do know this?

Abbot Vlahos mockingly giggles.

ABBOT VLAHOS
Yes, well you see. (beat) We have
in fact, won.

INT. JOSHUA'S OFFICE - DAY

Joshua moves to his desk, sits, and looks at the BRIEFCASE,
the MONK left. He notices the fine vintage design.

He places both thumbs on the lock. SNAP. SNAP.

An immediately astounded Joshua, runs his fingers through 30
pieces of like new ANTIOCHIAN STATER SILVER COINS.

He sits back, takes a deep breath, rubs his forehead,
unbuttons his top collar, loosens his tie and looks at
Candice's new LETTER.

He opens it.

THE LETTER:

YOUR FATE IS YOURS.

IT ENDS WHERE IT BEGINS.

JOSHUA (O/S)
Your fate is yours.

Joshua drops the LETTER and rubs his head in pain. He
notices two of Candice's LETTERS turn over, displaying one
single letter on the back.

U and A.

He grabs another LETTER and turns it over.

D.

(CONTINUED)

He flips Candice NEW LETTER over.

S.

Joshua breathes heavier and pushes his BRIEFCASE and other objects off his desk using one single swipe.

He arrange the LETTERS several times, then stops.

THE LETTERS.

U D A S

Joshua stare at the letters, hold the back of his head and squint his eyes.

JOSHUA
U...D...A...S. Oh lord.

Joshua looks up in dismay.

JOSHUA (CONT'D)
JUDAS.

Joshua grips his head in excruciating pain, plunges forcefully back, and YELLS.

FLASHBACK TO:

EXT. THE GETHSEMANE GARDEN - NIGHT

An exhausted Joshua with scruffy beard, sweat matted hair, wearing a brown discolored robe, and sandals, leads a group of ROMAN SOLDIERS, TEMPLE GUARDS, and HIGH PRIEST'S SLAVES, carrying torches through the garden.

SUPER: AD 30

JOSHUA
(whispering in Aramaic)
Fear not... fear not... fear not.

Joshua stops, he sees the APOSTLES gathered around a tree, some kneeling with a fire going. The Apostles stand and give full attention to the mob.

JESUS, tall, slim, copper complexion, wool like hair, beard, pushes through the Apostles and stands in front of them.

Joshua, slowly moves toward JESUS, gently grabs his shoulders, and kisses him.

(CONTINUED)

JESUS
(in Aramaic)
You betray the Son of Man with a
kiss.

INT. TEMPLE - DAY

PRIESTS, ELDERS, TEMPLE GUARDS, and ROMAN GUARDS fill the Temple. Joshua, on his knees, pleads before the feet of Abbot Silenos Vlahos, wearing a gold plated Mitre with matching robe.

JOSHUA
Please, you must. I beg of you.

Abbot Silenos Vlahos brings forth a sack over Joshua's head and pours 30 pieces of ANTIOCHIAN STATER SILVER COINS over him.

ABBOT VLAHOS
(in Aramaic)
Keep your BLOOD MONEY.

EXT. THE GETHSEMANE GARDEN - DAY

Joshua, with weeping eyes, gives the sack of silver to an ELDER.

EXT. THE GETHSEMANE GARDEN - NIGHT

Joshua's dead body hangs from a tree.

BACK TO PRESENT:

Joshua lay unconscious on his office floor.

His hand moves and eyes open. He slowly stands upward using his desk as leverage. He grabs a hand full of the silver coins. He grabs Candice's last LETTER and reads it.

JOSHUA
It ends where it begins.

INT. ST. MARY'S CATHEDRAL - DAY

The windows securely boarded.

Numerous torches light the trashed Cathedral. The Monks sit in a circle. Candice and Abbot Vlahos sit facing one another in the middle.

ABBOT VLAHOS
It has been a while.

He looks up pondering.

ABBOT VLAHOS (CONT'D)
Six hundred and ninety seven years.
My, how times have changed.
Computers, cellular phones,
television, none of which
seemingly matters. But they
subsequently do. Do you like this
new world?

CANDICE
If you repent from your heart, I
will forgive you.

ABBOT VLAHOS
Will you now. Well, Enough of the
pleasantries.

Abbot Silenos Vlahos stands. The MONKS follow with precise attention like soldiers.

INT. JOSHUA'S OFFICE - DAY

Joshua staggers toward his office door, holding his head.

OFFICE LOBBY

Joshua opens the door and immediately sees Leah, dead on the ground from a single gunshot wound to the forehead.

He looks toward the waiting area and sees Brenda and Curtis, dead on the sofa with an identical gunshot wound to the head.

INT. ST. MARY'S CATHEDRAL - DAY

Abbot Vlahos, strolls around Candice who sits unafraid.

ABBOT SILENOS VLAHOS

Two hundred and seventy billion
praise your name as Lord and
Savior. The rest know of you and
love you in their own way. In a
world of rampant famine, violence,
disease, destruction, and total
carnage. You return.

INT. PARKING GARAGE - DAY

Joshua unlocks his car.

INSIDE MERCEDES

He puts it in reverse.

PARKING GARAGE

The Mercedes quickly backs out but CRASHES into the left
front fender of Maria's Lexus as she quickly blocks him off.

Joshua exits his car and rushes to Maria's door. She steps
out unharmed.

JOSHUA

Oh baby, are you alright?

Joshua caress her face.

MARIA

I'm fine.

She grabs his hands and holds them gently.

JOSHUA

Are you sure.

MARIA

Yes. I'm fine.

JOSHUA

Good... I can't stay, I got to go.

MARIA

Where are you going?

(CONTINUED)

JOSHUA

Listen, I want you to know how much
I love you. You mean everything to
me. Life without you-

MARIA

(calm)

Joshua, where are you going?

JOSHUA

(BEAT)

I fucked up. I fucked up.

MARIA

You didn't fuck up.

With a single blow to the chest. Maria forcefully pushes
Joshua off his feet into the pillar beyond his Mercedes
front fender.

Joshua, semi-unconscious coughs. Maria walks tauntingly
toward him.

MARIA

You are what you are, (in Aramaic)
BETRAYER.

Maria's right hand fingers extend, the skin turns darker and
scale like, her nails grow 10 inches into sharpe claw spikes
that look like titanium.

She sticks her claws into the side of the Mercedes and
shreds the entire left side into mangled Alloy Steel.

She raises her monstrous claws to strike Joshua.

JOSHUA

No...no....

BLAM! BLAM! BALM! BLAM!

We see through the four bullet holes in Maria head. She
falls, dead.

Joshua looks at Maria's body. He stands and looks at Solomon
standing on top of Maria's Lexus holding his smoking Glock.

Solomon jumps off the car, moves toward Joshua and grabs his
collar.

SOLOMON

Live by faith.

Solomon turns, gets inside Maria's Lexus, and speeds off.

(CONTINUED)

Joshua sees a SECURITY GUARD from afar, looking at him.

SECURITY GUARD

Hey you!

Joshua gets into his Mercedes and speed off.

INT. ST. MARY'S CATHEDRAL - DAY

Abbot Vlahos stands in front of Candice who sits.

ABBOT VLAHOS

Are you the son of man?

Candice remains silent.

ABBOT VLAHOS (CONT'D)

Are you the son of God?

Candice remain silent.

ABBOT VLAHOS

Are you Jesus of Nazareth?

Silence.

ABBOT VLAHOS (CONT'D)

Are you the Messiah?

Candice looks up toward Abbot Vlahos.

CANDICE

I am.

The thirteen parts, allowing Percy to move inside the circle with two BODYGUARDS. BODYGUARD 1 holds a glass bowl of water. BODYGUARD 2 holds a dry cloth.

ABBOT VLAHOS

(to Percy)

Your Excellency.

Percy glances at Abbot Vlahos, then looks at Candice.

PERCY

(to Candice)

For what it's worth, I don't think
the World would had been different.

Percy places his hands inside the bowl. He washes and dries them.

(CONTINUED)

PERCY
(to the thirteen)
I am innocent of the blood of this
righteous (beat) child. This unjust
crime is yours.

Candice looks at Percy.

CANDICE
You can still ask for forgiveness.

PERCY
Forgiveness past me two thousand
years ago, Messiah.

INT. POLICE CRUISER - DAY

Two UNIFORMED OFFICERS sit at a red light in a busy four way
intersection.

The RADIO:

DISPATCHER (O/S)
All points bulletin on a 245. The
suspect is a black male, 20 through
30. Driving a blue two door, late
model Lexus coupe, with a dented
front driver side fender. Suspect
should be considered armed and
dangerous.

That Lexus coupe crosses the intersection in front of them.

INT. LEXUS (MOVING) - DAY

Solomon drives calmly. He looks in the rear view mirror and
sees a police cruiser following him a ways back. He pushes
it.

EXT. POLICE CRUISER - DAY

The SIRENS blast as the cruiser chases Solomon.

INT. JOSHUA'S MERCEDES (MOVING) - DAY

Joshua speeds through the streets.

(CONTINUED)

JOSHUA
(whispering)
I'm sorry, please forgive me.
Please forgive me.

INT. ST. MARY'S CATHEDRAL - DAY

Candice struggles to stand. Her face pours blood from over her swollen right eye.

She stands.

MONK 3 grabs her hair and KICKS her stomach. She drops to her knees in silence.

MONK 4 KICKS her jaw, snapping her head forcefully backwards.

MONK 5 falls to his knees in front of Her. She looks at him. He grabs her hair and strikes her ten times in the face. She falls. He stands and spits on her.

Candice, drenched in her own blood, attempts to stand.

MONK 6 steps toward her and stomps on her face, her chest, her stomach and her leg, that made, a CRACK sound.

EXT. STREET - DAY

Five Police cruisers chase Solomon in the Lexus.

INT. ST. MARY'S CATHEDRAL - DAY

Candice struggles to stand.

MONK 7 drives a crown of nails on her head, instantly impaling the nails into her scalp.

MONKS 8, 9, 10, and 11, holding spears, surround Candice and proceed to stab her in the face, arms, sides, and legs repeatedly.

Each stab slices her flesh. They avoid to go deeper from risk of killing her. Her blood flows.

Candice falls.

INT. JOSHUA'S MERCEDES (MOVING) - DAY

Joshua fearlessly drives full speed.

INT. ST. MARY'S CATHEDRAL - DAY

A large wooden cross lies flat on a stand.

MONKS 2, 3, 4, and 5, carry Candice toward the cross. One by the head, one by each arm, and one by her feet.

They lay her proportion to the cross, holding her limbs down.

MONK 1 places an 8 inch round head nail on Candice wrist and strikes it with a large heavy mallet.

Candice's entire body twitches, but remains silent, accepting the excruciating pain. She pants heavily.

EXT. ST. MARY'S CATHEDRAL - DAY

Joshua, drives to the back, of the Cathedral. He sees four empty limos.

He moves toward the Cathedral wall and kicks a basement window out.

INT. BASEMENT, ST. MARY'S CATHEDRAL - DAY

Darkness fills the basement. Joshua moves toward the steps leading upward. He pulls his 45 and cocks it.

INT. ST. MARY'S CATHEDRAL - DAY

MONK 1 nails Candice's other wrist. Her body jerks. He walks to her feet, and nails them together.

Candice PANTS with enormous pain.

Eight MONKS carry the cross by the arms, four on each side, toward the Cathedral podium. They place the cross tail into a hole, and pushes it upward untill fully upright.

A golden Sacrificial bowl sits under Candice's feet to collect her blood as it DRIPS graciously.

Candice looks downward at the MONKS.

(CONTINUED)

She can hardly support the single impaled nail in her feet. Nor can she fully support the nails through her wrist.

She use her tiny back muscles to support her weight, so she can breathe.

CANDICE

Father... forgive... them... for...
they not know what... they... do...

Joshua moves undetected behind the MONKS, his 45 ready. He looks at Candice impaled on the cross.

JOSHUA

You sick fucks! Get her down!

The MONKS turn.

ABBOT VLAHOS

Yes, your imminent return. But
becoming a bit redundant.

Joshua aims his 45 at the MONKS.

CANDICE

Get her down!

ABBOT VLAHOS

Sorry, but no. Um, shouldn't you
be.

Abbot Vlahos places his right hand around his neck and points upward toward the sky.

Joshua reaches into his pocket.

JOSHUA

Fuck you, Why don't you choke on
this.

He throws the shack of silver coins at Abbot Vlahos. The coins disburse and hit him in the face.

Monk 1 rushes toward Joshua.

BLAM! Joshua shoots him in the face.

JOSHUA

I don't want to repeat myself
again.

ABBOT VLAHOS

You are different. Stronger, but none the less foolish to not accept you fate.

JOSHUA

I know who and what I am. But I don't care.

PERCY (O/S)

What about what we are?

Joshua turns.

From the shadows, four M-16's totting BODYGUARDS under Percy's control narrow on Joshua.

PERCY (CONT'D)

We possess the key to immortality.

JOSHUA

Pontius Pilate.

PERCY

You remember, you are different.

JOSHUA

How are you, still alive?

PERCY

The blood. The holiness, divine blood. We drink from it and receive the glorious light of life.

Percy passes Joshua toward Candice. He looks at the Sacrificial bowl, filling with her blood. He turns toward Joshua.

PERCY

A vulture lands on top of the cross of Jesus. One of my soldiers stabs it. It fell, undoubtedly dying, under the cross. Where his holiness blood spills into the vulture's beak. Moments later, the regenerated vulture spreads his massive wings, hiss at my soldiers and fly's off. We knew the power we possess. And after his resurrection. We knew it would return over and over and over.

(CONTINUED)

ABBOT SILENOS VLAHOS
(to Joshua)
The blood makes us Gods. Join us.

PERCY
We are all condemned. But we can
cheat our fate.

JOSHUA
Cheat this.

BLAM! BLAM!

Joshua SHOOTS Percy in the chest twice, killing him.

TAT! TAT! TAT! TAT! TAT! TAT! TAT! TAT! TAT! TAT! TAT! TAT!

Percy, BODYGUARDS open return FIRE on Joshua, he falls.

EXT. STREET BLOCK - DAY

SIRENS blaze. Ten police cruisers chase Solomon in the Lexus down a street. At the streets ends, four police cruisers come from nowhere to blocks it.

The Lexus stops just in time to avoid crashing into them.

INT. LEXUS (MOVING) - DAY

Solomon puts the Lexus in reverse.

EXT. STREET BLOCK - DAY

The Lexus speeds in reverse down the street. Dodging police cruisers, then spins, stops and speeds off.

Police block that other end.

The Lexus turns and drives toward a police cruiser head on.

INT. ST. MARY'S CATHEDRAL - DAY

Struggling to breathe, Joshua crawls away from the MONKS, bleeding from the numerous bullet wounds.

Abbot Vlahos, looks at Percy dead body than looks at Joshua crawling away. He turns to the BODYGUARDS and nods.

The BODYGUARDS surround Joshua and narrow their M-16'S on him.

INT. LEXUS (MOVING) - DAY

Solomon turns a hard left to avoid a head on collision with the cruisers.

EXT. STREET BLOCK - DAY

The Lexus smashes directly into St. Mary's Cathedral.

INT. ST. MARY'S CATHEDRAL - DAY

The Lexus smashes the boarded doors, debris flies. The MONKS gasp as the car runs them over like a knife slicing butter.

The air bags deplore. The Lexus turns and stops. The door opens and Solomon falls out, bleeding from his forehead.

The BODYGUARDS omit Joshua and walks toward Solomon.

POLICE (O/S)
Police! Freeze!

The BODYGUARDS turn and see multiple POLICE OFFICERS entering the Cathedral.

They both open FIRE.

Solomon stands and sees the MONKS, dead and dying. He turns and sees Candice on the cross looking at him.

He quickly moves to the cross and applies a bear hug.

SOLOMON
UUUGGGHHHH!!!!!!

He lifts the cross out of the hole. The magnificent weight cause it to fall backwards.

Unharmd, Solomon grabs the impaled nail through Candice's feet. Standing, he pulls it out using every muscle in his body.

He pulls the left wrist impaled nail out. Then, the right wrist nail. He gently removes the crown of nails from her head and picks her up as a mother cradles her child.

SOLOMON
What have they done to you?

(CONTINUED)

CANDICE

(low)

They can not harm me. (beat) Take
me to him.

Solomon stands with Candice in his arms. She points slowly
toward Joshua.

Joshua lay on his back, gasping for breath. Solomon softly
places Candice upright next to him.

JOSHUA

(gasping)

For... give... for... give...

Candice puts a finger over his lips and grasp his hands.

CANDICE

(whispering)

You have eternal life in heaven,
Judas Iscariot.

Joshua pants heavy and takes his last breath with his eyes
open. Candice gently closes them.

Fifteen very angry POLICE OFFICERS rush the Cathedral. Their
guns ready on Solomon.

POLICE 1

Get your fucking hands up!

POLICE 2

Don't fucking move. Don't you
fucking move!

Solomon slowly raises his arms.

The POLICE move closer.

Then, the grounds start shaking like a massive earthquake.

The POLICE and Solomon attempt to maintain their balance.

EXT. STREET BLOCK - DAY (SAME TIME)

Twenty to thirty Police cruisers fill the street around the
Cathedral, guns ready. The ground POUNDS.

Two news vans on scene, REPORTERS lose balance.

A cruiser falls from the sky, SMASHING into three cruiser,
EXPLODING on impact. FLAMES everywhere.

(CONTINUED)

SCREAMS from all directions.

POLICE, REPORTERS, and PEDESTRIANS scatter for cover.

Another cruiser falls, two cruisers EXPLODES.

Maria struts toward the Cathedral, dragging a cruiser by the trunk with her claws. She throws it.

INT. ST. MARY'S CATHEDRAL - DAY

Then, like an erupting volcano, the ground underneath the POLICE violently BURSTS, killing them all.

Maria crawls from the hole, like a human spider. She stands with demonic eyes and the bullet holes still visible.

She looks back and forth between Candice and Solomon. Then paces, taunting like a caged beast.

Demonic HISSES.

MARIA

(unknown language)

What is this you play with me?

Solomon size Maria and prepare to attack. Candice extend her arm to block him. He backs off. Candice stands.

CANDICE

(unknown language)

My return is now.

MARIA

This is my kingdom.

CANDICE

Your reign ends.

Maria stops, looks at Candice with fury, her mouth vertically extends, then satanically ROARS!

The Cathedral shakes from the foundation to the ceiling. Debris falls.

Maria HISS.

MARIA

I will win.

She jumps in her hole and crawls endlessly until darkness consumes her.

Candice and Solomon look on as POLICE storm the Cathedral.

EXT. PRISON YARD - DAY

INMATES play basketball, lift weights, and huddle in groups.
GUARDS stand above with weapons.

INT. CORRIDOR, PRISON - DAY

GUARDS escort Solomon to his cell and locks him in.

INT. ISOLATION CELL, PRISON - NIGHT

Solomon works out.

CUT TO:

He sits in a corner reading his Bible.

CUT TO:

He shadow box.

CUT TO:

He sleeps on his rack.

The walls SHAKE, he awakes. Then RUMBLE, and COLLAPSES. He
looks at his cell disintegrate.

Suddenly, a blinding light swallows him.

EXT. POPULAR TALK SHOW, ARENA - DAY

One hundred fifty thousand PEOPLE fill stage the Arena.
Candice sits across from the HOST. A gigantic HD screen
behind them on stage, mirrors their image.

SUPER: ONE YEAR LATER, MICHIGAN STADIUM

Half the AUDIENCE CHANTS "CANDICE - CANDICE." They hold
crosses of various forms, the other half CHANTS "MESSIAH."

HOST

Listen to them. I can officially
say, you are bigger than Elvis and
The Beatles.

The AUDIENCE grows louder, then slowly descends.

(CONTINUED)

HOST (CONT'D)

In the past year, your story, and the mass (beat) will say your miracles are highly received two distinctive ways. One, you are the next coming of our Lord and Savior...

The AUDIENCE grows.

HOST

Or two, you are the biggest hoax in mankind history.

The AUDIENCE "BOOS."

HOST

Skeptics say, you are the product of goodwill organizations, in alliance with government officials to uplift a world, overpowered by chaotic events. Other say, you are a marketing plore for financial gain. (beat) My question to you. (smiling) Who are you?

The AUDIENCE descends to silence, and awaits Candice response.

CANDICE

I and the Father are one.

The AUDIENCE erupts, then slowly descends.

HOST

Asia, Africa and Latin America, suffer from mass famine in record numbers. One third, of the World is starving. Sixteen million Children will die of hunger this year. The World want to know, what will you do about it?

Candice scans the mass AUDIENCE.

CANDICE

I will feed.

Suddenly.

EXT. DRY RIVER, ASIA - DAY (SAME TIME)

Candice and the HOST stand in the deepest level. The HOST, startled, looks around in fear.

HOST
Where are we?

Candice stretches her arms and water fills the river. They levitate above the water as it rises.

Suddenly.

EXT. DRY LAND, AFRICA - DAY (SAME TIME)

VILLAGERS suffer from heat, lack of food and water. Candice and the HOST appear. She stretches her arms and the dry land turns to moist dirt, grass, fruit trees develop, apples, oranges, pears, rain falls from the sky.

VILLAGERS rejoice, raid the trees and drink water.

Suddenly.

EXT. DECEASED RAIN FOREST, LATIN AMERICA - DAY (SAME TIME)

CHILDREN rejoice in the forest. MOTHERS cry and FATHERS praise.

Candice and the HOST look on.

Suddenly.

EXT. POPULAR TALK SHOW, ARENA - DAY (SAME TIME)

The HOST reappears kneeling on the stage ground, before Candice.

The AUDIENCE, sudden silence.

OFF STAGE

Solomon, Bones, Murder and Rome dressed in suits, look on at Candice and the HOST.

STAGE

The HOST peers upward at Candice. She offers her hand.

(CONTINUED)

CANDICE
I will feed you too.

THE END