

The Oblivion Disease

By

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Original Concept

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1 FADE IN 1  
2 EXT. PARKING LOT - NIGHT 2

CARD: OCTOBER 29TH 9:00 PM

It's a wet and cold night. The wind sweeps through the parking lot, blowing garbage around. Lightning flashes and a rumble of thunder heard in the background.

Rain comes and goes, wetting the ground.

KENDRICK (30's male), an urban sharp dresser, walks quickly across the lot past the parked delivery trucks.

3 EXT. LOADING DOCKS - SAME NIGHT 3

Kendrick runs up the steps to the side door. He swipes the key card through the security scanner. The door clicks and he walks inside the building.

4 INT. SHIPPING DEPARTMENT - SAME NIGHT 4

The area has multiple work stations and scales spaced throughout it and are covered with random packing materials, shipping boxes, scales, spools of bubble wraps, and shrink-wrapped pallets.

Kendrick stands, reading the invoice manifest in one hand and holding a large envelope filled with cash in the other.

KENDRICK

One hundred and fifty thousand -- just  
to deliver crates outta Cairo.

Kendrick smells the cash.

KENDRICK AZ

Ninety - nine problems but the cash  
ain't one.

Kendrick slides the envelope inside his coat.!

5 INT. STORAGE SHELVES - SAME NIGHT 5

CENTER AISLE

Kendrick turns in and walks towards the office counting his money and smoking a Black -n- Mild cigar.

CRACK! A loud bang explodes and echoes like a M-80 fireworks

straight ahead.

Startled, Kendrick stops in his tracks and pulls his hand gun from his hip.

KENDRICK  
What the fuck!?

6 EXT. WINDOWS OFFICE - SAME NIGHT

6

Through the large windows a partially lit office supported by powered overhead lights is seen. A shirtless BRANDON (30's male), overweight with red curly locks. He paces back and forth in long strides up to the window with his arms locked in a crucifix pose. His demonic blood filled eyes are of a demon possessed.

BRANDON  
(screaming)  
GOTH!

Brandon smashes his hard face hard against the window.

CUT TO:

Kendrick staggers back. He's not sure what to make of this.

CUT TO:

Repeatedly, Brandon viciously headbutts the window. The glass cracks and then shatters out completely. Brandon bleeds from deep lacerations across his forehead and face. He sadistically plays with his tongue that waggles and then licks the blood around his mouth with pleasure while rubbing his nipples.

BRANDON (CONT'D)  
(sexy voice)  
Goth!

CUT TO:

Kendrick looks petrified, as if he's seen the devil. His cigar falls from his lips.

CUT TO:

Brandon turns away and walks to the back of the office and hides behind the opened wall divider. The overhead lights blow out into total darkness.

7 INT. OFFICE - DOORWAY - SAME NIGHT

7

In a defensive posture Kendrick points the handgun inside.

KENDRICK

(calling out)

Aye Brandon! -- look, I don't know what bullshit you`re on tonight, but I got business to handle. So if you don't mind, snap out from the dungeons and dragons bullshit. I need you to bring the truck with the crates to the loading docks.

Kendrick waits for an answer. He stares at the divider.

KENDRICK (CONT'D)

We cool!?

BRANDON (OS)

(snickering)

Goth!

Kendrick walks to the back and looks behind the divider.

KENDRICK

I ain't got time for this bro!

UNDER THE DESK

The hand held flashlight shines on a used condom filled with bloody semen. A dildo broken in half. A partially smoked blunt. Emptied miniature whiskey bottles on top of the nude centerfold magazine on top of his clothes soaked in a puddle of black gritty and ooze.

KENDRICK (CONT'D)

This mothafucka is off the chain--

Suddenly, the desk slides away and turns. Kendrick fires off several rounds. The desk slides back and stops short of the wall.

Then silence for a few seconds.

Outside of the office Brandon runs past choking himself.

Kendrick stares him down.

KENDRICK (CONT'D)

Brandon! Brandon!

8 INT. AISLES - SAME NIGHT

8

Brandon runs full sprint with his arms extended out.

BRANDON  
(screaming!)  
Goth!

9 INT. AISLES - SAME NIGHT

9

Kendrick isn't amused and claps his hands with an attitude as he maneuvers between the congested shrink wrapped pallets.

KENDRICK  
(calling out)  
Good one Brandon, you got me! You had  
me fooled for a minute! But now you're  
fucking with my time!  
(yelling)  
Now cut the bullshit ass clown, I got  
shit to do!

The high frequency feedback pitch from the surround PA system whistles.

THE CHOSEN (O.S)  
(cackling)  
(repeatedly)  
We're going to get you.

Scared, Kendrick turns to run but stumbles into a pallet of unwrapped boxes falling on top of him. He looks up and then he's distracted from something above.

CEILING

The lamps are flickering like disco lights on acid. Then the bulbs explodes at random.

The sprinkling system is activated releasing a bloodbath.

Kendrick is soaked in blood. He staggers his feet but loses his balance and then falls down.

From the ceiling lighting strikes the ground in front of Kendrick knocking him off his feet.

PIT

Smoke rises up through the chard and cracked concrete and then hovers above in place like swirling storm clouds.

The ground detonates and explodes like a bomb, scattering debris. A pool of oatmeal like lava rises to the surface and bubbles over in a wide spread spill.

THE CHOSEN (VO)  
 (repeating)  
 Oun - Ciara - Ina

Without warning, the outbreak infestation of EYESECTS, pale jelly fish insect bodies in the shape of Asian beetles. Red bulging eye ball on the pale skinned bodies. The heads are shaped like hornets with fangs and gargling noises. The spider legs stretch across the ground running and flying with dragonfly wings.

Kendrick snaps out of it gets up and takes off running.

The Eyesects are fast and aggressive swarming round Kendrick. He swats at them with both hands. The Eyesects are crawling, biting and stinging Kendrick who cries out, flips out, snatches off his coat and swings it like a madman.

The money falls and scattlers out in the process.

KENDRICK  
 Shit! Arrg!

Kendrick tries to pick up the loose cash. His arm is quickly covered in Eyesects sting through his arm and draw blood.

KENDRICK (CONT'D)  
 (screaming)  
 Get da fuck off me!

Kendrick takes off running as he fights off the Eyesects.

KENDRICK (CONT'D)  
 GET THE FUCK OFF!

10 EXT. STORAGE ROOM - SAME NIGHT

10

Kendrick runs up to the security key pad entering a pass code incorrectly.

Hundreds of EYESECTS are crawling on the side walls and floor in clusters running up to Kendrick.

KENDRICK  
 (at the door)  
 COME ON GODDAMMIT!

At the last second the doors slides open. Kendrick dives inside the container sliding down across the floor on broken glass.

DOORWAY

The Eyesects are hovering with their stingers raised in attack mode releasing drops of venom.

Kendrick leaps in mid air at the control panel against the wall. His outstretched fingers slap the emergency release.

Abruptly, the doors slam shut. The Eyesects bodies are crushed in the door way splattering the sperm like fluids on the doors.

11 INT. STORAGE ROOM - SAME NIGHT

11

Kendrick grunts in pain as he stands looking at his hand. His palm bleeds from a piece of black glass lodged like a splinter and is sucking his blood like a starved leech.

KENDRICK

Goddamn it! What the fuck is this!?

He pulls out the glass in the shape of a key and throws it down.

BRANDON (O.S.)

(hissing)

Kendrick!

Kendrick turns.

A heavy flow of glowing mist appears out of nowhere as it thickens, spreads, and then rotates in a vertex of cold mist.

Brandon flies through with earth worms crawling out from his nose and mouth. His body is covered in large lesions in the shape of miniature deformed faces on his arms, chest, and legs.

THE FACES

(screeching in unison)

GOTH!

Paralyzed in fear, Kendrick cannot consciously move.

Brandon wraps his slim hands around his throat lifting him off the ground. Kendrick grabs Brandon's wrists trying to break free.

BRANDON  
 We can -- We will --. We shall --  
 (Kendrick's face)  
 Rape your soul!

Kendrick's diamond chain crucifix falls out into view between the buttons of his shirt.

THE FACES  
 (hissing)  
 BLASPHEMERS!

Kendrick yanks off the crucifix chain and repeatedly stabs Brandon in the eye releasing the choke hold.

The miniature faces scream in excruciating pain with their tongues wagging.

Blood spits out from Brandon's eye sockets.

In a flash, a spark ignites Brandon's face and head on fire. He staggers awkwardly as the flames quickly spreads and swallows his body completely.

The fire alarm sounds off. The overhead sprinklers are activated. The storage doors re-opens. Kendrick runs out.

12 WAREHOUSE AREA - SAME NIGHT 12

Kendrick sprints by being chase by a swarm of Eyesects.

13 EXT. LOADING DOCKS - SAME NIGHT 13

The door flies open. A frantic Kendrick stumbles out, slips, falls and then grabs his ankle in pain.

KENDRICK  
 Ah shit!

Kendrick looks up.

A delivery truck with engine running, head lights on, and driver`s side door opened.

BACK DOOR

From inside the loud pounding from the Eyesects creating baseball size dents through the metal with extreme force.



14 INT. TRUCK - SAME NIGHT 14

Kendrick jumps in and then drives off like a maniac.

15 EXT. CHECK POINT - SAME NIGHT 15

The delivery truck smashes through security gates. The alarm sounds off.

16 EXT. STREET SIDE - SAME NIGHT 16

In the distance the speeding delivery truck swerves, weaves, and then regains control running through a red light.

Standing in the middle of the street; a tall black hooded figure with a long pale face partially covered, MALACHI (100's), long platinum hair, broad shoulders, and possessed with dark eye rings. He holds a black staff with a static electricity which flashes inside a red Ruby end piece.

The Eyesects fill the streets surrounding Malachi who's smoking a black cigar. The Eyesects purr like kittens.

MALACHI

Its only a matter of time --

(to Eyesects)

Go feed my pets. Quench your thrust in blood.

The Eyesects scatter away into darkness.

FADE OUT

BLACK SCREEN

FADE IN

17 EXT. PARKING LOT - SAME NIGHT - HOURS LATER 17

LT. MICHAEL HAWKINS (late 40's) tall, dark, but mysteriously handsome in an intelligent way. Always in deep thoughts with a serious demeanor as he sits on the hood of his muscle car.

He looks and feels tired, burnt out, staring at the chained lieutenant badge in hand, rubbing his badge number with his thumb.

HAWKINS

(to himself)

They'll understand. Things happen for a reason.

Hawkins loops the badge around his neck.

From the opposite end of the parking lot, the headlight of a speeding high performance sports car drives up and parks in front of Hawkins.

Lead Detective, SGT. JASON WILLIAMS (30's), gets out, solid with muscles, shaved head, goatee and dressed from head to toe in his GQ attire. He walks with confidence, carrying coffee for two. He sits next to Hawkins who takes the cup but refuses to make eye contact.

WILLIAMS

(sighing)

Really!? So you just going to sit there and pretend that a ghost brought you coffee as if I don't even exist.

Hawkins takes a sip and enjoys the flavor.

HAWKINS

Wow, that's pretty good -- I mean pretending that your a fart in he wind of course -- And while your at it, kindly remove the knife from my back. Just a thought.

(winks at Williams)

No pressure homie.

Hawkins takes another sip.

WILLIAMS

Look, I tried lying but you know for reasons unknown, Captain Stiles has a way of getting to truth out of me. She breaks me down and makes me feel like a lost puppy in love--

HAWKINS

You mean on heat.

WILLIAMS

Call it what you want.

HAWKINS

It's called pussy whip! The side effects makes you a weak ass, wimpy ass, spinless ass,

(laughing)

toe jam sniffing, that will never, ever, ever get to first base in any

(MORE)

HAWKINS (CONT'D)  
dimension with her -- Mr. BMB.

Hawkins laughs even louder.

WILLIAMS  
(at Hawkins)  
Aye! That ain't funny! Don't call me  
that! That's not my name LT., I'm  
serious! Don't play like that!

HAWKINS  
(laughing)  
The Brown Muscle Bomber.  
(pointing)  
I think you got a little smug on your  
nose junior partner!

WILLIAMS  
(fake laughing)  
Don't give up your day job to become a  
one man side show.

Playfully, Hawkins nudges Williams.

HAWKINS  
Actually, I was in the middle of a mid  
life conversation with God before you  
drove up like Racer - X.

WILLIAM  
About what, quitting again?  
(singing)  
Here we go again!

Hawkins stops short of taking another sip.

HAWKINS  
I can't afford to live the rest of my  
live being a mental head case-- and  
the thought of opening pandora's box  
to a license professional is not my  
idea of therapy. My apologies for  
asking you to lie for me. I was wrong  
for not going to the meetings.

With their cups Hawkins and Williams make a truce with a  
toast.

HAWKINS (CONT'D)  
The truth -- I don't know how to deal  
(MORE)

HAWKINS (CONT'D)

with demons knocking at my door. It feels like a double edge sword you know. I'm trying to keep my sanity in check but at the same time, I allowed myself to be pushed beyond my limits. Mistakes cost lives.

WILLIAMS

And torturing yourself with guilt won't bring them back? -- What happened in New Orleans was the result of one person, one man, one sick homicidal, suicidal, genocidal force of evil on two fucking legs.

HAWKINS

Sandman.

18 EXT. SEWER - NIGHT. FLASHBACK.

18

In slow motion the cult serial killer SANDMAN (male), big in stature, wearing a vintage Nazi trench coat with a black hoodie underneath.

He runs through the murky waters knee high passing under the dim lights and surrounded by hissing cockroaches crawling on every inch of the walls.

The sandman pulls the long chain wrapped around his forearm, connecting to nine chain lines clamped around the necks of the CHOSEN, possessed individuals (men & women 30's), macabre like vampires who screech in the nude as their pale bodies which are covered in fallen cockroaches. They run on all fours like a pack of wolves.

19 INT. SEWER - SAME NIGHT CONTINUOUS.

19

Standing shoulder to shoulder, The Chosen stares down into the pit of blackness below. In unison, making the sacrifice.

THE CHOSEN  
IN THE NAME OF GOTH!

In unison, the Chosen jumps off the ledge and free falls into darkness with the echoing sound effects of necks being snapped and heads decapitated.

CUT TO:

20 INT. PLATFORM - SAME NIGHT

20

Using his brute strength the Sandman whips the chain lines above his head.

CUT TO:

21 INT. PIT - SAME NIGHT

21

The headless bodies fall into the harsh boiling waters, melting the flesh off the bones like hot wax.

CUT TO:

22 INT. PLATFORM - SAME NIGHT

22

The Sandman swings the nine tail Bolas attached to the decapitated heads of the Chosen which spins in mid air with their eyes, noses and mouths moving freely through out the skull faces.

END OF FLASH BACK

HAWKINS

I've been lying to everyone including myself for months. The truth, I can't handle the guilt I feel for the lives that were lost in New Orleans. All I see is tormented faces in limbo. Long story short, I thought I could put this behind me. I was wrong -- after this case, I'm walking away for good.

WILLIAMS

What? Nah, come on LT., your making this way too personal. Quitting isn't going to change anything and you know it.

HAWKINS

Thank you Dr. Phil for trying to make it sound so easy to put one foot in front of the other. Trust me, you'll see my point when your walking in those shoes.

WILLIAMS

Never have, never will. I told you Lt., I'm bulletproof, like superman.

HAWKINS

That's real good tough guy, keep believing you're the black recantation of Dirty Harry. It's people like you, the type who thinks they're bullet proof are the ones I worry about the most.

23 INT. VAULT - SAME NIGHT

23

The crime scene is taped off and is surrounded by floor lamps positioned along the walls. There is a hazy mist in the atmosphere. The ground is covered in grit.

Local FIRE FIGHTERS (men 30's to 40's), are trying to force the doors open using long pry bars.

FORENSIC OFFICERS (men & women 30's to 40's), are canvassing the crime scene, collecting evidence and taking pictures of the doors and walls covered in an Ancient language text that translates to "Blood for blood" in blood.

Detective DAMIEN LEBRE (40's) muscular build, broad shoulders who looks, acts, and comes off as intimidating, keeps re-entering the wrong code on the key pad.

LEBRE

(sighs)

I'm entering the right numbers!

Lebre strikes the key pad with his fist.

Hawkins and Williams walk by behind.

HAWKINS

Easy tough guy she's meaner than she looks.

(calls out)

Can someone do something about the power outage?

Detective OLIVIA LOPEZ (30's), a tall Hispanic beauty queen with her hair in a long pony tail, professional but still sexy. She steps up to Williams as Hawkins walks away reading and studying the ancient texts on the walls.

LOPEZ

We're on it Lt.

(to Williams)

Hey, he's going to be okay right? Captain told me what happened.

WILLIAMS

He's straight -- I got my eyes on him around the clock. Just let him do his thing. What's the status on getting that vault opened?

LOPEZ

You're not going to believe me when I tell you there's no way of getting in.

WILLIAMS

You can do better than that. What's my motto? Whatever it takes? Use your creative mind and think of something.

LOPEZ

Sure, I'll blink like Jeanie and make them open for master.

Detective NICK VEGA (30's), a slick talker who looks and dresses like a wise guy with his hair slick as he sucks on a tooth pick joins the group adding his two cents.

VEGA

Yo, I know a hacker who did a stretch at San Quentin,  
 (to Lopez)  
 who's out on parole mind you,  
 (to Williams)  
 that can pop that cherry open with no problem.

LOPEZ

(to Vega)  
 I'm impressed -- you've managed to move up to the class of low lives -- hood rats, white trash, and wanna be gangstas. Shocking isn't?

With a smile Vega flips her off and wiggles his out in a sexual manner.

WILLIAMS

We'll pass on outsourcing to the circles you swing with.

The FIRE CHIEF (50's) approach the detectives.

FIRE CHIEF

The only way your getting through is to have the military step in with  
 (MORE)

FIRE CHIEF (CONT'D)  
their toys.

WILLIAMS  
Just use a torch and cut by a  
mothafuckin hole, simple.

FIRE CHIEF  
Look Einstein this vault could  
probably with stand a nuclear bomb  
right here, right now! Something like  
that had to be installed by government  
contractors. For all we know there's  
probably aliens inside.

The fire chief exits the crime scene.

Vega looks spooked.

VEGA  
That's bullshit right? He's fucking  
with us right?

LOPEZ  
Nope, I don't think so. In fact, I  
heard those little bastards like to  
stick all kind of tubes up your ass.  
You know they got a thing Italians so  
you better watch your back.

VEGA  
I see why you don't have a man in your  
life.

LOPEZ  
And why Mr. Know it all?

VEGA  
It's easy mama, you too busy trying to  
act like one.

LEBRE  
That's cold.

WILLIAMS  
Can we get serious here?

Lebre pulls out his cell phone and then walks away.

LOPEZ  
We put a bolo out for the warehouse  
(MORE)



LOPEZ (CONT'D)  
owner Victor Washington. We have units  
at his place of residence and at his  
girlfriend's apartment uptown.

LEBRE  
Forensics are going over surveillance  
videos from the cameras inside and  
out.

Lebre rejoins the group.

LEBRE (CONT'D)  
My guy at Interpol said an artifact  
was reported stolen from a museum in  
Cairo a few days ago. It was  
transported by ship that's here at the  
docks.

WILLIAMS  
I want you to get down to the docks  
before that ship departs. Bring me the  
ship's captain and crew.

Lebre and several officers exits the crime scene. Senior  
Detective DEON YOUNG (40's), thick build, shaved head with a  
silver beard joins the group.

YOUNG

HAWKINS (O.S.)  
You didn't say the magic word.

Everyone stops what they're doing and in silence focus their  
attention on Hawkins who is pacing and studying the ancient  
texts.

WILLIAMS  
Magic word? Like what? -- abracadabra?

LOPEZ  
Hocus pocus.

VEGA  
Open sesame.

FORENSIC OFFICER#1  
I love peanut butter and jelly  
sandwiches!

Every stares at the him with mixed expressions.

FORENSIC OFFICER#1 (CONT'D)

Umm --I -- umm, my dad -- used to  
watch Sesame Street with me when I was  
a kid.

FORENSIC OFFICER#2

You still are.

Hawkins walks up to the vault doors, pulls out his pocket  
knife, and makes an incision across his palm rubbing his  
blood on the doors.

WILLIAMS

(moaning)

Here we go again.

HAWKINS

To receive, is to give.

WILLIAMS

An offering. Blood for blood.

HAWKINS

Exactly.

Hawkins watches in anticipation.

A rumble echoes from within. The vault doors start to slide  
open slowly to a grinding noise like a concrete slab sliding  
over an Egyptian tomb.

Abruptly, the doors slams open with tremendous force. The  
mist spits out in the form of disfigured faces flying into  
everyone who duck for cover.

The floor lamps explode blowing out the light bulbs in  
pockets of blue flames.

Immediately weapons are drawn pointing inside.

HAWKINS (CONT'D)

(calling out)

Everyone remain calm! Keep your  
trigger fingers on safety. Give me  
some damn light!

Forensic officers switch on their hand held flashlights and  
shine them inside the vault to the sound of something evil  
breathing out loud.

24 INT. VAULT - SAME NIGHT

24

The thick fog slowly rotates like storm clouds in a vortex, glowing with an eerie intense light that highlights the DARK SHADOWS, ghostly human like figures (various sizes) with glowing red.

DARK SHADOWS

GOTH!

The Dark Shadows vaporizes into dust and disappear within the fog.

HAWKINS

Let's hope the worst is over.

LEBRE

(to Williams)

Let`s hope!? Oh shit

WILLIAMS

Yep, every time.

Cautiously, everyone spreads out covering ground working their way through the dense fog.

Vega leans in and shines his flash light towards the wall. A small draft blows the fog away revealing a grossly disfigured face of an elderly man, staring with his eye balls spinning inside his outstretched eye sockets.

Vega jumps and pulls his weapon.

VEGA

What the fuck!? -- What the fuck is that!?

Hawkins and Williams rush to his side.

The fog evaporates and disappears in a vacuum effect.

On the walls and ceiling are dead disfigured corpses of nude elderly MEN and WOMEN (various races), embedded within the walls flesh to flesh like a collage sculpture of the dead.

The dilated eye balls roll inside the eye sockets at various angles. The lips of the foul mouths rip open through the stitches. Their lungs comes to life inhaling deeply and then exhale a massive swarm of miniature gremlin like BATS screeching like demonic crows overlapping in a series of war cries, flying in formation in a wide spread funnel.

HAWKINS

Everyone remain calm! No sudden movements!

Suddenly, all flashlights simultaneously malfunction and burns out. The armored doors slam shut in a loud thunder clap.

The glowing fog thins out and disappears creating a blackness.

The sound of weapons drawn is heard and then silence for a few seconds.

The bright lights flash on.

Hundreds of miniature porky pig like creatures stare down like individual shish kebabs, impaled by long metal rods through the crowns of their over size alien like craniums and out of their anuses speared deep into the concrete.

The cartoon features makes them look cute; pink flesh, three fingered hands and feet and small in stature with curly tails, but evil in the blackness of their eyes, mouths with razor sharp teeth, dried and flesh blood on their lips and black claws for fingers and toenails.

25 INT. BACK ROOM - CONTINUOUS NIGHT

25

Hawkins walks up to Williams standing next to Lebre, Vega, and Lopez and look down inside the black pit.

HAWKINS

Whatcha got?

WILLIAMS

Brandon Walsh.

PIT

The flashlight travels down the chard cavity. The residue of smoke and ashes rises above.

At the bottom, Brandon's nude corpse lay on top of dead bodies (men & women various age & race) with their eyes and mouths wide opened.

Suddenly, Brandon coughs out a swarm of various night crawler insects running across the bodies; they enter and exit through the cavities of eyes, noses, ears, mouths, and anuses.

26 EXT. WORTHINGTON ESTATE - MORNING - NEXT DAY

26

The tall security gates open. A courier truck speeds through up the driveway and then brakes to a complete stop in front of the main entrance.

Kendrick exits the truck and runs towards the doors that fly open. CARLA LIVINGSTON (30's), tall and gorgeous. She storms out with a scowl on her beautiful face and goes off on Kendrick.

CARLA

Have you lost your mother fucking mind! Tell me! What were you paid to do!? You were paid to do a job and not fuck it up! A job that pays you a lot of money not to involve the fucking police!

KENDRICK

I can't do this with you right now.

Kendrick blows her off and walks to the rear of the truck as Carla follows behind.

CARLA

Kendrick. Kendrick!

Kendrick opens the cargo doors. The truck is packed with shoe box sized crates.

KENDRICK

Go play the mother role with someone else.

CARLA

I trying to help you dumb son of a bitch!

KENDRICK

(panicking)

Shut the fuck up! You got no idea what I went through over those  
(points to the crates)  
mothafuckin crates. I ain't got time to re-live the nightmare from hell. What I need is cash! I gotta leave the country tonight! Can you help me?

CARLA

The police said Brandon is dead! His  
(MORE)

CARLA (CONT'D)

body was found dead on top of other dead bodies. They have your gun, money, manifest, and anything else that connect you with Worthington.

KENDRICK

But not the cargo alright!? Look, after what happened last night, I needed to lay low for a while. I had to make sure I wasn't losing my fuckin mind. I swear to you, I didn't kill Brandon.

CARLA

Bring the crates in. I'll see what I can do.

Kendrick unloads the crates onto a flat bed cart. Carla walks away and makes a phone call on her cell.

CARLA (CONT'D)

We have a problem.

CUT TO;

27 EXT.TREE LINE - WOODS - CONTINUOUS DAY 27

The fierce wind blows through the trees like a violent storm. Malachi, standing in the shadows looks on staring at Kendrick off loading the crates.

28 EXT. FRONT GATES - WORTHINGTON ESTATE - NIGHT 28

A high performance Ferrari drives up the driveway and parks in front of the delivery truck.

29 INT. FOYER - MANSION - CONTINUOUS NIGHT 29

THORNTON WORTHINGTON (mid 50's), tall, slender, dark hair with a serious demeanor and piercing eyes walks past Carla.

She runs up to Thornton.

CARLA

Mr. Worthington -- I wasn't able to get Kendrick to open up about last night

THORNTON

It doesn't matter at this point. Mr.

(MORE)

THORNTON (CONT'D)

Cole's services are terminated. I want his employment file, business documents and any paper trail linking him to my existence to disappear!

Carla steps in front of Thornton.

CARLA

Has the thought crossed your mind that someone else could be behind this?

Head servant JULIUS (male 70's) approaches Thornton, gives him a cocktail and walks away.

THORNTON

I hope you understand what I'm doing isn't personal, but to protect my business, my stake, but more importantly, my position in this world.

Thornton and Carla walk up to the terrace doors.

CARLA

And your position on Kendrick?

THORNTON

That's none of your concern.

Thornton walks out on to the terrace. Streaks of lightning flash from above.

30 INT. STUDY - CONTINUOUS NIGHT

30

Thornton walks inside the Egyptian style room fully furnished with various archeology artifacts of headpieces, gold treasures, sacred weaponry.

Kendrick walks in and slides the double doors shut. He checks out the room. Thunder rumbles over head. Heavy rain showers belt against the windows. Thornton motions to Kendrick couch.

THORNTON

Please, have a seat and relax. I'll make us a couple of drinks.

Kendrick walks over to the leather sofa and takes a seat still looking a bit uncomfortable.

BAR

Thornton glares at Kendrick with the coldness of death in his eyes at the same time preparing two drinking glasses with ice.

THORNTON (CONT'D)  
 (under his breath in arabic)  
 Akbar alshsharab qabl almawt.  
 (translation)  
 The last drink before death.

Kendrick turns to Thornton.

KENDRICK  
 What's that? --

Thornton holds up two different brands of vintage bottles.

KENDRICK (CONT'D)  
 That's what I'm talking about. Make  
 mine a double.

Thornton walks over to Kendrick and gives him a glass and pours two drinks.

THORNTON  
 Cheers.

They toast.

Kendrick drinks it down to the ice cubes. Thornton pours him another drink and then walks over to his desk facing Kendrick. He sits the bottle down, takes a seat and leans against the large chair swirling the ice in his glass.

THORNTON (CONT'D)  
 I know what you mean Kendrick. I feel  
 the same way after L.A.'s finest  
 interrupts my business deal worth  
 millions. Now I don't know what  
 happened last night and I don't want  
 to know. but I know how to make it all  
 go away.

Suddenly, Kendrick drops the glass that shatters on the floor. He leans over the arm of the sofa severely nauseous and dizzy, dripping in sweat and breathing heavily.

KENDRICK  
 It wasn't like...  
 (shaking his head)  
 It's not...



KENDRICK (CONT'D)  
 (blinking his eyes widely)  
 What I'm...Trying...  
 (eyes roll backwards)

Thornton stands up and pulls on a pair of leather gloves. He clutches his fists tightly.

Kendrick bends over and vomits blood on the floor, grunting out loud as he struggles to breathe.

Thornton walks over and pushes Kendrick's body against the couch drooling blood from his mouth but still conscious.

Thornton straddles himself on Kendrick's lap getting up close and personal, face to face. Lightning flashes from behind. His eyes are filled with rage.

Thornton snatches Kendrick by the collar and unleashes a fury of beat down punches to his face, breaking his nose and jaw, blackened his eyes swollen shut, busting his lips open with his teeth knocked out.

From the other side of the room the library book case slides open.

Thornton turns to his HENCHMEN STONE (30's male) big husky with a shaven scalp STONE and his partner SNAKE (20's male) with a cobra tattoo on his neck and broad shoulders walk up to the couch and stare down at Kendrick's shattered face.

STONE  
 Talk about a UFC beat down.

Thornton gets off Kendrick and takes off the bloody gloves, throwing them in his face.

THORNTON  
 And the gloves fit cocksucker.

He walks to his desk and pours another drink.

THORNTON (CONT'D)  
 You know what to do.

SNAKE  
 (to Stone)  
 What you think? Lions or dogs?

STONE  
 I say let swim with the fishes.

## SNAKE

Sharks.

Thornton finishes his drink.

Stone and Snake lift Kendrick's body off the couch and carry him through the tunnel behind the book case that closes from behind.

31 EXT. DOORWAY - LOUNGE - CONTINUOUS NIGHT 31

Inside the lights are off. The large fireplace shoots up a fireball burning the logs. The balcony doors are forced open by a gust of wind blowing the curtains apart which catch a glimpse of a lighting strike.

32 EXT. LOUNGE - CONTINUOUS NIGHTS - SECONDS LATER 32

Standing in the door way, Thornton stares across the room at Carla as she lays naked on her stomach in the middle of the sectional couch and is positioned under the skylight.

33 INT. LOUNGE - CONTINUOUS NIGHT 33

A flash of lightning highlights her body as she turns on her back laying seductively.

They both engage in intercourse with the sound of two heart beats out of sync. The bodies are highlighted by the flash of lightning from above.

The intercourse is intense; they maneuver seductively in various positions; the two heartbeats become one beat. Carla lies across Thornton's chest; he smokes a cigar with a look of satisfaction.

34 EXT. POLICE HEADQUARTERS - DOWNTOWN MINNEAPOLIS - MIDDAY 34

35 INT. OFFICE - CONTINUOUS DAY 35

Detectives Lebre, Williams, Hawkins, Vega & Lopez are huddled around the video monitor watching the playback from the security footage from street side.

FOOTAGE VIDEO

The delivery truck smashes through the security fence and speeds down the street.

Malachi walks in the frame.

HAWKINS

Rewind that!

Vega backs up the video with the remote. Lebre and Lopez look back at Hawkins and Williams walking up to the monitor.

HAWKINS (CONT'D)

Zoom in on the face.

Vega enlarges and pauses the frame.

A mesmerized Hawkins gets up close staring at Malachi.

HAWKINS (CONT'D)

I know him -- but where?

Williams motions everyone to the back of the room.

WILLIAMS

What do we know?

LOPEZ

The getaway driver is Kendrick Cole, thirty-five, no criminal record but was detained by Interpol two weeks ago in the connection of stolen Egyptian artifacts.

LEBRE

Interpol didn't have enough to hold him so he was allowed to return home courtesy of Thornton Worthington.

VEGA

The man is living like a fat rat in this bad ass condo in Prior Lake. You should of been there to see the size of his jacuzzi; king size like O'Dell Beckham Jr with his crew.

WILLIAMS

That wasn't a good look?

Lebre gives Williams copies of the shipping manifest partially burned at the edges.

Williams pages through them.

LEBRE

While Vega was busy drooling like a virgin in a peep room --I was doing  
(MORE)

LEBRE (CONT'D)  
 detective work.

Vega flips off Lebre.

VEGA  
 Keep dreaming.

WILLIAMS  
 These were dated two weeks ago in  
 Cairo.

Lopez pulls out the invoices from inside his jacket and gives them to Williams.

VEGA  
 And those same crates came into port  
 yesterday and delivered to the same  
 warehouse from last night.

WILLIAMS  
 Where our suspect was driving off in a  
 shipping truck.

LOPEZ  
 Big enough to fit two hundred crates.

36 EXT. MANSION - LATE AFTERNOON

36

OVERVIEW

Intense lighting flashes within the layers of sinister storms clouds that rotate like waves of destruction.

SECURITY GATES

The black stretch EXPEDITION turns into the estate and drives up to the main entrance and then parks.

The DRIVER (male 20's), gets out and then opens the rear passenger door. Egyptian business men MUSA (50'S) HERU (50's), KESI (60's), handcuffed to a silver brief case exit. The Egyptians are dressed in expensive tailored suits, cotton garments and diamond jewelry.

The Egyptians walk up to the front entrance greeted by JULES and the WAIT STAFF (men & women 40's to 50's).

37 INT. FOYER - MANSION

37

Jules escorts the Egyptians through the gallery of Ancient

Rome's spectacular displays of priceless artifacts of furniture, sculptures of Julius Caesar, oil paintings, and medieval weaponry of various type.

38 INT. 2ND STUDY - MOMENTS LATER

38

Jules slides opens the double oak doors and steps in.

JULES

Sir, your guests have arrived.

Thunder crackles overhead. The lights blink for a second.

Jules steps aside as the Egyptians enter the study.

Thornton turns to meet his guests.

THORNTON

Gentlemen! I welcome you all for what tonight brings us!

Jules exits the study and slides the doors shut.

The Egyptians walk up to Thornton and shake hands.

MUSA

Its an honor to meet the man responsible of finding one of Egypt's most lost treasures. The mirror of Iris.

HERU

The children of lost souls.

Kesi holds up the opened briefcase that contains an ancient book of evil origin, "NECRONOMICON", inked in blood. The cover and binder is made from human flesh and bones. Below the title is a thirteen pointed star with the symbols representing the black zodiacs touching each point.

KESI

The book of the dead.

39 INT. MIRROR ROOM - SAME DAY - HOUR LATER

39

Thornton enters and slides the doors shut. He walks up the scattered pieces of the mirror.

From the center of the room, a small piece from the mirror sparkles like a diamond.

Thornton sees it and looks curious. Careful he walks to the center of the room, bends down and picks up the glass that looks like a jagged key. He studies it.

Suddenly, the glass cuts deep into Thornton's finger that bleeds at first but at the same time his blood is sucked back into the glass.

THORNTON  
(grunts)

An entity rises from the beam; it levitates like a ghost but has humanistic features and curves of a nude woman: long black hair covers the face and hangs over the pale slick body with spiked shoulders.

Its callus tail swings and wraps around the body. The demonic oval shape face with long slanted eyes glare at Thornton, it screams out.

Suddenly, the entity passes through Thornton's body; he stumbles backwards and falls to the floor clutching his body in pain. He screams hysterically.

Thornton's body shakes rapidly; he vomits a pool of black ooze that spreads into a large puddle. He grips his head with both hands in excruciating pain.

MIRROR

Voices scream from the carved tribal faces of men that border the enormous gold frame; the faces are alive and moves with expressions.

Thornton struggles to crawl on his knees; he looks up at the skylight. Lightning flashes in his face.

Suddenly his eyes glaze over from the ooze turning black.

40 INT. POLICE HEADQUARTERS. INTERROGATION ROOM - EARLY EVENING 40

EDMOND STEADMAN (40's) a Nigerian, tall, slim build, wearing a black tee shirt and blue jeans waits impatiently; he rocks back and forth in the chair.

Hawkins and Williams enter the room. Edmond stands up.

EDMOND  
I want a lawyer! I want my phone call!  
You have no right keeping me here!

Williams shoves Edmond back down into the chair.

WILLIAMS

Shut the fuck up and listen.

HAWKINS

I hope you can afford a good attorney to defend you on first degree murder charges.

Hawkins slaps the case file in front of Edmond.

EDMOND

Murder!? What the hell are you talking about!?

WILLIAMS

Brandon Parker!

Hawkins sits down across from Edmond; he opens the folder and shows him the crime scene photos.

Edmond stares at the photos with a horrific look on his face.

EDMOND

I didn't do this! I don't know shit about this!

WILLIAMS

Then tell us about the two hundred crates from Cairo.

HAWKINS

You're involved in a smuggling operation that can get you twenty years in the federal pen.

Edmond takes a deep breath with a look of guilt.

CUT TO:

41 INT. MEDIATION ROOM - NIGHT

41

Malachi levitates mid air from the symbolized floor and surrounded by smoking mirrors in the form of demons making settled movements.

EDMOND (VO)

The man who hired me is called Malachi. A demon priest of black magic sorcery.

CUT TO:

42 INT. SLAUGHTER HOUSE - NIGHT

42

Malachi is naked standing underneath a hairless albino goat elevated off the floor in a vest and suspended by hooks. The goat is scared, kicking its legs.

EDMOND (V.O.)

He devours the souls of the living.

With a look of intense anger Malachi grabs the animal by the ear. He sprays a black mist from his mouth into the face of the sacrificial animal which is stained like ink.

Malachi raises a dagger up to the goat's neck. In a quick stroke he slices the animal's throat. The goat kicks and wails.

Blood soaks Malachi's body completely from head to toe. He opens his mouth and drinks the blood.

CUT TO:

43 INT. LAKE OF TEARS - SAME NIGHT

43

Surrounded by darkness Malachi baptizes himself into the black waters of the abyss. He vomits the goat's blood that shape-shifts into an outline of a body.

EDMOND (V.O.)

And releases them in the lake of tears. One by one the resurrection of the reborn will rise under the sign of Oblivion. The state of being unaware or conscious of what is happening.

Malachi stands back. The physical form of a demon (tall & skinny), walks out from the water and stands alongside with his comrades of evil demons.

EDMOND

The ancient army of darkness is coming.

44 INT. THE MIRROR ROOM - EAST WING

44

The room is surrounded by burning floor candles that light the perimeter. Thornton stands in the back; he looks on with a pale face covered in sweat. Dark circles form around his eyes.



Ramos focuses the camera position in the center of the room. François and Jean sit on the floor with their legs crossed. Their hands move freely in air like a magician. The final piece of the mirror is telekinetic levitated from the floor; the large center piece is put into its place.

The crack lines in the mirror fade away into a smooth glass surface.

Thornton walks up to the mirror; he rubs his fingers across his reflection.

45 INT. INTERROGATION ROOM - HOURS LATER

45

Hawkins and Williams question Edmond about the man he's working for.

Edmond takes a drag from his cigarette.

EDMOND

I was introduced to Malachi through an American six months ago in Cairo. I was paid ten grand to smuggle a shipment of crates across international waters to Los Angeles.

WILLIAMS

Who?

Edmond scratches his head frustrated.

EDMOND

Come on, I can't remember what every white man look like it was six months ago! Look, all I know is that he owns several art museums, including the one in Cairo when we first met.

46 EXT. MANISON ESTATE - SEVERE THUNDERSTORM

46

47 INT. THE MIRROR ROOM - MOMENTS LATER

47

Thornton stares at the mirror in a deep trance. Dark voices growl from the mirror.

François and Jean run up to Thornton from behind.

FRANCOIS

Something`s wrong! I haven't read from  
(MORE)

FRANCOIS (CONT'D)  
the book!

JEAN  
(To Edward)  
There's a dark and powerful force in  
this room. We must stop!

Thornton turns to the group; he raises his hand as he aims a large caliber handgun at Edward's face.

THORNTON  
We're not going to finish this  
tomorrow, six hours or thirty fucking  
minutes later! We're going to do this  
right here, right now or everybody  
dies!

Thornton shoots down at Edward's feet; everyone jumps back and reacts hysterically. Edward reaches behind his back for his weapon.

Thornton pulls the trigger - he shoots.

The bullet pierces Edward's head; it snaps back violently. Blood and brain matter explode from the back of his head.

Thornton stands over Edward's body; he squats down to his knees and rubs his hands in the pool of blood; he smears it across his face.

THORNTON (CONT'D)  
Do you trust God now?

Thornton shoves his fingers into his mouth gagging out loud.

He vomits a pool of black blood that spreads across Edward's face.

48 EXT. INTERROGATION ROOM - MOMENTS LATER

48

DISTRICT ATTORNEY TABITHA HARRIS (30's) female, very attractive, with a long black hair, stands alongside Captain Stiles. They both stare through the one-way mirror outside the interrogation room.

Hawkins and Williams exit the interrogation room. Stiles and Tabitha turn to the senior detectives. Tabitha walks up to Hawkins.

TABITHA

I hope you realize how bad the aftermath will be if this case blows up in my face. You're accusing a man who is the face of California and donates millions of dollars each year.

WILLIAMS

(To Tabitha)

He's tied to Brandon Parker and Kendrick Cole. Not to mention the decomposed bodies that were left inside a charred concrete hole six feet deep.

Tabitha reluctantly opens her cell phone and shakes her head in doubt.

TABITHA

If you know any magic spells that would get Judge Thomas to sign a warrant, you should use it now.

49 EXT. WORTHINGTON MANSION - NIGHT 49

50 INT. THE MIRROR ROOM - MOMENTS LATER 50

The doors slide open. Kane and Stone enter the room; a tall man wearing a long black hooded robe follows from behind. The mysterious man named MALACHI walks with a long black staff with a large black crystal on the top end.

The dark priest walks to the podium in the center of the room. He levitates his staff beside him; he opens the book of dead, "Necronomicon".

A dark mist rises from the pages.

The priest removes the silk hood. His long platinum hair hangs off his broad shoulders. The pale face of the century year old man is covered with ancient markings embedded into his skin.

Thornton stands in front of the mirror hypnotized. Down at his side he grips the hand gun; smoke emanate from the barrel. At Thornton's feet, François's body lays in a pool of blood with a large bullet hole through his disfigured face. He is covered in blood.

Kane and Stone drag Jean and Ramos's bodies up to the mirror. Their bodies are positioned inside a drawn symbol on the

floor; their hands and ankles are tied and their mouths covered with duck tape.

Kane and Stone quickly move to the back of the room.

The ritual begins; Malachi grabs his staff with both hands and raises it above his head. A light glows inside the crystal gem.

A streak of lightning flashes above the sky light.

Suddenly a thick grey mist surrounds the mirror and circulates in a methodical swirling motion.

The candles blow out.

MALACHI

I call upon the children of Goth, the  
children of lost souls, the army of  
the Oblivion, rise at sound of my  
voice. I call upon the dead to rise  
from the bottom of the pit.

The symbols on Malachi's face suddenly move underneath his skin; his eyes roll to the back of his head. Dark veins stretch across his face, neck and forehead.

Malachi extends his left hand out with his palm to the mirror. A powerful gust of wind blows throughout the room. The engraved symbol of the great eye opens in the palm of Malachi hand and bleeds.

Inside the mirror sinister clouds move rapidly in front an eerie sunset glow. The clouds take form of an army of demons with wings and fly across the sky.

51 INT. CONFERENCE ROOM NIGHT

51

Carla sits next to her attorney, GLORIA MATTHEWS (40's) black female, attractive with short auburn hair. They both stare at the flat screen monitor showing the warehouse video surveillance tape, with sick looks on their faces.

Tabitha sits across the table; she slides the Intel report to Gloria.

Gloria puts on her glasses; she reads the report.

GLORIA

Okay... she signed for a shipment of  
ancient artifacts, so what?

TABITHA

According to Interpol the items we seized from Mr. Steadman's ship are stolen artifacts from galleries in Europe, Spain and Japan. This manifest implicates your client.

Carla whispers in Gloria's ear.

GLORIA

Even if this is true Carla didn't know what she's signing for.

Carla is aggravated, she raises her voice.

CARLA

I'm going to say one last time so get it through your head! I don't know anything about Brandon, Kendrick's whereabouts, or a smuggling operation that involves Mr. Worthington!

TABITHA

Playing the dumb role is not going to get you out of this.

(To Gloria)

I think you should tell you client what's going to happen if I take this to trial.

GLORIA

My client is done answering questions.

Carla stares at Tabitha; she storms out the room.

TABITHA

Enjoy your freedom while it last.

Gloria follows.

52 EXT. WORTHINGTON MANSION - LATE NIGHT 52

53 INT. THE ROOM - MOMENTS LATER 53

Malachi`s eyes turn black; he shouts at the mirror and recites a spell from the book. His voice growls as thunder echoes in the background.

MALODOR

Attar, Mires, Osaka, Kulak, Iloilo, Nordic, Porum, Nimbi, Doric.

The staff shoots off streams of electricity that strike the mirror. A series of shock waves shoot out from the mirror in the form of mist.

Light appears from a portal that opens into a long dark tunnel with a light at the end.

A heavy flow of arctic mist crawls out from the mirror.

Suddenly, orbs of cosmic energy exit from the tunnel and flies across the room. The balls of energy disappear into the black gem of Malachi's staff.

The mirror returns to its original form. Malachi's face turns back to normal. He pulls his staff into his chest.

MALACHI

The children of the lost souls are  
waiting for you. Your flesh will melt  
from your bones and burn in the flames  
of Goth!

Thornton stares at his hands; his eyes bulge. He turns to Malachi; his voice growls in anger.

THORNTON

You son of a bitch! Where's my power!?

Malachi closes the book.

MALACHI

What was never yours has become mine  
foolish mortal.

Thornton points his weapon at Malachi; he walks towards him.

THORNTON

Give it to me now or I'll send your  
old ass to hell!

Malachi pulls his hood over his head.

MALACHI

Be careful what you wish for.

Malachi screams as he slams the end of the staff into the floor and disappears.

A violent gust of wind knocks everyone to the floor.

The glass from the skylight shatters into flying pieces.

Thornton crawls up to the mirror. He stands and stares at his reflection.

THORNTON

(Anger)

You know what I want! I want it all!  
Eternal life! I want to rule the  
muthafucking world! I want ever man,  
women and child to bow before like a  
god in fear for their lives. To rule  
the every human on the face of this  
goddamn planet! I will destroy all  
those who are against me with an army  
kingdom, my laws, with army that  
stands behind me! I want my enemies to  
overdose on fear! I command you to  
give me eternal life!

Suddenly a tall dark figure with glowing red eyes walks out from the mirror and stares at Thornton.

The dark entity leaps out from the mirror; it dives on top of Thornton's body and then wraps its black callus skin that stretches around Thornton's entire body into a cocoon.

Jean and Ramos push themselves away from Thornton's body.

Kane walks through the thick mist; he hears a deep growl in front of him; he stops holding out his handgun as he turns.

Unaware, he trips over Jean and Ramos's bodies.

Jean and Ramos scream at Kane who pulls out a switch blade and cuts Jean and Ramos free.

KANE

Where's Thornton!?

Jean removes the tape from his mouth.

In a flash the disfigure beast thrusts its hand into Jean's chest cavity; blood shoots out from the wound.

Jean's stares at the beast in shock; he spits out a mouth full of blood; his body is lifted off the floor.

The jagged jaws of the gruesome creature stretch open; it releases a powerful primordial scream.

Kane shoots at the foul entity; the clip is empty.

The hideous fiend viciously throws Jean's body across the room which collides into Stone knocking him unconscious. Jean's body tears through the upper section of the doors.

The disfigured beast swings its razor curved claws that grips deep into Kane's face. Kane screams loudly; he grabs the beast's arm with both hands trying to break free.

The beast rips Kane's face completely off; blood squirts out from the torn flesh, muscles and nerves are severed.

Kane stumbles backwards. He tries to reload his weapon but drops the clip from his shaking hands.

The disfigured beast grabs Kane by the head; his body is lifted off the floor. The demon leaps across the room and pulls Kane's body back in a winding motion.

Suddenly, the demon swings its arm forward with vengeance and drives Kane's upper body inside the solid wall. The hole is covered in blood. Kane's body hangs motionless.

The hideous fiend screams as it angrily snatches Kane's lifeless body back out. Kane's entire body is plowed further into the solid wall; his shoes hang out from the hole.

Ramos stands to his feet with the fear of God in his eyes. His hands shake while gripping a medallion of protection.

Ramos slowly moves backwards and accidentally backs into the beast.

His eyes are frozen in terror; his mouth shakes open as he breathes rapidly. Ramos slowly turns around.

Abruptly, the hideous fiend wraps its callus arms around Ramos's body; he's lifted off the floor. The massive jaws of the demon stretch around Ramos's head. Swiftly, the jaws snap viciously into Ramos's face; he screams as his body shakes violently. The demonic beast absorbs Ramos's interior anatomy mouth to mouth, without losing a drop of blood.

Instantly, Ramos's body breaks down and caves in.

His attire and jewelry fall to the floor. The remains of flesh and bones falls on top like a worn condom.

Stone reaches up and grabs the door handle; he pulls himself to his feet. He staggers awkwardly with wounds to his head and face. Stone leans his body against the doors holding his ribs, blood spits from his mouth. Stone coughs in pain.



Suddenly the creature screams. Stone turns reaching for the hole in the door.

The hideous creature walks towards Stone.

54 EXT. CORRIDOR - SECONDS LATER

54

The mist fills the entire corridors. Stone pulls his body through the hole. He falls to the floor.

Stone crawls on his hands and knees in tremendous pain.

The gruesome beast bursts through the doors, the wreckage from the doors spread across the corridor.

STONE  
(Screams)  
Somebody help me!

The demon runs up from behind and grabs Stone's head. The powerful hands of the creature twist Stone's head backwards; Stone's neck snaps out loud.

Stone's body is lifted off the floor; he stares into the outstretched mouth of the beast.

A second disfigured face stretches out from inside the cavity; its jaws open dripping with saliva. In a flash the jaws snap through Stone's face.

Stone's head snaps back with force; blood shoots out.

His head slams to the floor, faceless.

55 EXT. WORTHINGTON MANSION - STREET - 1 A.M

55

The estate is surrounded by the flashing lights from patrol cars, undercover vehicles and medical vans from the coroner's office. Local television news reporters stand on the front lawn reporting late breaking news coverage.

56 INT. MIRROR ROOM

56

Hawkins, Williams and Emerson walk to the middle of the room in shock. They stop and stare at ancient symbols written in blood across the walls.

LAPD forensic team walk the crime scene.

Thornton sits against the wall on floor wearing a white bloody stain robe. He lowers his head into his blood stained

hands; he's in shock.

Carla kneels in front of Thornton; she rubs his arms in concern.

Williams and Emerson check the bodies under the white sheets.

Hawkins walks up to the mirror.

Out of nowhere the faces of thirteen decapitated heads with disfigured faces flash inside Hawkins's head; his fingers touch the mirror.

Hawkins opens his eyes.

57 EXT. WORTHINGTON ESTATE - MOMENTS LATER

57

Detectives and police officers exit the estate with Thornton taken away in handcuffs. Immediately the media frenzy of reporters, cameramen and photographers rush to the convoy of officers. A photographer takes pictures of Thornton who remains silent.

POLICE OFFICERS

Get back! Get back! Give us room!

REPORTER 1

Mr. Worthington can you tell us what happen tonight!?

Officer Green opens the rear door of the police cruiser.

REPORTER 2

Can you give us any detail on who the victims are?

REPORTER

Do you want to make a statement?

Thornton is placed in the back of the police cruiser, the door is slammed shut.

The patrol cars leave the estate.

58 INT. WORTHINGTON ESTATE LOUNGE - MOMENTS LATER

58

Hawkins stares out the window for a moment. He moves from the window and paces around the room with a serious look on his face. Williams sits on the couch rubbing his forehead; he's exhausted. He suddenly looks up at Hawkins who stares at the book of the dead.

WILLIAMS

What's on your mind lieutenant?

HAWKINS

I think Worthington is going to plead insanity.

Williams laughs.

WILLIAMS

Insanity plea my ass! We have all the evidence that's going to make him roommates with the sick of the sickest. His new place of residence, death row.

Hawkins rubs his chin.

HAWKINS

But looking at this from the outside, it's a case that's beyond a normal murder investigation

Williams shakes his head in doubt.

WILLIAMS

What!?! Man, please, even a second rate attorney can get a guilty verdict with what we have.

Hawkins shrugs his shoulders.

HAWKINS

I'm not sure about that.

Williams sits up.

WILLIAMS

About what?

HAWKINS

The symbols, the bodies, this book, and the mirror are all extensions of the Sandman!

Williams rolls his eyes; he leans his head back.

WILLIAMS

Are you serious? Look, the Sandman has nothing to do with this. Worthington is a sick bastard who'll be wearing a  
(MORE)

WILLIAMS (CONT'D)  
orange jump suit waiting to be  
executed point blank.

Hawkins picks up the book from a table.

Williams stands up exhausted.

WILLIAMS (CONT'D)  
Can you at least beat me over the head  
with this, after I get some rest?

Hawkins nods his head reluctantly.

HAWKINS  
I'll wrap this up. Meet me at the  
courthouse at nine.

Williams exits the room.

Hawkins sits down on the couch. He opens the book and turns through the pages. He suddenly stops on a page that displays a sketch of a woman who stares at a dark entity through a mirror.

59 INT. CONFERENCE ROOM COURT HOUSE. MORNING

59

Tabitha enters the conference room. Gloria stands to face her.

TABITHA  
Let's get this over with, I have a  
trial to prepare for.

GLORIA  
You're a cocky little bitch, aren't  
you? But I like that... I like that.  
Oh, by the way, congratulation on  
convincing Judge Stevens to deny my  
client's bail.

TABITHA  
Thanks, but it's going to get worse  
for your client. I'm pursuing the  
death penalty. So I'm not interested  
in discussing a plea.

Gloria reaches inside her satchel and pulls out court documents.

GLORIA

Oh no, Tabitha, I would never insult  
your intelligence by doing that,  
instead...

Gloria hands Tabitha several court documents.

Tabitha reads them. She lowers the documents and shakes her  
head with a pissed look.

TABITHA

I think you need to stop smoking your  
own bullshit. There no way in hell a  
judge is going to dismiss the murder  
charge against your client,  
billionaire or not.

Gloria walks up to Tabitha with a smirk on her face.

GLORIA

Detectives Emerson and Daniels did not  
have a search warrant to seize  
documents from a suspect's condo.

Gloria walks past Tabitha.

GLORIA (CONT'D)

By the way, I like the way my bullshit  
smells, see you in court.

60 INT. HAWKIN'S OFFICE

60

Hawkins sits behind his desk examining the crime scene photos  
from both homicides, he looks deep in thought.

Williams enters and walks up to Hawkins` desk.

WILLIAMS

Can you explain to me why you're  
torturing yourself with a case that's  
been stamped solved?

Hawkins continues to study the evidence.

HAWKINS

I have a problem with loose ends?

Williams sits down.

HAWKINS (CONT'D)

Something occurred to me after looking  
(MORE)

HAWKINS (CONT'D)  
at these photos a second time around.

Williams sighs and rolls his eyes.

WILLIAMS  
I'm going to regret this but it's  
obvious there's something dancing in  
that vivid mind of yours. So let's  
hear it while I still have my sanity.

Hawkins sits up.

HAWKINS  
Remember when the Sandman told us that  
he was possessed by demonic spirits  
that drove him to commit those  
murders?

Williams grabs a magazine from the desk.

WILLIAMS  
If I did something that fucked up,  
I'll make sure my story will get me  
the V.I.P room at the nuthouse.

Hawkins leans back into the leather chair staring at Williams  
with a disgusted look.

HAWKINS  
Let me guess, it's better than prison.

Williams leans forward.

WILLIAMS  
Exactly, I would rather fuck a spaced  
out bitch in a mental facility than  
listen to the sound of grown men being  
fucked in the ass. I'll take my chance  
in the nuthouse.

Hawkins gives Williams the "what the fuck look".

The phone rings.

HAWKINS  
Seriously, were you born like this or  
did it take years of watching porn to  
develop a sick and perverted mind like  
yours?

## INTERCUT

61 INT. CORRIDOR - BASEMENT

61

OFFICER DAVID REESE male (30), tall, husky and looks like the all thumbs type, runs down the corridor in a hurry. He shoves a hand full of French fries from a McDonald's bag into his mouth.

Reese runs up to the cellblock door and enters a four digit security code. The door clicks and then opens.

Reese immediately looks shocked and dumbfounded at the prisoners, who are screaming, yelling, and causing a commotion at something at the opposite end of the cell block. Reese runs to the desk and drops his bag.

He runs to the cell.

REESE

Fuck! What the hell is going on?!

Reese runs alongside the cell to the opposite end.

Reese draws his weapon; he screams at the prisoners in front of him that block his view.

REESE (CONT'D)

Move! Get the fuck out the way!

The prisoners clear a path.

Thornton is naked face down on his hands and knees. He coughs hysterically as his body shakes. He vomits a pool of black ooze that exits his eyes nose and mouth. The black ooze drips from the pores throughout his body.

Reese is overwhelmed with fear and his lips tremble.

REESE (CONT'D)

Oh God!

Reese runs back to his desk and picks up the phone.

A loud demonic screech screams from inside the super cell.

Reese looks up, scared to death.

The prisoners immediately run back to the opposite side of the cell facing Reese.

The ear piercing screech stops.

The bodies of prisoners are sent flying in mid-air; the bodies slam viciously into the steel bars; bones break on impact. The bodies fall on top of the hysterical prisoners below, except for one prisoner who's suspended high above. His face is split in half between the bars.

The prisoner's eyes fall out of their sockets.

62 INTERCUT

62

HAWKINS OFFICE

The phone rings again, Hawkins answer it.

HAWKINS

Hawkins.

63 INTERCUT

63

CELL BLOCK D - SECONDS LATER

The power is out in the super cell block D. The prisoners are screaming out of control, crying out for help in a state of panic. The inmates quickly move the steel frame bunks and lockers to barricade the far end of the cell.

Reese is scared out of his mind; he screams into the phone with a frantic voice.

OFFICER REESE

Lieutenant! Lieutenant! We've got a code red in lock up! Code red in lock up!

END OF INTERCUT

Suddenly, the phone line is dead. Hawkins has an unsure look on his face.

HAWKINS

Reese! Reese!

The phone on the desk detonates like a bomb. Hawkins and Williams dive to the floor.



64 INTERCUT

64

## S.C.I. OFFICE

The entire office windows and glass doors throughout the floor are blown out in rage. The detectives and office personnel take cover underneath the desks. The lights from the ceiling explode shooting out volts of electricity across the ceiling.

Seconds later the floor is silent, a thick haze of smoke circulates throughout the floor.

Hawkins turns to Williams.

HAWKINS

Worthington!

65 INTERCUT

65

## CORRIDOR

Hawkins, Williams, Emerson, Daniels, Morgan and several uniform officers run down to the far end of the lobby and into the stairway.

## STAIRWAY

Everyone runs down the stairs.

66 INT. BASEMENT CORRIDOR - MOMENTS LATER

66

Hawkins, Williams, Emerson, Daniels, Morgan and police officers run through the basement into a mysterious thick mist. Everyone stops outside cell block D lock-up facility where several officers stand by with their weapons and flashlights drawn.

The building's HEAD JANITOR MEL (50) uses a blow torch to cut through the lock. Sparks fly from the torch burning through the metal door.

Hawkins is impatient.

HAWKINS

Come on! Get this damn door open!

MEL

Almost there lieutenant!

The lock is cut through. The officers immediately open the

metal door and enter inside.

67 INT. CELL BLOCK D

67

The prisoners desperately scream for help. The gray mist fills the entire cell block area like a cloud of smoke. The officers make their way to the gate.

WILLIAMS

Get back! We have cut through!

The officers quickly motion the inmates to stand back.

Mel runs up to the gate with his torch in hand. He quickly puts on the dark goggles and immediately ignites the cutting torch.

Sparks fly instantly. The prisoners continue to scream in a hostile manner.

Hawkins looks over to his left; he sees Reese who's shaken and pressed against the wall. The officer holds his weapon against his chest tightly; he stands and trembles in shock.

Hawkins runs up to Reese and snatches the officer's weapon from his hand angrily.

HAWKINS

I told you I wanted Worthington  
isolated in a separate cell!

A deep graveling growl screams from the opposite end of the cell. The noise catches everyone's attention. The inmates quickly move back hiding behind the double bunks and wall lockers.

HAWKINS (CONT'D)

(To Reese)

I'll deal with your ass later!

The cell door opens. Williams motions the prisoners to exit the cell.

WILLIAMS

(Shouts)Let's go! Move!

The prisoners immediately exit the cell. The uniform officers lead them into the corridor.

Prisoner 1 yells out to Hawkins.

PRISONER 1

There are several people hurt inside.

WILLIAMS

(To Emerson) Go to the arms room and  
bring back the heavy hitters. Go!

Emerson exits the cell block.

Hawkins, Williams, Daniels and Morgan move inside the cell;  
they maneuver around the prisoner's scattered double bunks  
beds and wall lockers.

PRISONER 2 (OS)

Hurry man! Get over here!

PRISONER 3 (OS)

What the fuck are you waiting for!?

PRISONER 4 (OS)

It's got us cornered!

PRISONER 5 (OS)

Get over here! Get us the fuck out!

PRISONER 6 (OS)

Shoot the mothafucka!

Hawkins, Williams, Morgan, and Daniel climb on top of the  
bunk to get a better view.

Hawkins sees the demonic creature.

HAWKINS

(Yells)Get down!

Hawkins and Williams fire several rounds hitting the gruesome  
beast in the back of the head.

The hideous fiend moves and blends into the mist.

Bunks are sent flying at the officers.

Hawkins jumps off the top bunk and dives on the floor under  
another bunk.

At the same time, Williams, Daniels and Morgan dive behind  
the wall lockers for cover.

The demonic voice of the entity screams with rage.

Emerson and Harris enter the cell carrying an assortment of high power assault weapons.

EMERSON

Lieutenant!

Emerson hands Hawkins the M4 Carbine; he hands the Russian AK 107/108 to Williams.

The hideous beast reappears on the top bunk holding the spine of a dead inmate with its head still intact.

Harris, Daniels, and Morgan take positions arm with Singapore SAR 21 assault weapons.

The police officers shoot the foul beast. The armor piercing rounds rips through the callous skin of the gruesome beast.

The hideous creature falls to the floor.

The swat team enters the cell, the flashlights attachment on their M16'S aim at the beast's body. The mysterious black ooze leaks from the body and spreads across the floor.

The mist evaporates.

Hawkins and Williams cautiously walk up to the body. Williams stares at it with a disgusted look on his face.

Hawkins shines the flashlight on the walls.

HAWKINS

(To Williams)

The symbols aren't there.

Suddenly, the beast's chest rips open and shoots out a sizable liquid spout of black blood. The entity emerges from the black fluid.

Everyone jump back.

The entity scales along the walls in a circular motion. The walls bleed, patterns of ancient symbols materializes in blood.

The dark entity passes through the prison bars; it flies at Officer Reese who stops breathing.

REESE

Oh God!

The entity merges inside Reese's body; he hyperventilates. His body falls to the floor and bounces repeatedly.

Reese grabs his head with both hands squeezing it as he screams in terror; his body is possessed.

REESE (CONT'D)

Make them stop! I don't want to see their faces! Make it stop! Get them out! Get out! Get out! Get out! Get out! Get out!

FADE OUT

FADE IN

68 EXT. BUILDING L.A.P.D. NEXT DAY - MORNING - THUNDERSTORMS 68  
69 INT. COMMISSIONER NAGY'S OFFICE 69

Inside the large spacious office of COMMISSIONER DENNIS NAGY (50'), black male who looks like an Uncle Tom wannabe, tall, with a heavy frame, sits between Hawkins, Williams, and Stiles.

MAYOR MONICA LYNN (40's), attractive blonde hair with a curvy athletic frame, angrily slaps the newspaper on commissioner's desk; the paper unfolds to the front page headline; "THE GATES OF HELL." The front page photo shows Nagy speaking at a news conference outside headquarters late last night.

MAYOR LYNN (VO)

This is bullshit! One of my officers is locked up in a padded room, probably covered in his own shit because a ghost supposedly jumped inside his fucking body. (To Stiles)

Seriously, I'm suppose to believe that Thornton Worthington was possessed by the fucking devil!?(To Hawkins)

But wait, it gets even better because I'll probably get lucky to see a bunch of headless people inside my Goddamn head!

Mayor Lynn walks around the commissioner's desk and kicks his

chair out of her way; she rubs her temples in frustration. She paces around the office and then walks back to the desk.

MAYOR LYNN

One of you better explain how the this can happen in my building under the watchful eye of my department? The L.A.P.D!

Mayor Lynn leans over the desk and points to Nagy.

MAYOR LYNN (CONT'D)

Talk!

Commissioner Nagy clears his throat.

NAGY

Mayor, we're working around the clock...

Mayor Lynn pounds her fist on the desk; she grabs the newspaper and throws it at Nagy angrily.

MAYOR LYNN

Just...Just shut up! In fact, just listen! Stupid people should be spoken to and not heard!

Mayor Lynn sits on the edge of the desk with her arms crossed; she looks up at the ceiling and takes a deep breath.

MAYOR LYNN (CONT'D)

I want answers Captain Stiles!

Stiles look at Hawkins for a moment. She looks a bit uncomfortable answering the question.

STILES

Mayor, um this case is different from any case file you may have reviewed since this unit was created five years ago. There are um...certain...

MAYOR LYNN

Shut up! Next!

Mayor Lynn points to Hawkins.

MAYOR LYNN (CONT'D)

And if I don't get the answers by the time I get to Williams, all of your  
(MORE)

## MAYOR LYNN (CONT'D)

asses will be fired and thrown out of  
my fucking kingdom.

Mayor Lynn takes a seat behind the desk. Hawkins stands; he opens the book of the dead and places it in front of her.

70 EXT. LUXURY CONDO - BEL AIR - HOURS LATER 70

71 INT. ENTRANCE 71

From inside the living room the front door opens; Carla runs inside to avoid the mob of reporters yelling outside her front steps. Carla slams and locks the door. She turns on the table lamp next to the door.

Carla runs to the bathroom.

72 INT. BATHROOM. CONTINUOUS. 72

Carla enters the bathroom and turns on the light. She walks up to the sink and braces her hands against the counter top. She lowers her head and takes a deep breath. Carla opens the vanity drawer and takes out the pregnancy test.

She holds up the indicator; she gasps with tears in her eyes. She realizes her worst fear has come true.

The test has a pink strip.

Carla cries out hysterically.

## CARLA

No! No! No! Fuck me! Fuck me! I can't  
have his baby! Shit!

Carla throws the pregnancy test in the bathtub and storms out of the bathroom crying.

73 INT. DINING ROOM. CONTINUOUS. 73

Carla runs across the room to the liquor cabinet. She opens the cabinet doors and takes out a bottle of vodka. Carla's hands shake as she unscrews the cap. She turns the bottle up drinking heavily.

74 INT. COMMISSIONER'S OFFICE - MOMENTS LATER 74

Mayor Lynn flips through the pages; she looks confused and frustrated. She slides the book back to Hawkins. She laughs under her breath shaking her head repeatedly.

MAYOR LYNN

Explain this to me in plain English  
before I have a stroke.

Hawkins turns to the book mark page.

Mayor Lynn stares at the ancient illustrations. Williams,  
Stiles and Nagy surround the desk to look on.

HAWKINS

This book was written five thousand  
years ago by the Sumerian Gods that  
contains the fifty seals of Marduk.

MAYOR LYNN

(To Williams) Marduk!? Who in the hell  
is that?

WILLIAMS

He's the lord of lords, the master of  
dark magicians.

The lights in the office flicker rapidly for a few seconds.  
Everyone is silent for the moment. Thunder rumbles in the  
background; it shakes the office.

Hawkins rips a piece of paper from a note pad on the desk. He  
draws a series of symbols around the number one hundred.

HAWKINS

Say for example, I use the book to  
gain wealth.

Hawkins reads from the book to himself.

Everyone looks on curiously.

The paper transforms into a one hundred dollar bill.

Everyone reacts astonished.

HAWKINS (CONT'D)

In the art of black magic, a drawing  
or engraving of occult symbols  
represents a goal to be achieved. In  
this case, I desire money. But  
Worthington got more in return.

Mayor Lynn picks up the bill and stares at it.



75 EXT. USC CAMPUS - EVENING - THUNDERSTORMS 75

76 INT. TINA ANDERSON'S OFFICE DAY 76

TINA ANDERSON (40's), an arts professor, attractive, shapely figure with curly blonde hair pinned up, is working late grading test papers. HERBERT WINTERS, (mid 40's) average build with shoulder length brown hair, is a criminal justice professor. He stands in the doorway looking inside.

HERBERT

Happy birthday.

Tina looks up and smiles.

TINA

Hey you. I thought you were having a guy's night out. Ah, what happened? Did you have a guilty conscious?

Herbert walks inside; he stands in front of Tina. He reaches inside the breast pocket of his blazer and pulls out two tickets.

HERBERT

No, I thought I'll surprise the birthday girl with front row tickets to the premier of the La Boheme.

Tina reacts with a surprised look.

TINA

Oh my God! I forgot tonight is the opening night! Thank you so much!

Tina stands and walks around her desk up to Herbert. She wraps her arms around his neck kissing him on the lips.

HERBERT

Hmm...We've got two hours before the open curtain. I've already made dinner reservations and I brought something elegant and formal to wear.

TINA

This present deserves an A.

Herbert is kissing Tina's neck.

HERBERT

(Soft tone) About an A plus?

Tina runs her fingers through Herbert's hair.

TINA

Well...for starters, I want to go to that new five star Japanese restaurant you promised me.

HERBERT

After that?

Tina lets her hair down, rotating her neck.

TINA

I was thinking that a full body massage can lead to other things.

Herbert raises his eyebrows.

HERBERT

Why don't we skip the opera instead?

Laughing, Tina playfully slaps Herbert's chest.

TINA

Down boy! I want to swim a couple of laps. Let's meet out front in about thirty minutes.

Herbert kisses Tina on her lips; he exits the office.

77 INT. USC GYMNASIUM SWIMMING POOL

77

Tina climbs the ladder to the dive board dripping wet; she jumps off and executes a swan dive into the pool. Her body surfaces. LEWIS STARKS (50's), white male, walks along the pool side. Tina swims to the side of the pool.

LEWIS

(Jokingly) If you're trying out for the dive team I still have a spot left on my roster for you.

TINA

(Laughs) That sounds like a proposal.

LEWIS

(Laughs) If it means you're going to rejoin the team in Holy matrimony, then yes.

TINA

(Smiling) Hmm...I'll keep that in mind.

Coach Ross waves his finger, he turns and walks away.

COACH ROSS

I'll hold you to that!

Tina swims back to the deep end. She exits the pool and climbs up the ladder to the diving board.

The swim team exit the pool from the shallow end; they gather on the bleachers.

Tina performs a reverse three-sixty dive into the water.

UNDERWATER

The dive momentum carries Tina to the bottom of the deep end.

The demonic entity appears underwater in a form of a gray cloud. Tina is completely surrounded; she panics unable to see. Tina waves her arms and kicks her legs frantically; she tries to swim up to the surface.

The entity pulls Tina back down to the floor by her ankles. Suddenly her body is dragged across the pool; her body is slammed hard against the pool side wall of the deep end.

UPPER SECTION BLEACHERS - SECONDS LATER

MELISSA PARKER (20), a bi-racial female, tall, athletic build, with light brown hair wearing a Trojan sweat suit. She's sending text messages to a friend. Melissa happens to look down at the pool, she sees air bubbles surface. Melissa moves to the guard rails pointing at the pool.

MELISSA

(To herself) Oh God! Something's wrong.

The air bubbles disappear.

Melissa immediately stands; she frantically points at the pool.

MELISSA (CONT'D)

(Yelling out) Somebody help Professor Anderson! She's drowning! Look!

## BLEACHERS

The student athletes run from the bleachers to the middle of the pool side. JONATHAN TURNER (20), male sophomore, BRAD MITCHELL (19), male freshman and LOGAN BARNES (22), junior, quickly jump into the pool. MICHAEL (20), sophomore, and MARCIE (19), freshman, leans over the edge of the pool.

The gray mist rises from the water and quickly spreads throughout the auditorium like a thick fog.

MICHAEL

(Frightened) What the hell is this?  
Where's this smoke coming from?

MARCIE

I don't know.

Jonathan, Logan, and Brad resurface.

MARCIE (CONT'D)

Can you see her?

JONATHAN

(Coughing)No! I can't see a damn thing!

Brad turns his body and stares at Melissa.

BRAD

(Angrily) This better not be one of your fucking --!

Suddenly, Brad is pulled underneath.

JONATHAN

Brad! Brad!

MARCIE

Oh my God, Brad!

The dark figure moves past the lights at the bottom of the pool.

MELISSA

(Screaming) There's something in the pool!

The dark figure circles underneath.

MELISSA (CONT'D)  
Get out of the Goddamn pool!

Everyone screams for Jonathan and Logan to get out.

Logan flinches, as something brushes against his legs.

LOGAN  
Holy shit! Get out of the pool Brad!

Logan and Jonathan swim to the pool side.

The pool splashes. Brad's body is thrown from the pool; his body slams violently against the opposite side of the bleachers.

RODNEY  
(Screams) Run!

The student athletes run towards the open exit doors. A violently unknown force slams the doors shut.

The student athletes pound the doors with their fists repeatedly; everyone hysterically screams for help.

The glass from the skylight and windows, the control room, and announcer booth, are blown out by an angry force. Streaks of electricity shoot out from the electrical outlets.

Jessica, Amber, James, and Kent are hit by the current; their bodies lock in a stiff jolt. Their bodies explode into burning fragments.

The disfigured beast leaps out from the pool landing from behind.

JONATHAN  
(Crying) What the fuck is that!?

The student athletes scream out in terror as they frantically pound on the doors with bleeding fists.

CORRIDOR

A JANITOR (50's), wearing headphones with his back turn towards the doors mops the floor.

The gruesome beast pierces its claws deep into the Graham's muscular back; his spinal cord is ripped upwards to the back of his neck. Graham's skull is yanked out through the back of his head.

Blood spatters against the wall.

The demonic beast grabs Laura's neck with both hands lifting her body off the floor. The calloused hands from the demon crush her larynx. Laura spits up blood as her long legs kick wildly.

The student athletes scream in terror.

The hideous fiend throws Laura's body into the pool.

CLARK  
(Crying out) Laura!

Clark charges the disfigured beast.

The foul creature swings its arm slashing its claws across Clark's throat. He clutches his neck with both hands and chokes on his blood; his body collapses on the deck and slides into the blood stained pool.

The disfigured beast runs at Jonathan; the student athletes scatter away from him, screaming in a state of hysteria.

Jonathan presses his back against the door tightly.

The back of Jonathan's head is busted through the glass window pane; the hideous fiend pulls out its fist from the back of his head; blood runs out from the hole.

Melissa crouches low behind the guard rails; her shaking hands try to call 911; the phones flashes a message. No signal.

The hideous fiend slowly walks behind Logan.

Logan tries to run up the bleachers.

The hideous fiend attacks Logan from behind. The creature slices its long razor nails through the back of Logan's left leg; the limb is severed below the knee cap; blood quickly runs through the exposed flesh and bone.

Logan falls down at the bottom of the bleachers; he screams in tremendous pain as he grabs the exposed bloody limb with both hands. The pain is unbearable.

LOGAN  
Somebody help me!

The demonic beast stands over Logan.

Logan turns and painfully pulls his athletic body to the top of the bleachers. He braces his chest against wall face first and then extends his arms upwards. Logan jumps up on one leg; he grabs the bottom bar of the guard rail.

LOGAN (CONT'D)

I know your up there! Please help  
me...

Logan screams again. Melissa lies flat on the floor -- hiding behind the concrete ledge. She's scared out of her mind and breathing heavily. Her hand squeezes the cell phone tight against her chest. Her mouth is covered by her other hand that's shaking. Melissa fights to prevent making any noise as she cries under her breath.

Melissa leans on the guard rail.

MELISSA

(Softly) Logan!(Crying out) Logan! Oh  
Jesus, Logan! No!

Melissa immediately grabs Logan's bloodied hands that grip the bottom of the guard rail.

Melissa grunts out loud as she turns her head away; she pulls Logan's body up between the bars.

Melissa's eyes are filled with tears; her mouth trembles in fear. She let's go of Logan's hands as she backs away.

Logan's body leans against the guard rail covered in blood. His entire head is pushed down inside his chest cavity that bulges showing the imprint of Logan's face.

78 EXT. LOS ANGELES COUNTY HOSPITAL - LATER

78

Police officers make a path for Hawkins and Williams to move through the mob of reporters outside the emergency room, refusing to answer questions.

79 INT. EMERGENCY ROOM - NURSE STATION

79

Hawkins and Williams walk up to the nurses` station and show their badges to the reception nurse who is sat behind the desk.

HAWKINS

Excuse me, we were notified that a  
(MORE)

HAWKINS (CONT'D)  
 patient named Melissa Miller was  
 admitted here.

The nurse types on the computer.

NURSE  
 Yes sir, she's in screening room  
 thirteen with Dr. Reynolds.

80 INT. EXAMINING ROOM. CONTINUOUS.

80

Hawkins and Williams enter the examining room. DR. REYNOLDS  
 (40's, black male, writes on the patient's medical chart.

Hawkins and Williams show Dr. Reynolds their badges.

HAWKINS  
 Dr. Reynolds, I'm Lieutenant Hawkins  
 and this is Sergeant Williams. We're  
 investigating a homicide at the USC  
 campus this evening. Your patient is  
 an the eyewitness to our case.

Dr. Reynolds motions for the officers to step outside the  
 room.

HALLWAY  
 Dr. Reynolds turns to Hawkins and  
 Williams.

DR. REYNOLDS  
 Physically she's fine, but the trauma  
 she suffered will haunt her for the  
 rest of her life.

HAWKINS  
 Anything about what happened on  
 campus?

Dr. Reynolds leans in closer.

DR. REYNOLDS  
 She wasn't making a lot of sense...She  
 kept repeating that a creature or  
 something appear from a grey mist  
 inside the pool. I...I didn't know  
 what to make of it.

Williams writes in his note pad.



WILLIAMS

And you believe her?

Dr. Reynolds scratches the back of his head.

DR REYNOLDS

If you're asking for my personal opinion, I believe Ms. Miller has experienced something that's not from this world, if you believe in that kind of stuff.

HAWKINS

Can we talk to her?

DR. REYNOLDS

Sure, I gave her a sedative a few minutes ago, so she may be groggy.

Dr. Reynolds pager beeps. He checks the message.

DR. REYNOLDS (CONT'D)

I'm sorry but I have other patients to attend to.

Dr. Reynolds exits.

81 INT. EXAMINING ROOM - MOMENTS LATER

81

Hawkins and Williams stand over Melissa.

HAWKINS

Melissa Miller, I'm Lieutenant Hawkins of the L.A.P.D, I need to ask you some questions about what happened on campus.

Melissa shakes her head from left to right repeatedly; she squeezes her eyes shut.

MELISSA

(Crying) Logan? I'm so sorry Logan. I should have... Professor Anderson!? Everyone is dead!

Melissa cries out; she pulls on the restraint straps trying to turn her body. The sedative takes effect and slows her down.

HAWKINS

Melissa can you tell me what happen?  
(MORE)

HAWKINS (CONT'D)

What did you see?

Melissa tries to turn her body.

MELISSA

It came from the pool...the mist...It  
killed everyone...

HAWKINS

Melissa! Stay with me!

Melissa passes out.

WILLIAMS

She's out cold.

Hawkins lowers his head and grips the bed rails with both  
hands.

HAWKINS

Shit! This entire investigation is  
fucking us the wrong way at the wrong  
possible time!

KATRINA MORGAN (LATE 30'S), very attractive, enters the room  
and walks up to Hawkins.

KATRINA

You might want to share that with a  
sex therapist...Who are you?

Hawkins and Williams glance at each other simultaneously.

HAWKINS

Who am I...Um...I'm...I'm  
sorry...Um...

WILLIAMS

We're L.A.P.D, he's Lieutenant Hawkins  
and I'm Sergeant Williams.

Hawkins walks up to Katrina.

HAWKINS

We were hoping to ask Melissa  
questions about what happened tonight.

KATRINA

And this can't wait?

HAWKINS

No. Are you related her?

Katrina looks over at Melissa.

KATRINA

No, no. I'm sorry; I'm Katrina Morgan, Professor Katrina Morgan. I'm the one who made the 911 phone call. I saw Melissa screaming outside the pool auditorium.

Katrina walks over to Melissa; she holds her hand with a look of concern.

Hawkins stands next to Katrina and gives her his business card.

HAWKINS

If anyone has any information please contact me immediately. Katrina takes the card.

Hawkins and Williams exit the room.

Katrina reaches inside her coat pocket -- pulls out Melissa's cell phone Close up on the photo image of the demon.

82 INT. CORONER'S OFFICE. NEXT MORNING.

82

Hawkins and Williams enter the office. The head medical examiner MONICA WINGERS (40's), with brown hair, sits at her desk; she's on the phone with a pissed look on her face.

DR. WINGERS

I understand...Yes, I'll cooperate in anyway possible but... The autopsy report...Correct...I'll see to it.

Dr. Wingers hangs up the telephone and stands from behind the desk staring at Hawkins.

DR. WINGERS (CONT'D)

The next time your D.A pulls a court order out from her ass to perform an emergency autopsy, I'm going to make her see things that would turn her Goddamn stomach inside out.

Dr. Winger walks from behind the desk.

HAWKINS

We...

DR. WINGERS

(Interrupting) Save it for another day lieutenant. Just be thankful that I've found something during the autopsy.

83 INT.EXAMINATION ROOM. CONTINUOUS.

83

Hawkins and Williams follow Dr. Wingers into a well lit room where two black body bags lay on metal tables side by side.

Dr. Wingers walks to the bodies and unzips the body bags that release a foul stench. The fumes from the odor rise up like steam. The bodies are placed inside a clear plastic protective cover.

The bodies are completely burned; their limbs are deformed and abnormal. Their faces are shaped in a hideous transformation. The black ooze soaks the charred bodies.

Hawkins and Williams take a closer look; they both cringe from the odor. Dr. Wingers roll her eyes.

DR. WINGER

Pussies.

HAWKINS

So what are we looking at?

Dr. Wingers puts on a pair of latex gloves; she uses a laser pointer and points to the tissue of Worthington's jelly like burned skin.

DR. WINGER

The bodies started to decompose at a high accelerating rate. I can't explain why it's happening. I'm guessing they're affected by some type of unknown agent or chemical compound that doesn't exist. I've never seen anything like this before.

WILLIAMS

Unknown like alien origin?

DR. WINGERS

This would explain why the military will be here to collect the bodies for further examination.

Hawkins and Williams glance at each other.

HAWKINS

Whoa, wait a minute! What does the military have to do with this?

Dr. Wingers shrugs her shoulders.

DR. WINGER

Hey don't shoot the messenger. The Surgeon General informed me that the government will retrieve the bodies, all data and autopsy reports today.

Dr. Winger zips up the body bags. Hawkins and Williams remove their protective masks.

Dr. Winger's assistant PRICILLA WASHINGTON (20's), black female, enters the examining room holding a medical file in her hand.

PRICILLA

Excuse me. Dr. Winger, we have the results of the DNA analyses on the bodies you requested.

Hawkins and Williams stare at each other confused.

Pricilla gives Dr. Winger the DNA report.

DR. WINGER

(Reading the report) Are you sure this is accurate?

PRICILLA

Unless the process of DNA has changed, it's one hundred percent accurate.

DR. WINGER

Thank you, Pricilla.

Pricilla exits.

HAWKINS

What is it?

DR. WINGER

According to the DNA report it concludes that Thornton Worthington and Tina Anderson are biological siblings.

Stunned, Hawkins and Williams stare at each other.

84 EXT. MEDICAL EXAMINER'S BUILDING - PARKING LOT - MINUTES LATER 84

Hawkins and Williams exit the building and walk through the parking lot.

HAWKINS

Finally the break we've been looking for! Somehow this thing is connected to them. We need to find out why.

WILLIAMS

How ironic that they both have the same birthdays, the same birthmarks, all from the same bloodline...

HAWKINS

But born five years apart. I know it's fucking creepy if you ask me.

Hawkin's cell phone rings. He reaches inside his coat pocket and pulls out his cell phone. He answers the call.

HAWKINS (CONT'D)

Hawkins.

INTERCUT

85 INT. LIBRARY - USC CAMPUS 85

Katrina slowly walks between the isles of the books; she stops and looks for a certain title.

KATRINA

Yes Lieutenant Hawkins, this is Professor Katrina Morgan...we met at the hospital last night.

Hawkins suddenly stops. Williams looks on curiously.

HAWKINS

(Brief grin) Professor Morgan, thank you for getting back to me.

86 INTERCUT 86

Katrina reaches above her head as she pulls out an old large book from the shelf.

KATRINA

I don't mean to pull you away from your case, but I have something you need to see that may help. Can you meet me this afternoon?

END OF INTERCUT

Hawkins glances at his watch.

HAWKINS

Not a problem...Just tell me the time and place...Okay, I've got it. I'll see you in a couple of hours.

Hawkins hangs up and places the phone back into the pocket of his coat.

WILLIAMS

What's with the silly grin on your face?

Hawkins and Williams continue to walk through the parking lot, headed toward their vehicles.

HAWKINS

Professor Morgan wants to see me, so I agreed to meet her at her art studio in a couple of hours.

Williams suddenly stops with a look of disbelief.

WILLIAMS

She wants to meet you!? What about me?

Hawkins stops in front the driver's side door of his 2012 Jaguar.

HAWKINS

(Jokingly) Sorry my friend, but you're the wrong flavor of the month.

Hawkins opens the car door.

WILLIAMS

Oh that's cold! Going there with the race card, uh?

HAWKINS

(Laughing) No, seriously, she's got info that we desperately need. This

(MORE)

HAWKINS (CONT'D)  
 case is making all of us look bad, you  
 know?

Williams stands in front of the passenger door.

WILLIAMS  
 Alright then let's go, we don't want  
 to keep the woman waiting on us.

HAWKINS  
 Actually she only wants to meet me.  
 I'll tell her you said hi.

Williams extends his arms outward.

WILLIAMS  
 What!?

HAWKINS  
 I want you and Morgan to meet with the  
 Andersons again. I think they're  
 hiding something from us. This thing  
 didn't kill Thornton and Tina out of  
 boredom. It's after something, and we  
 need to know when, where, why, and  
 stop it or else.

Hawkins climbs inside and starts the engine.

Williams walks over to the driver`s side. Hawkins lets the  
 window down.

HAWKINS (CONT'D)  
 Tell Mrs. Anderson that the uninvited  
 detective said hello.

Hawkins speeds off in a hurry.

87 EXT. ANDERSON RESIDENCE - BEL AIR, CA - AFTERNOON

87

Williams and Morgan walk up to the front doors of the 10,000  
 square foot estate. Williams rings the doorbell.

Jules, wearing a head servant uniform, opens the double  
 doors.

JULES  
 Yes, may I help you?

Morgan and Williams show their badges.



WILLIAMS

I'm Sergeant Williams and this is Detective Morgan. I know this is an emotional time for the Anderson family, but we need to speak with Tina's parents regarding their daughter's death. It's very important.

Jules pauses for a second.

JULES

Yes, yes, please come in.

Williams and Morgan walk inside.

88 INT. ANDERSON RESIDENCE - FAMILY ROOM

88

Williams and Morgan wait outside the family room. Jules enters. The ANDERSON FAMILY is watching home videos of Tina's childhood. Jules walks over to Tina's parents SCOTT ANDERSON (60's) and ANGELICA ANDERSON (50's) sitting together. Jules whispers to them. Scott and Angelica excuse themselves and immediately exit the family room.

89 INT. WEST WING - MOMENTS LATER

89

Williams and Morgan wait patiently on the couch. Jules enters with a silver tray of tea and sugar cookies. He walks to the coffee table and serves tea to the detectives. The Andersons enter the room.

Scott and Angelica walks over to the couch and sit.

Jules exits the room; he closes the door behind him.

SCOTT

I hope your here to tell us you've caught the real killer?

WILLIAMS

We're still working on leads. We need to know if you have any other children besides Tina?

Scott looks at Williams awkwardly; he turns to Angelica with a look of concern.

SCOTT

Yes, we have five adult children, three daughters and two sons.

MORGAN

Do they live in California?

Angelica wipes the tears from her eyes with a handkerchief.

ANGELICA

No, our daughters Abby, Lisa, and Vanessa live in New York. Our sons, David and Alex, live in Florida.

SCOTT

David, Alex and Tina were adopted.

Williams looks at Morgan in amazement.

MORGAN

Is Tina related to your adopted sons?

SCOTT

(Overreacts) No! Look, I don't understand your line of questions about our children!

Williams and Morgan glance at each other.

WILLIAMS

I'm sorry but we're investigating another murder that might be tied to your family.

SCOTT

(Angrily) Who?

Williams takes out a photo of Thornton's line up mug shot.

Scott takes the photo and views it.

SCOTT (CONT'D)

Worthington!? What hell is going on!?

WILLIAMS

The medical examiner did a DNA test on your daughter and Mr. Worthington due to the similarities of their deaths and identical birthmarks.

MORGAN

The test results prove that they're related -- they're brother and sister.

Scott slams the picture on the table.

SCOTT  
(Angrily) That's fucking impossible!

Williams points to Scott.

WILLIAMS  
You're one hundred percent sure!?

Scott shouts at Williams in anger.

SCOTT  
I don't give a damn what a DNA test  
reads, that man is not our son!

Both detectives look intently at Angelica.

MORGAN  
Mrs. Anderson.

Angelica's face grieves in guilt. Furious, Scott pounds his  
fist on the coffee table.

SCOTT  
Now wait just one Goddamn minute! My  
wife has never!--

Angelica cries out and grabs Scott's arm.

ANGELICA  
(Crying out) Scott...Please!

Scott turns to his wife with anger in his eyes.

WILLIAMS  
You can tell us now, or we can get a  
court order for a DNA test to prove  
it.

Angelica holds her head down in shame for a couple of  
seconds.

ANGELICA  
Thornton is my son.

Scott stands up and immediately storms out the room; the door  
slams.

90 EXT. BEVERLY HILLS - SIDE STREETS - LATE AFTERNOON

90

A severe thunder storms produces heavy rain fall. Williams  
drives through the flooded streets in his 2012 black Mustang.

He flips open his cell phone to make a call.

INTERCUT

Hawkins's cell phone rings; he answers the call.

HAWKINS

The verdict?

WILLIAMS

Angelica is the mother of Thornton Worthington.

Hawkins shakes his head in disbelief.

HAWKINS

The father?

WILLIAMS

Thomas Alexander Worthington.

Suddenly Hawkins slams on the brakes stopping in the middle of the intersection; he ignores the sound of traffic that swerves around blowing their car horns.

HAWKINS

Thomas Worthington of Halo Technology!

WILLIAMS

The one and only...

Williams drives through the intersection.

WILLIAMS (CONT'D)

The Andersons adopted Tina after her mother Marie Fischer died from cancer. Tina was five at the time. Angelica discovered that Thomas was the father through a private investigator who was able to get the adoption records.

Hawkins proceeds by making a left turn.

HAWKINS

This case has become the movie of the week.

Williams adjusts the rear view mirror.

WILLIAMS

With an all star cast of money, power  
(MORE)

WILLIAMS (CONT'D)  
and deception tied together.

Hawkins accelerates through the residential district.

HAWKINS  
I'm thinking Thomas might have other  
grown children that might be involved  
in this.

WILLIAMS  
That's why I'm on going to see the  
Wise Men.

END INTERCUT

91 EXT. RESIDENTAIL AREA - BEL AIR, CA 91

The black Jaguar drives down the flooded streets; it stops in front of a large two-story condo. The vehicle turns into the driveway then stops.

Hawkins exits the Jaguar and walks to the front door that opens, he's greeted by Katrina who stands in the door way.

KATRINA  
Please come in.

HAWKINS  
Thank you.

Hawkins enters the art studio.

92 INT. ART STUDIO - EARLY EVENING 92

Katrina escorts Hawkins inside the spacious front room where a number of oil paintings and art sculptures are positioned along the taupe color walls. The eight piece beige furniture matches the mahogany color carpet.

Hawkins walks along the wall admiring Katrina's artwork.

Katrina places some logs into the large fireplace.

HAWKINS  
You're a talented woman.

Katrina looks up at the painting.

KATRINA  
Thanks. Are you interested in buying  
(MORE)

KATRINA (CONT'D)

one.

Hawkins turns to Katrina.

HAWKINS

Maybe.

KATRINA

(Smiling) Well, that would definitely make a good birthday gift to me.

Hawkins has strange look on his face from Katrina's comment.

HAWKINS

Interesting, because I know a couple people who um... missed out on that.

Katrina laughs nervously.

KATRINA

There's always next year... The reason why I wanted to see you is because we know what the messages in the photos mean.

HAWKINS

I'm sorry...Photos...We?

KATRINA

(Smiling)Follow me lieutenant.

Katrina leads Hawkins down the hallway.

93 INT.KATRINA'S OFFICE. CONTINUOUS.

93

CASSIE SUMMERS (40's) a sophisticated and very classy woman with attractive features, medium build and tall with long black hair is sat at a table. She is wearing an autumn sequin dress with brown boots and matching jewelry.

Cassie sits reading an ancient scroll at the round table in the middle of the office with her back turned.

Katrina and Hawkins enter the room.

KATRINA

Cassie, I would like you to meet Lieutenant Michael Hawkins.

CASSIE  
We always meet under these  
circumstances.

Cassie turns and walks up to Michael.

They embrace in a huge hug; Michael kisses her cheek.

HAWKINS  
I was about to say the same thing to  
you.

Katrina politely clears her throat.

KATRINA  
Excuse me...I didn't you know you knew  
each other.

Cassie turns to Katrina.

CASSIE  
I'm sorry I thought I told you...Three  
years ago I assisted Michael and his  
partner in the capture of the serial  
killer, the Sandman.

Hawkins looks at Cassie.

HAWKINS  
Which we couldn't have done without  
you.

CASSIE  
You're selling yourself short on your  
sleuth skills.

Cassie leans into Hawkins's ear.

CASSIE (CONT'D)  
You know Michael, Katrina has been  
single for quite some time now. I  
think it would be a great if you--

Katrina interrupts.

KATRINA  
Cassie!

CASSIE  
We'll talk later about that.

94 INT. THE WISE MEN'S CONDO. LIVING ROOM. - EVENING

94

Williams enters the residence of fifth year college students GILBERT REYNOLDS (22) black male, CLARK TURNER (23) white male and ELLIS TUCKER (24) bi-racial male -- better known as the Wise Men-- who sit with a group of friends in a game of poker.

Gilbert gets up from the table and greets Williams in the center of the room; they embrace with a manly hug. Williams whispers into Gilbert's ear. The two men walk through the front room. Clark and Ellis raises their glasses at Williams acknowledging his presents.

95 INT. OFFICE. CONTINUOUS.

95

Gilbert and Williams walk inside the Wise Men's office. The room has state of the art computer systems, computerized software, monitors and anti-spy devices.

Williams closes the door.

Gilbert sits behind the large oak desk. He powers up the computer system.

WILLIAMS

I appreciate you doing this on short notice.

Williams pulls out a large tan envelope of money from his jacket; he hands it to Gilbert who weighs the envelope in his hand.

GILBERT

Five G's?

WILLIAMS

Good guess.

Gilbert places the money inside the desk drawer.

GILBERT

You scratch our backs and we do the same for the right price.

Williams sits down across from Gilbert with a smirk on his face.

WILLIAMS

That's good to know. Did you find something on our man?



GILBERT

You and your partner are going to bump heads with a familiar face. Believe me, you're not going to like what I have for you.

WILLIAMS

Just tell me who?

Gilbert hands Williams a file which is stamped classified, top secret U.S military file. He opens the folder and views the military's DD214 form.

GILBERT

Your man Thomas isn't the father of Tina or Thornton. He died years before they were even born. His twin brother however is.

Williams looks shocked.

WILLIAMS

Twin brother?

GILBERT

Charleston James Worthington was known to use several aliases from his brother, cousins, and including his mother's maiden name, Douglas.

Williams stares at Gilbert in disbelief; he leans back into the chair with a look of frustration.

WILLIAMS

The Sandman...

96 INT. ART STUDIO - OFFICE

96

Hawkins, Katrina and Cassie sit at the round table in total darkness. A large crystal ball is positioned in the middle of the table surrounded by white candles.

The crime scene photos are covered in a white powder and positioned around the crystal ball.

Cassie has the book of the dead open in front of her. The sound of thunder clashes in the background. Cassie leans closer.

Suddenly a burst of static electricity explodes inside the crystal ball.

The static shows the amount of cosmetic fury in the atmosphere.

Cassie rubs the white medallion around her neck.

A bright ball of light radiates from the ball.

The light quickly dims to a haunting glow. Suddenly, black clouds rotate in a swirling pattern. Cassie holds out her hand with her palm facing the crystal ball.

A Sumerian symbol materializes in the palm of Cassie's hand; she stares deep into the crystal ball with a euphoric look.

The black clouds take the form of a hideous demonic fiend; it screams in a fit of rage that echoes. From behind, thousands of smaller black clouds form an army of demons chanting a war song on the grounds of tallest mountain called Goth.

The image inside the crystal ball burns out in flames and disappears. The ball returns to its original form.

Hawkins and Katrina stare at Cassie; she looks lost with fear.

CASSIE

When the mirror was reopened it broke  
the seal of oblivion. What's  
oblivion?The eternal storms of lost  
soul;the ancient army of the dark.

97 INT. THE WISE MEN'S OFFICE - MOMENTS LATER

97

Williams paces around the office reading Douglas's military record.

GILBERT

Charles Douglas served in the Navy  
from 1950 to 1960. After his discharge  
he was recruited by an organization  
called Twilight 13.

Williams pages through the classified file.

WILLIAMS

He's been involved in a number of top  
secret projects with the Pentagon.

GILBERT

Like I said, you've picked a winner.  
Your man was involved in project out  
of Cairo, code name "Wormhole".

Williams looks confused at Gilbert.

WILLIAMS

Wormhole? What's that?

Gilbert taps some keys.

GILBERT

Wormhole is a code name for a highly  
classified project called Stargate,  
ran by the Air Force.

The monitor shows signed top secret documents between Black  
Halo Inc. and the Pentagon. Certain areas of the documents  
are blackened out.

GILBERT (CONT'D)

You can't hide your dirty laundry from  
me.

Gilbert quickly types a command. The blackened sections are  
recovered. Williams looks on as Gilbert pages through the  
files.

Williams sees something.

WILLIAMS

Wait a second, go back.

Gilbert clicks back to a signed document between the U.S and  
Cairo's government. The document allows the Black Halo  
Technology access to conduct an archeologist exploration of  
The Great Pyramids of Giza.

WILLIAMS (CONT'D)

So Douglas goes to Egypt and digs up  
the mirror. Something bad happens to  
him, he comes back to the states,  
kills thirteen people, and now he's  
the self-proclaimed anti-Christ.

GILBERT

But Douglas didn't come back with the  
mirror. So how did Thornton end up  
with it?

Williams walks around the office.

WILLIAMS

I think the talisman knew that Douglas found the mirror, so he waited for the right opportunity and took it from him. The mirror was kept in Thornton's art gallery. That's why Thornton went to Cairo - to see the talisman, to set up the arrangements to ship the mirror.

GILBERT

Why bring it here?

WILLIAMS

I'm guessing that talisman couldn't open the mirror without the book of the dead. And the only person who could get that book was Thornton.

Gilbert instantly sits up in his chair and snaps his fingers.

GILBERT

(Excitedly) Oh shit! I almost forgot to show you this!

Gilbert accesses the computer again.

Williams walks back to Gilbert's side.

WILLIAMS

(Anxiously) What is it?

GILBERT

This thing went after Thornton and Tina right?

Gilbert is typing; he turns the monitor at Williams to see.

GILBERT (CONT'D)

Before Douglas was discharged from the military, he was involved in two different relationships at the same time: Diane Parker and Leslie Thomas; both listed as the beneficiary on his life insurance policy.

Williams examines the documents carefully.

WILLIAMS

I'll be damned.

GILBERT

Douglas's last duty station was at Wright-Patterson Air Force base where both women gave birth on the same day to Linda Moore and...

WILLIAMS

Katrina Morgan.

William stares at the birth certificate.

98 INT. ART STUDIO. HALLWAY - MOMENTS LATER

98

Hawkins exits the office into the hallway with his cell phone in hand. He looks back inside the office as Katrina and Cassie continue to view the crime scene photos.

HAWKINS

It's got to be a mistake! Are you absolutely sure about this!?

99 INTERCUT

99

The black Mustang races down the highway through the downpour of a severe thunderstorm. It weaves throughout traffic at a high rate of speed headed towards the outskirts of the city.

WILLIAMS

Look lieutenant, she's related --If we can locate Lisa Moore first, we might have a chance because Lisa was born a few hours before Katrina.

Hawkins moves further down the hallway away from the office.

HAWKINS

(Raising his voice) Then what? We don't have a fucking clue on how to stop this thing from coming after them. We still don't know what we're dealing with. We're running out of time and options..

WILLIAMS

That's true we don't, but we know someone who does.

HAWKINS  
What the hell are you talking about?

Williams disconnects the call.

END INTERCUT

HAWKINS  
(Angrily) Williams! Williams! Fuck!

Katrina and Cassie exit the office into the hallway; Hawkins walks up to them both.

CASSIE  
What is it Michael?

Hawkins hesitates for a second; he looks at Katrina and then quickly looks away.

HAWKINS  
That was Williams. We now know the name of the next victim, Lisa Moore.

Hawkins checks the time on his watch.

HAWKINS (CONT'D)  
We have less than two hours to locate her.

CASSIE  
Wait a minute, I might be able to find this woman before the entity does.

Hawkins and Katrina turn to Cassie.

HAWKINS  
How?

Cassie rubs her sacred medallion around her neck.

CASSIE  
We will use the mirror of souls.

100 EXT. PATTON PSYCHIATRIC HOSPITAL - NIGHT 100

101 INT. LOBBY. CONTINUOUS. 101

D.A. TABITHA HARRIS waits impatiently in the visitor lounge as she paces back and forth. Williams enters the lounge in a hurry.

Tabitha walks up to Williams.

HARRIS

(Angrily) I swear Williams, you better have a good fucking reason why you dragged me out in the middle of this hail storm, while I should be at home watching Grey's Anatomy!

Williams hands Tabitha the military files on Charles Douglas.

WILLIAMS

(Eagerly) I don't have time to go into details but everything that Hawkins said about Charles Douglas is true!

Tabitha looks through the classified military file with an annoyed look on her face.

TABITHA

(Sighs) So what, he's a civilian contracted to a military black ops program.

WILLIAMS

(Firmly) Charles Douglas's real name is Charleston Worthington, he's the father of the two murdered victims, Thornton Worthington and Tina Anderson.

TABITHA

What!? That's not possible!

WILLIAMS

We don't have a lot time, I need Douglas to tell me how to prevent the deaths of two more women that are related to him, or else they will die tonight!

102 EXT. WORTHINGTON MANSION - NIGHT

102

Severe thunderstorms produce heavy rain surrounded by lighting and powerful thunderclaps.

103 INT. ROOM - MOMENTS LATER

103

The mirror room is surrounded by white candles and burning incense. Hawkins and Katrina stand inside the circle of protection surrounded by numerous symbols drawn with a white

chalk in the back of the room.

Cassie sits on the floor in the center of the room with her legs crossed and her arms extend outwards. The book of the dead is open in front of her. Suddenly Cassie's body levitates slightly above the floor; an unknown mist swirls around her body.

The flame from the candles flicker intensely; the faint sound of thunder echoes inside the room.

CASSIE

I call upon the great eye in the sky,  
the spirit that sees through the  
dimension of time.

A blinding light radiates from the massive mirror.

CASSIE (CONT'D)

I seek the soul of a mortal whose  
existence is in grave danger. It is  
cursed by a demonic force seeking to  
destroy the bloodline of its race to  
become human.

Hawkins and Katrina look on in anticipation.

Suddenly, Cassie gasps for air.

KATRINA

(Calls out) Cassie!

Hawkins grabs Katrina's arms from behind, holding her back.

HAWKINS

No! Let her finish.

Cassie's eyes roll to the back of her head.

Suddenly all the candles are blown  
out.

A beam of light shoots from the mirror and connects to Cassie's forehead.

The symbol of an eye appears on Cassie's forehead, it opens.

The rotation of dark clouds appears inside the mirror.

KATRINA

(Whispering) It's working! Cassie is  
(MORE)



KATRINA (CONT'D)  
connected to the all seeing eye!

Hawkins looks at his watch.

HAWKINS  
We have about an hour left.

The mirror display scenes of downtown Hollywood. The eye travels through the crowded streets of the night life, tracing the victim's movement.

Katrina stares at the mirror.

KATRINA  
I think we have something.

The eye enters a nightclub called the "X."

Hawkins stares at the mirror.

HAWKINS  
Come on, where is she?

Cassie's body starts to quiver, she's losing control.

Hawkins and Katrina glance at each other with a look of concern.

HAWKINS (CONT'D)  
What's happening to Cassie?

KATRINA  
She's struggling to maintain her  
psychic link with the eye.

The eye is positioned on a woman's hand; the hand displays a tattoo of a rose followed by neon symbol of an X glowing on the opposite hand.

The image in the mirror starts to fade out.

Cassie screams out in pain; blood runs out from her nostrils.

KATRINA (CONT'D)  
(Frantically) She can't break the  
link!

Hawkins and Katrina rush to Cassie side. Cassie's body shakes. Katrina repeatedly slaps Cassie across her face.

KATRINA (CONT'D)  
 Come on Cassie! Break out of it! Come  
 on Goddamn it, release her!

The eye on Cassie's forehead begins to bleed down her face.

KATRINA (CONT'D)  
 (Shouting) Hold her down!

Hawkins pins Cassie's arms against the floor.

Katrina removes an amulet from around her neck. She places it over the eye on Cassie's forehead and presses firmly against the amulet.

KATRINA (CONT'D)  
 (Whispering) Release her, release her,  
 release her.

Cassie stops shaking. The eye disappears. Cassie begins to breathe normally.

Hawkins and Katrina lower their heads breathing a sigh of relief.

104 INT. PATTON PSYCHIATRIC HOSPITAL 104

The orderlies stand guard outside the room.

105 INT. ROOM 105

Tabitha and Williams are inside face to face with CHARLES DOUGLAS (60's), white male, tall with a bald head and grayish goatee. He has an athletic build but appears to be in his late forties. He's known as the serial killer, "THE SANDMAN".

Inside the dimly lighted room Charles Douglas sits quietly --

He appears to be in a catatonic state staring off into space. His body is secured in a custom fitted double straight jacket.

Douglas moves his jaw awkwardly that makes an eerie crackling noise from his mouth.

Tabitha slowly walks up to the table where Charles is seated. She appears nervous but tries to keep her emotions in check.

Charles stares at Tabitha, he admires her beauty. He smiles as he inhales the fragrance of her perfume deeply into his lungs.

Charles speaks with a deep voice that sounds demonic.

CHARLES

(Smiling) I love it when a woman's beauty is complimented by the way she smells. Especially when her scent has the power to resurrect a man's sex drive.

Williams stands next to Tabitha; she clears her throat.

TABITHA

I'm District Attorney Tabitha Harris and this Sergeant Williams--

Charles interrupts.

CHARLES

Of the L.A.P.D, I'm touched to be in the presence of a foul, black,greasy pig that loves white meat.

Charles turns his face at Williams; he shows off the large knot on the side of his disfigured and scared jaw line.

CHARLES (CONT'D)

How could I forget? I'm reminded every day of the fact that I no longer have the ability to chew food properly...It makes me feel, special Ms. Harris.

Charles drools from the side of his mouth-- followed by a sinister deep laugh.

TABITHA

Special like how?

Charles laughs again.

CHARLES

Like a deformed psychopath.

Tabitha looks away momentarily.

TABITHA

I'm sure Dr. West and his staff are doing everything to make you well.

Charles looks down at the double straight jacket that covers his body. He glares back at Tabitha.

CHARLES

(Calmly) Do I look well, Ms. Harris?

Williams leans into Charles's face.

WILLIAMS

(Angrily) I don't give a fuck about your comfort level you piece of shit. If it was up to me, I wouldn't hesitate to put a bullet in that sick skull of yours.

Tabitha pulls Williams back.

TABITHA

If you help us maybe there's something we can do for you in return.

Charles laughs out loud; suddenly he head butts the table several times with force. Tabitha jumps back frightened.

A stream of blood trickles down Charles's face. He licks the blood from his lips in a sexual manner that makes Tabitha uncomfortable.

CHARLES

(Shouting) What you can do for me!? I want to cut your pretty blonde head off, while I masturbate in your blood.

He laughs demonically.

Williams reaches across the table and grabs Charles by the throat. Angrily, he slams the side of his face against the metal table. Williams presses his hand firmly against Charles's broken jaw. Charles screams out in pain. Tabitha moves towards Williams.

TABITHA

(Angrily) What the hell are you doing?

Williams turns to Tabitha.

WILLIAMS

(Angrily) Interrogation 666!

Williams pulls out the photo of the mirror from his jacket pocket; he slams the photo in front of Charles's face.

WILLIAMS (CONT'D)

Something came out from the mirror  
(MORE)

WILLIAMS (CONT'D)  
 that killed your son Thornton, your  
 daughter Tina, and left a trail of  
 bodies in its path! (Yells) How do I  
 stop it!

Charles pauses for a moment with his eyes close.

WILLIAMS (CONT'D)  
 You have two other daughters that will  
 die if you don't help us. I know the  
 talisman did this to you. He will pay  
 for this, I swear.

CHARLES  
 The demon must possess the final soul  
 of the bloodline; it becomes immortal  
 but human. Use the sacred dagger  
 hidden inside the mirror's frame to  
 absorb its powers, then cast it back  
 into the mirror.

WILLIAMS  
 What else?(Shouts)What else!?

Charles breathes in pain.

CHARLES  
 The book of spells will re-open the  
 abyss, summon her mind, body, and soul  
 back to the realm of oblivion. After  
 that, the mirror must be broken into  
 pieces. Then spread them throughout  
 the earth.

Williams and Tabitha head to the door.

Charles rises up from the table.

CHARLES (CONT'D)  
 By the way...there's one more  
 thing...Tabitha.

Williams and Tabitha stop and turn to face Charles.

CHARLES (CONT'D)  
 I'll be seeing you sooner than you  
 think. (Laughs)

106 EXT. NIGHTCLUB "X" - NIGHT - LATER

106

The entire street is completely blocked off. Police officers surround the nightclub. Commissioner Nagy exits the undercover sedan. Officer DAVID MILLER (20's) white male, medium build, approaches the commissioner.

MILLER

Sir, every officer is in place. The building is completely surrounded.

COMMISSIONER NAGY

Good, I want this to go smoothly by numbers without anyone else getting killed tonight. We're going to bring Lisa Moore out alive and well.

A black Jaguar stops in front of the club.

Hawkins and Katrina exits the Jaguar; Commissioner Nagy approaches them.

COMMISSIONER NAGY (CONT'D)

Where the hell is Williams?

Hawkins moves to the trunk of the sports car.

HAWKINS

He's getting plan B ready.

COMMISSIONER NAGY

Plan B? So what the hell is plan A?

Hawkins opens the trunk.

HAWKINS

I'm still working on that.

Commissioner Nagy points his finger at Hawkins.

COMMISSIONER NAGY

(Sharp tone) You better make damn sure that nothing goes wrong or I'm personally going to place your head on the chopping block first.

Hawkins steps into Nagy's face.

HAWKINS

If you want, I can stay out here while you go inside and deal with the

(MORE)

HAWKINS (CONT'D)  
situation at hand.

Hawkins turns back and pulls out a high power assault weapon; he closes the trunk.

Nagy points at Katrina.

COMMISSIONER NAGY  
You just better make damn sure this woman is alive and well when this is over.

Commissioner Nagy walks away. Officer Miller approaches Hawkins.

MILLER  
Lieutenant, we're in place.

Hawkins takes a deep breath; he looks at Katrina.

HAWKINS  
Let's go.

107 INT. NIGHTCLUB "X"

107

Hawkins, Katrina, and Miller enter the club's upper level overlooking the dance floor. Music is thumping out. Police officers make their way surrounding the crowded dance floor.

MILLER  
(Loudly) Lieutenant, we have officers down on the dance floor but we don't know who we're looking for.

Hawkins leans over the edge.

HAWKINS  
(Loudly) Neither do we.

Hawkins looks around the dance floor. Katrina checks her watch.

KATRINA  
Michael, we only have a few minutes before ten o'clock.

HAWKINS  
I got an idea.

108 DJ BOOTH. CONTINUOUS.

108

Hawkins and Katrina make their way to the D.J station behind the dance floor. Hawkins motions for the DJ to come over.

The DJ walks over. Hawkins shows his badge.

DJ

Is there a problem?

HAWKINS

I need to you to get on the microphone and call for a woman named Lisa Moore. Have her come over to the D.J booth for a birthday surprise.

DJ grabs the microphone. The music is turned down.

DJ

Ladies and gentlemen, on behalf of the "X" it's my pleasure to wish a happy, happy, birthday to Lisa Moore.

The dance floor erupts in cheers.

D.J

Will Lisa Moore please come to the D.J booth to receive your birthday present.

Hawkins and Katrina survey the dance floor.

Suddenly Katrina feels a cold breeze around her body. She looks at Hawkins with a scared expression.

KATRINA

Oh my God, it's starting!

HAWKINS

Stay here!

Hawkins searches the dance floor looking for any woman that might be headed towards the DJ booth; he quickly notices a woman holding a birthday balloon approaching the D.J booth.

The hideous beast appears moving throughout the mirrors along the walls.

Hawkins sees the demon out the corner of his eye. He quickly turns and immediately pushes his way through the crowd.



The power goes out. The crowd panics out of fear.

HAWKINS (CONT'D)  
Katrina! Katrina!

A violent gust of wind sweeps through the dance floor; the sound of people, tables and chairs are sent flying in total darkness for several moments.

The blowing stops.

The emergency lights come on. Police officers quickly move in using their flashlights to move people into the lobby.

Commissioner Nagy enters.

COMMISSIONER NAGY  
Get everyone out now!

Hawkins stands; he bends over holding his ribs in pain.

The grey mist filters the club's main level.

Hawkins frantically searches for Katrina.

HAWKINS  
Katrina! Katrina! Where are you!?

KATRINA (O.S.)  
(Crying out) Michael!

Hawkins turn; he see Katrina's body under some tables and chairs. He rushes over and helps Katrina to her feet; she's injured with cuts and bruises to her face.

HAWKINS  
Are you hurt?

KATRINA  
I'm okay.

HAWKINS  
We have to get out of here now!

Officer Miller makes his way to Hawkins.

MILLER  
Lieutenant!

Hawkins takes the assault weapon from Miller.

HAWKINS  
(To Miller) Get her out of here now!

KATRINA  
No, I want to see it for myself!

Miller turns to Katrina.

MILLER  
You want to see what?

A loud and powerful horrific scream is released; everyone turns to the direction of the outburst.

EMERSON  
(Scared) What the hell was that?

HAWKINS  
It's behind the DJ booth!

The police officers cautiously move back; they aim their weapons at the DJ booth. Everyone waits in anticipation.

Suddenly, the gruesome beast rises up from behind the DJ booth; the headless body of Lisa Moore is thrown at the officers. An officer open-fires at the hideous fiend.

The disfigured creature leaps across the room and jumps back into the mirror; it moves in a circular motion around the room.

HAWKINS (CONT'D)  
Of course! The mirrors!

Hawkins looks at Katrina.

KATRINA  
What? What about them?

HAWKINS  
It uses the use of mirrors to teleport. This gives us a chance to slow it down. (Yells) Shoot out the mirrors!

The officers shoot the mirrors that surround the main floor.

HAWKINS (CONT'D)  
Everybody get out!

The police officers exit the main floor.

The hideous fiend teleports through a reflecting orb on the ceiling and lands in front of Hawkins and Katrina.

Hawkins pushes Katrina out of the way.

HAWKINS (CONT'D)

Get out of here!

Hawkins fires several rounds from the high power assault weapon at the hideous fiend point blank range in the chest; it stumbles backward and disappears into the mist.

109 LOBBY. CONTINUOUS.

109

Hawkins and Katrina run through the lobby. The grey mist chases them from behind.

110 EXT. NIGHTCLUB - FRONT ENTRANCE

110

Hawkins and Katrina exit the club. Police officers stand by with their weapons aimed at the club front doors.

The demonic beast teleports and reappears through the rear view mirror inside of Hawkins's Jaguar. The windows are blown out.

The disfigured creature penetrates through the rooftop.

The officers turn and open fire at the hideous fiend that absorbs the firepower.

A black Mustang breaks through the police road block; it races down the sidewalk pavement at a high rate of speed. It quickly slides into three-sixty spin in front of Hawkins and Katrina. The convertible top is lowered.

WILLIAMS

Get in!

Hawkins and Katrina immediately jump in the back seat. The Mustang burns rubber as it accelerates down the sidewalk. The convertible top folds back into place.

The grey mist follows in hot pursuit; the transparent face of the hideous fiend is pissed off as it screams.

111 INT. MUSTANG. CONTINUOUS.

111

WILLIAMS

Hold on!

The Mustang weaves between the congestive traffic of downtown Hollywood; it creates multiple traffic accidents and explosions from oncoming traffic. Katrina looks through the back window.

KATRINA

Shit! It's behind us! Drive faster!

Upset, Tabitha turns to Williams.

TABITHA

What the hell was that!?

WILLIAMS

Your killer!

The gruesome demon materializes through the driver side mirror of the Mustang; its claws pierce through the rooftop to hold on, as it simultaneously punches through the driver side window with the opposite hand.

WILLIAMS

Oh shit!

Everyone screams.

The Mustang jerks sharply into oncoming traffic causing more accidents.

The disfigured creature pierces its claws into Williams shoulder blade; Williams steers the Mustang into the far lane of an oncoming truck completing a right turn.

Williams kicks the driver side door open breaking the hold.

WILLIAMS

Fuck you!

The hideous fiend turns its head at the high beams closing in. The beast is suddenly struck head on by the moving truck; the car door is ripped off. The Mustang spins out of control and slams sideways into a building.

HAWKINS

Get down!

Hawkins pulls out his side arm -- shooting out the rear view and the passenger side mirrors.

HAWKINS (CONT'D)

Go! Go! Go!

The Mustang burns rubber and takes off down the street.  
Hawkins looks back.

HAWKINS (CONT'D)

I think we lost it.

Williams makes several left and right turns.

Tabitha looks back.

The gruesome beast materializes through the mirrors of moving vehicles in pursuit of the Mustang.

Tabitha grabs William's arm.

TABITHA

Oh God it's right behind us!

Suddenly the demon lands on the back of the Mustang; it rips out the back window with its claws. Hawkins pushes Katrina down on the floorboard.

HAWKINS

Stay down!

The foul creature reaches inside trying to grab Katrina. Hawkins fires several rounds into the face of the hideous fiend.

The gruesome creature leaps from the Mustang and disappears into the mirror of another vehicle. The grey mist forms a massive wall absorbing the clouds from the sky in pursuit of the Mustang.

112 SIMI VALLEY - MOMENTS LATER

112

The Mustang races through the private sector of Simi Valley.

The grey mist comes over the valley. Katrina looks at her watch; it's ten forty-five p.m.

KATRINA

We're out of time Michael!

Hawkins stares into Katrina's eyes; he holds her close to his body.

HAWKINS

I know! I know.

113 EXT. WORTHINGTON MANSION - NIGHT

113

The Mustang races up the driveway; the muscle car drives across the soaked lawn sliding to a complete stop.

Everyone exits the vehicle quickly.

The grey mist forms a massive blanket that surrounds the estate.

Suddenly, a loud explosion detonates from across the street that sends pieces of asphalt flying into the air.

A strange violent glow rises up from the bottom of the enormous hole in the ground.

The front main doors of the estate open quickly.

Emerson, Daniels, Morgan, Harris, and Cassie exit the premises.

EMERSON

Holy Shit!

Williams points to the street.

WILLIAMS

Look!

Everyone stares at the grey mist that evaporates.

CASSIE

Oh God no.

Behind the foul beast stands an army of creatures that release heart pounding screams that vibrates the atmosphere.

HAWKINS

Everyone...inside now!

Everyone runs inside the estate.

114 INT. WORTHINGTON MANSION. CONTINUOUS.

114

Hawkins slams the doors shut. Williams, Daniels and Emerson quickly move large items to block the door. Harris hands everyone automatic assault weapons.

The screams become louder. Everyone runs down the corridor into the mirror room where the mirror stood.

Scared, Emerson bends over.

EMERSON

I think I'm going to be sick!

Hawkins aims his assault weapon at the doors to the room.

WILLIAMS

This is not the time Emerson! Get it together!

Cassie searches the mirror's frame for a hidden compartment; she unlocks a secret compartment that contains the long sacred dagger.

CASSIE

Yes!

Cassie removes the weapon. Katrina moves next to Hawkins.

KATRINA

I want you to promise me that you'll do everything necessary to end this -- even if it means killing me.

Hawkins looks shocked.

HAWKINS

You knew the entire time didn't you?

KATRINA

(Softly) Yes. I knew about my father years ago.

Hawkins and Katrina stare at each other.

HAWKINS

It's not going to come to that, I swear it.

KATRINA

(Tears) I don't want to die.

The screams stop.

Complete silence -- everyone remains still.

The replaced glass from the skylight shatters.

The summoned dark force flies inside the premises with jagged wings and glowing eyes, as it rotates in a circular formation

downward like a funnel.

Hundreds of creatures scale down the wall from the skylight; the grey mist enters inside.

Katrina, Tabitha and Cassie stand behind the officers.

CASSIE

(Shout) Aim for the eyes!

The officers fire their assault weapons. The bodies of the dark army fall like dominos, as more dark beings enter from the skylight.

HARRIS

(Shout) They're too many of them!

The officers continue the assault.

WILLIAMS

We're outnumbered! Get the women out!

Hawkins points at the women.

HAWKINS

Get to the other side!

Cassie grabs the book of spells from the floor.

Hawkins pushes Katrina, Tabitha and Cassie into the corridor.

HAWKINS (CONT'D)

Get the fuck out!

The women run through the west wing of the mansion.

KATRINA

(Points) There's the back entrance!

The door explodes into pieces. A swarm of dark beings enter.

The women suddenly stop. Tabitha is frozen, terrified.

TABITHA

Oh Jesus! Oh Jesus! Oh Jesus! Oh  
Jesus! Oh Jesus.

Cassie points to Katrina and Tabitha.

CASSIE

Go...Now!



The demonic creatures charge forward. Katrina pulls Tabitha back. Cassie opens the book of spells flipping through several pages; she quickly reads the spell to herself.

The dark being lunges at Cassie with its mouth open.

Cassie extends her arm outward as she yells.

CASSIE (CONT'D)

Inferno rage!

A huge black ball surrounded by flames shoots out from Cassie's hand knocking her off her feet. The bodies of the dark beings erupt in flames; their evil voices scream as their bodies explode on contact.

KATRINA

Michael!

Hawkins turns around aiming his weapon at Katrina.

HAWKINS

(Yells) Get down!

The women dive towards the floor.

Hawkins shoots at the burning bodies behind the women.

The hideous fiend enters through the skylight passing through the center of the rotation down to the floor. The dark beings follow its leader inside.

Williams runs out of ammo.

WILLIAMS

Shit! I'm out!

HAWKINS

Make that the both of us!

MORGAN

You better make that all of us.

HARRIS

I should have called in sick.

The dark beings corner the humans against the wall. A path is created for the hideous fiend to walk through; it walks up to Katrina grabbing her by the throat.

Hawkins charges at the foul beast that slaps him back into a

crowd of demons that holds him down; Hawkins is bleeding from his mouth and nose.

Williams is held back by the dark beings. Emerson and Daniels are dragged to the center of the room.

EMERSON  
(Screams) No! No!

Daniels cries out to Tabitha who's in shock.

DANIELS  
Do something! Don't let me die like  
this!

Hawkins and Williams try to break free.

HAWKINS  
(Scream) No! Take me instead!

Emerson and Daniels are viciously eaten alive; their flesh is torn apart and devoured by the dark beings who feed like starving cannibals.

The hideous fiend pulls Katrina up to the jaws that extend around her face; saliva drips from the mouth in anticipation.

115 EXT. WORTHINGTON ESTATE

115

A loud explosion creates a massive hole through the front entrance of the estate; a fleet of black Hummers plows through the hole.

The gruesome beast turns to the sound of the blast.

116 INT. ROOM. CONTINUOUS.

116

A second blast detonates the entire wall into the mirror room; the dark beings scream at the blinding headlights that come to a stop.

The L.A.P.D. swat exits the Hummers armed with high power weapons; they take positions.

The foul creature screams at the intruders; the minions follow orders and charge to attack.

SWAT CAPTIAN  
Fire!

Swat opens fire.

Hawkins, Williams, Morgan, Cassie, Tabitha, and Ortiz are free from the distraction.

Cassie quickly turns to Hawkins.

CASSIE

(To Hawkins) Michael, the dagger! Get the dagger!

Cassie opens the book of spells.

Hawkins sees the dagger on the floor. He quickly retrieves the sacred weapon and immediately rejoins Cassie; she bends down with the book of spells and grabs a piece of chalk to draw symbols on the floor.

TABITHA

What the hell are you doing!

CASSIE

Shut up and stand against the wall behind me!

Everyone quickly moves behind Cassie.

Harris glances at Hawkins.

HARRIS

What the hell is she drawing?

HAWKINS

Protection!

The disfigured creature wastes no time and absorbs Katrina's life essence through her mouth. Katrina tries to fight the foul beast off her body but fails; her body falls to the floor. Her eyes stare at Hawkins; she's dead.

Hawkins pain turns to rage.

HAWKINS (CONT'D)

(Screams) Katrina!

Williams holds Hawkins back by wrapping his arms around his chest.

WILLIAMS

You can't help her! She's gone!

Cassie stands up.

CASSIE

Michael! We need to send the demon  
back!

Cassie extends her arms.

The wind begins to blow inside the room.

The dark beings immediately turn at the group.

HARRIS

Lieutenant!

Hawkins points back.

HAWKINS

Nobody moves from the circle!

Williams pulls Tabitha close to his body.

WILLIAMS

Close your eyes.

Tabitha covers her eyes crying in terror.

The hideous fiend screams at the army of darkness to attack  
the humans; they charge in a fit of rage.

The mysterious eye reappears on Cassie's forehead; it's  
alive, the eye opens.

CASSIE

(Calling out) Spirits of the 4th  
dimension, I call upon the dark powers  
of the dead to reopen the gateway of  
the abyss to cast the soul of evil  
back into the imprisonment of  
oblivion.

A bright light radiates from the mirror that becomes a  
vacuum; the mist is sucked into the mirror.

The demonic beast transforms from its tormented body into a  
beautiful dark and tall nude woman.

WILLIAMS

She's human now.

The woman releases a dark and powerful scream.

Williams grabs a sword from the wall.

WILLIAMS (CONT'D)  
(To Hawkins) I'll get the bitch's  
attention.

Hawkins and Williams fight their way through the dark beings.

Lightning strikes the dark female from above the skylight;  
she absorbs the power granted by the spirits in an eerie  
glow.

Williams moves behind the dark female; he suddenly dives  
forward with the sword drawn back ready to strike.

HAWKINS  
Williams wait!

The dark female turns with great speed and clothes lines  
Williams in mid-air; his body slams to the floor. He drops  
the sword in great pain, as he grab his neck with both hands.

The woman grabs Williams by the throat -- bringing him to his  
knees. She leans into his face.

MARY  
(Dark voice) You will now scream like  
the souls from the underworld, human!

WILLIAMS  
I can't wait to meet them.

The woman lifts Williams off the floor; her mouth stretches  
open as she pulls Williams close to her jaws.

Hawkins charges the woman from behind with the blade thrust  
forward.

The dark woman turns William's body into the blade that  
penetrates through his back. The woman laughs from behind.

HAWKINS  
(Scream) No!

Williams spits up blood from his mouth. He grabs the woman  
tightly with both arms.

WILLIAMS  
Do it! Now!

Hawkins lowers his head and thrusts the entire dagger through  
William's body. The blade pierces the dark woman's flesh; she  
screams in total madness.

Hawkins quickly pulls the blade out. William's body falls to the floor.

The dark woman's flesh stretches back into its foul disgusting form.

Hawkins thrusts the entire sacred blade deep into her evil soul.

HAWKINS

Go back to hell!

A powerful shock wave is released from inside the woman's body. Hawkins is knocked backwards off his feet.

Celestial spheres of energy are released from the body.

The spheres rises up through the skylight where a dark figure stands holding a black staff is absorbed.

The powerful vacuum pulls the army of darkness back into the mirror. The foul creature grabs Katrina's body in one last effort.

DEMON

(Growls) Her soul belongs to me forever!

HAWKINS

Take her out now!

The SWAT teams fire directly at the foul creature. The vacuum pulls the hideous fiend back inside the mirror; her arm wraps around Katrina's body. They both disappear.

HAWKINS (CONT'D)

Katrina...

Cassie releases the spell and then collapses.

The mirror closes. The faint sound of thunder rumbles quietly in the background.

Hawkins picks up the assault weapon from the floor; he fires at the mirror that shatters into pieces and falls to the floor.

117 EXT. WORTHINGTON ESTATE - MOMENTS LATER

117

The rain finally stops. The night skies are now clear; a full moon hovers from above.

FADE OUT

FADE IN

118 EXT. POLICE HEADQUARTERS - SEVERAL DAYS LATER - MORNING 118

The sun shines bright over clear blue skies.

119 INT. HAWKINS'S OFFICE 119

Hawkins sits behind his desk, staring at the medallion that Katrina wore about her neck. Someone knocks on the door.

HAWKINS

(Calling out) It's open.

Stiles enters. She closes the door behind her and approaches Hawkins's desk.

STILES

I believe I gave you time off to recover lieutenant. I think you need more than just a couple of days in my book.

Hawkins places the medallion inside his desk drawer.

HAWKINS

Staying at home doesn't help either.

Stiles takes a seat.

STILES

How about taking that long vacation you were promised?

Hawkins shakes his head no.

HAWKINS

It's not a vacation if your mind isn't there to enjoy it.

STILES

(Smiling) Try, that's an order.

Stiles stand and then walks to the door.

HAWKINS

We failed didn't we?

Stiles stops at the door.

STILES

We, as a department, are going to live  
with this horror for a while.

Stiles open the door as she turns back to Hawkins

STILES (CONT'D)

But if Williams can make a full  
recovery from all this, I don't see why  
we can't.

Stiles exits and closes the door behind her.

Hawkins reaches back inside his desk drawer; he takes out the  
medallion and stares at it.

120 EXT. SUBURBAN NEIGHBORHOOD - NORTHERN CALIFORNIA - SUNSET

120

Cassie drives through a quiet suburban neighborhood. She  
stops at a bridge overlooking a flooded river. The strong  
current moves swiftly.

Cassie opens the back of the SUV and grabs the last box of  
the broken mirror, along with the book of spells. She walks  
to the edge of the stone bridge and sets the items down. She  
opens the box, wiping away tears from her eyes.

CASSIE

I pray that no living soul will ever  
find the gateway to damnation again.

Cassie empties the entire box into the rapid current. She  
watches as the last pieces of the mirror gets washed away.

Cassie stares at the book of spells sitting on the stone  
bridge.

She opens her hands and stares at the symbols of eyes  
engraved deeply into her flesh.

The eyes become alive -- they open staring at Cassie. She  
closes her hands slowly and stares off into the sunset.

FADE OUT

FADE IN

121 CARD: 2 MONTHS LATER

121



122 EXT. LAKE HOUSE - PRIOR LAKE, MN 122  
 123 INT. MONTGOMERY RESIDENTS. MIDNIGHT. - WINTER BREAK 123

During the winter break from college AMANDA DRAKE (20) is home with some friends from school ZEYA MORGAN (19), SARA JENSON (20), DOMINIQUE MATSON (19), and BRENDA THOMAS (19) They are sitting by the fireplace passing around a joint and sharing a large bottle of Patron. The power is out due to a winter storm. Amanda's parents are out of town. The young women are playing truth or dare.

Amanda passes the joint to Brenda.

AMANDA

Okay it's your turn Zeya.

Brenda passes a bowl of folded pieces of paper with their names to Zeya.

Zeya picks one from the bowl and shows the name Dominique. Everyone laughs out loud.

Dominique is drunk.

DOMINIQUE

How many times is my goddamn name going to be picked?

Sara passes the bottle of Patron to Amanda who laughs.

SARA

I don't feel sorry for you, I had to run in the fucking blizzard to the end of the driveway and back naked.

Brenda passes the joint to Sara.

BRENDA

I had to dial a wrong number, talk dirty to some old bastard and listen to him jack off on the phone.

Amanda laughs hysterically.

AMANDA

Look, if you don't play by the rules I'll be forced to tell everyone something about your dirty past.

Everyone laughs.

DOMINIQUE  
(Playfully) Shut up bitch!

ZEYA  
Okay, truth or dare?

Dominique looks at everyone.

DOMINIQUE  
Fine, I pick dare!

SARA  
I've got a good one for you!

Sara whispers a dare challenge into Dominique's ear.

DOMINIQUE  
What? Are you serious?

BATHROOM  
Dominique enters the bathroom holding a candle, closing the door behind her. Outside the bathroom Amanda places a chair under the doorknob.

ZEYA  
What kind of dare is this?

AMANDA  
Just listen.

124 INT. BATHROOM. CONTINUOUS.

124

Dominique stares at the mirror.

DOMINIQUE  
(Shouts) This is stupid! It won't work!

Dominique takes a deep breath.

125 EXT. BATHROOM. CONTINUOUS.

125

Amanda, Zeya, Brenda and Sara wait outside the bathroom door.

SARA  
I don't hear anything.

ZEYA  
Maybe something's wrong.

Brenda rolls her eyes as she slaps the door several times.

AMANDA

If I don't hear something in five seconds I'm going to tell everyone what happened at the frat party last Saturday night.

They hear the unexpected noise of the mirror being shattered into pieces; they glance at each other with a serious unsettling look.

BRENDA

Are you alright?

BATHROOM

Dominique backs away from of the mirror holding the candle.

DOMNINIQUE

(Whispers) Oh my God!

The candle goes out...

Dominique screams.

In the pitch dark, Dominique's body is brutally and repeatedly thrown against the walls and ceiling by an unknown force. Items inside the bathroom fall and break from the rumble. Dominique screams to the top of her lungs in a hysterical plea.

DOMINIQUE (VO)

Help! Help me! Somebody fucking help me!

Amanda, Sara, Brenda and Zeya are unsure what to make of it; they look at each other with a frozen look of terror on their faces.

Dominique stops screaming.

Amanda quickly removes the chair from underneath the door; the door opens from the inside slowly.

Amanda holds the large flashlight in her hand as she pushes the door open.

The flashlight falls to the floor; the light shines inside.

Amanda, Sara, Brenda and Zeya's faces turn pale with a sick

look. They scream hysterically as their bodies shake in shock from head to toe. The girls run away from the bathroom screaming throughout the lake house.

Inside the bathroom, blood covers the mirror, floor, sink counter, walls and drips from the ceiling onto the bathroom furniture, shelves and towel racks that are damaged.

Inside the bathtub are the remains of Dominique's mutilated body soaking in a blood-bath face up.

The mirror is completely shattered.

Suddenly, a lasting image of the hideous, disfigured, foul, gruesome entity shoots out from the mirror screaming.

FADE OUT

END.

WCA# C102966

ProtectRite Registration #: R692-13867

Date of registration: 02/20/2011

Time of registration: 1:32:35 PM PTE Expiration date: PERMANENT