From Within

Ву

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TEASER

FADE IN:

INT. CHURCH - NIGHT

The last few members of the MIDNIGHT SERVICE are just getting out. AMANDA, sixteen years old in a red sundress, walks down a pew putting HYMNALS back into wooden shelves on the pews. She quietly hums a worship song.

Behind her are TWO DEACONS, late-twenties, doing the same thing she's doing - in a faster manner.

Amanda's father - PASTOR THOMAS RYAN, a late-thirties pastor, stands at the pulpit writing notes into a Bible.

The doors at the back of the sanctuary open and FATHER JOHN, a tall, well-built, menacing Catholic priest in his 40s, starts to walk down the aisle towards Thomas Ryan.

PASTOR RYAN Welcome, Father. You just missed the service.

FATHER JOHN A baptist service being held in an old Spanish Catholic Church. Very interesting, Pastor...

PASTOR RYAN

Thomas Ryan, sir.

Pastor Thomas Ryan shakes Father John's hand.

PASTOR RYAN

St Christopher's was kind enough to share their sanctuary with us. We just hold our services at night.

FATHER JOHN

Then you must forgive me, Pastor Ryan, I must've caught the wrong service.

PASTOR RYAN

Father. A wise man once told me that the type of service was never really that important to the Lord. After all it's all the same heaven... FATHER JOHN ...all the same hell.

The mood shifts between the Pastor and the Priest. There's a connection.

PASTOR RYAN Father, I think this was actually the service you were looking for.

FATHER JOHN Can we go somewhere to talk?

PASTOR RYAN We were about to lock up the sanctuary, but St. Christopher's has been kind enough to let me and my family stay in the house in the back of the church grounds.

Thomas Ryan closes his Bible and grabs his bag.

PASTOR RYAN Out of curiosity, Father, what is this concerning?

FATHER JOHN I just arrived from New Orleans...

PSATOR RYAN Say no more, Father.

Thomas Ryan shifts his focus to the back of the sanctuary to see his daughter standing eerily still right at the church entrance with a LEATHER BOUND BOOK in her hand. Her long hair covers her face, which has grown slightly pale. Her gaze is slightly lowered and her eyes shrouded in darkness.

> PASTOR RYAN Amanda, honey? Are you all ready to go? I want you to meet a friend of mine.

Amanda remains perfectly still. Thomas grows concerned. He walks down the aisle towards Amanda.

PASTOR RYAN Amanda, what's wrong? Don't be shy. Father John here is a friend.

Father John notices the BOOK in Amanda's hand and grows concerned.

FATHER JOHN

That book...

Thomas Ryan looks at Father John and understands his concern. He turns back to Amanda.

PASTOR RYAN Amanda, where did you get that book?

FATHER JOHN Amanda, that book doesn't belong to you.

The sanctuary doors open violently behind Amanda. A wind sweeps through the Sanctuary. Hymnals and papers fly everywhere. Thomas Ryan stops in his tracks.

Amanda's tone and demeanor remain calm.

AMANDA

Dad, there's someone here to see

you.

There's a look of terror on Priest and the Pastor's faces.(clearer!)

Smash cut:

End of teaser

ACT 1

FADE IN:

EXT. CHURCH - LATER THAT NIGHT

Cop cars, ambulances, and fire trucks surround a Gothic looking Catholic church in a low-income neighborhood.

An unmarked town car pulls up in front of the church.

DETECTIVE JAMES HARRIS- late twenties, sits in his car that is parked in the midst of a crime scene. SIRENS are going off everywhere illuminating his blank stare with eerie flashes of red and blue. He slowly takes a sip of his coffee. His stare remains unwavering.

Two loud taps hit the window. Harris snaps out of it and rolls the window down to talk to DANTE BIRCH, an unkempt hipster in his twenties, stands outside holding a cigarette. Dante throws his cigarette on the ground.

3.

DANTE You weren't kidding, Jane. He's a stiff.

Harris quickly shifts his gaze and exits his car. His worn OXFORD SHOES put out the cigarette on the ground. Harris extends his hand to shake Birch's.

HARRIS

I'm Det--

Dante grabs his hand.

DANTE Detective James Harris. I know who you are. Detective Williams made me do my homework.

Dante puts another cigarette in his mouth.

DANTE I'm a really big fan.

HARRIS --and you are?

DANTE

Sorry, Detective. Dante Birch. Research and Occult analyst, all around squad bitch.

Dante starts to light his cigarette. JANE SINCLAIR, a beautiful Latina in her twenties, grabs the cigarette and throws it on the ground.

JANE Jesus Christ, Dante. Another one? We're about to go inside.

Detective Harris turns his attention to Sinclair. Sight for sore eyes.

HARRIS --and you are?

JANE Jane Sinclair. Crime Scene Investigator -- primarily attached to the PCD.

HARRIS PCD? Is that a sister unit from the LAPD?

DANTE Far from it.

Jane ignores the question and looks on to the crime scene. Dante takes back his cigarette and lights it.

JANE

It seems like this could be the first legitimate case of mental abduction we've had in--

DANTE

(interrupting)

Ever?

HARRIS

Mental abduction? I'm a little bit confused. I'm just a regular detective. I don't have any standout specialties, except maybe gang related--

DANTE

(interrupting) --Yes, Detective. You're right. You are confused and that's why we had you meet us here. To ease you in.

HARRIS

Ease me in?

Dante throws his cigarette on the ground and turns towards the church...

The marquee out front reads: "SAINT CHRISTOPHER'S CATHERDRAL WELCOMES PASTOR THOMAS RYAN AND THE LOS ANGELES BAPTIST CHURCH."

INT. CHURCH - NIGHT

Dante, Jane, and Harris walk in through the double doors of Father Ryan's church. It looks like there was a storm in the building - hymnals are everywhere, papers are scattered about, pews are toppled over.

JANE

Looks like a disaster area.

A few cops scour the scene. Techs in lab uniforms run back and forth, in and out the door. Deputies stand guard at the door and a few other agents are walking around taking pictures. Jane and Harris look towards the pulpit in horror. Dante isn't phased.

HARRIS

Jesus--

DANTE Yup, that's him. But it's the other bodies around him that we're worried about.

There are two deceased victims nailed to TWO DECORATIVE CROSSES at the back of the church. One body lies on the altar in the fetal position. It is Pastor Thomas Ryan. The two deacons are nailed to the cross.

Their bodies are naked, except for garments covering their loins. Their flesh - pale. A large pool of blood covers the floor.

DANTE Interesting. The killer took out the statues of the two guys that were crucified with Jesus off their crosses, but he left the big guy up there.

They pass the pulpit and approach the altar.

HARRIS

These crosses are nailed into the walls. At least two men did this. One to hold them on the cross. The other to drive in the nails.

As they get closer to the bodies, markings become more apparent on their skin. The corpses look like they have patterns on them, subtle carvings from a small knife. Jane shines a light on the bodies.

> JANE Try to find a knife. The killer needed one to make these carvings.

Dante turns around to Pastor Ryan. He grabs Jane's flashlight and shines it on his body to reveal similar markings. He hastily pulls down Pastor Ryan's body and lays him on his back.

DANTE Sorry, Preach.

JANE Really, Dante?! Show a little respect! DANTE I'll put some flowers on his headstone later. I need to see what these characters that are carved into him say. Dante sees large lettering on Pastor Ryan's chest. He recognizes it. DANTE It's in Latin. Scripture. JANE What does it say? DANTE (reading) Abyssus... abyssum... invocat--JANE Well, what does that mean? DANTE Hell calls to hell. A SUDDEN GROAN. FATHER RYAN IS STILL ALIVE. Dante freaks out and falls. Harris quickly goes to the ground to pick him up. He barks orders right away. HARRIS HE'S STILL ALIVE! I NEED PARAMEDICS AND A STRETCHER HERE NOW! Firemen and paramedics scramble. PASTOR RYAN

(with forced breath) No... time...

HARRIS Save your breath! Don't over exert yourself!

Harris holds his head while the paramedics start giving him oxygen.

PASTOR RYAN (in pain) HE'S....HE'S...coming.

HARRIS Who's coming? Come on father stay with me.

Pastor Ryan looks at Harris. He takes a breath, about to speak. He exhales. Pastor Ryan is dead.

HARRIS Where's that stretcher?!

JANE He's dead, James.

HARRIS

Shit!

Dante's cell phone rings. The caller ID reads DETECTIVE WILLIAMS.

Harris is frustrated and still attempts to revive Pastor Ryan.

JANE

Detective.

HARRIS Hold on! Come on, Preach!

JANE Detective!

HARRIS

What?!

JANE It's over. He's gone.

Dante hangs up and comes back to the group.

DANTE That was Williams. They've got a suspect.

JANE You two should go, I'll stay here and see what else I can find. Father John is sitting at the edge of the interrogation room table. He's surrounded by FOUR ARMED GUARDS. He sits calmly, but has a scowl on his face staring at himself through the ONE-WAY MIRROR.

Detective Harris and Dante walk into the viewing room to find a flustered SHANE WILLIAMS, a mid-thirties detective with a five-o'clock shadow seated at a table that overlooks the viewing room window. Underneath his slightly unbuttoned shirt there's a GOLD CROSS NECKLACE. Williams stands and shakes Harris' hand.

WILLIAMS

Detective Harris, I've been looking forward to meeting you.

HARRIS

I was expecting to have introductions at a nice orientation, maybe a small "welcome to the department" party with cake and ice cream, but apparently this team likes to get to work right away.

WILLIAMS

We're going to have to save the small talk for later, Detective.

HARRIS

Of course. So what's the story?

WILLIAMS I apprehended him a few blocks from the scene of the crime. He won't tell me where he was going. He just keeps asking about the girl.

Williams looks to the back of the viewing room. Seated in the corner of the viewing room, staring through the one-way mirror at Father John is Amanda Ryan. Shaken. Sweaty. Afraid.

> WILLIAMS This is Amanda Ryan. She's the daughter of one of the victims.

HARRIS Amanda, how do you know this man?

AMANDA

He just showed up at the church tonight. My father was talking to him about something in his office.

HARRIS What happened after that?

AMANDA I... I don't remember. Everything went black.

DANTE

(to Williams) I've seen some crazy shit in Chicago, but a priest?

WILLIAMS

He claims he's from a church in New Orleans. We called and they've been looking for him, but he hasn't been a part of that church for quite some time. Apparently they told him that it wouldn't be right for him to conduct their services anymore.

Harris grows suspicious.

HARRIS

Why not?

WILLIAMS They preferred not to say.

Williams enters the interrogation room. He sits across the table from Father John. Amanda, Harris, and Dante look on from the viewing room.

WILLIAMS So, Father. Are you ready to speak now? What are you doing here in Los Angeles?

Father John gives him a cold hard stare.

FATHER JOHN I can't tell you anything right now. You wouldn't understand, Detective. I just need the book.

WILLIAMS I wouldn't understand, Father? Try me. What's in that damn book? FATHER JOHN There are things in this world, Detective, that people just don't believe in anymore.

WILLIAMS

Enlighten me.

Harris looks at Amanda wanting answers. She looks confused and worried.

HARRIS

Do you know what he's talking about?

AMANDA

I have no idea...

Harris sees a fresh wound on Amanda's wrist. He walks over to her and pulls back her sleeve.

HARRIS

Where did you get this? Did Father John do that to you?

AMANDA

(nervous) I don't remember.

Dante looks at Harris and understands Harris' suspicion. Dante gets a call from Jane and passes the phone to Harris.

JANE

(over the phone) We found the knife that was used to carve the bodies. There was only one set of finger prints on it and they belong to... Amanda Ryan.

Harris hangs up the phone and passes it to Dante.

HARRIS

Amanda do you mind if we ask you a couple of questions?

AMANDA Okay, but can I bring my book?

Dante and Harris look at each other in confusion.

DANTE

...Yeah, sure. Whatever you want.

Dante looks around the viewing room. There's a children's section with toys and books. He walks over and takes a coloring book.

Harris, Dante, and Amanda enter the interrogation room. Father John makes eye contact with Amanda. There's fear in his eyes. Amanda remains confused.

Dante walks around the table to talk to Williams about the situation.

DANTE

Jane just found Amanda's fingerprints on the knife that was used to engrave the markings on the victims body.

WILLIAMS

Interesting.

Harris puts his hand on Father John's back to make him feel at ease. Father John looks at Harris and sees something familiar.

HARRIS

I think that's all for tonight, Father. Thank you for your cooperation. Take my card and give me a call if you need anything.

Father John keeps his eyes on Amanda as Harris escorts Father John out of the room. Before Father John walks out the door, he looks at Williams one more time.

> FATHER JOHN Detective, you have no idea what you're getting yourself into.

WILLIAMS (dismissively) God Bless, Father.

Harris and Father John exit the interrogation room.

WILLIAMS Have a seat, Amanda.

AMANDA Am I in trouble?

Amanda starts to choke up out of nervousness. Tears start to form in her eyes.

AMANDA Can I have my book?

Dante gives her the coloring book that he took from the viewing room. The book's called "JESUS LIVES." Dante goes and sits next to Williams at the other end of the table. Amanda starts to color. The tone of her voice changes.

WILLIAMS How are we doing, Amanda?

AMANDA I'm okay. Just coloring.

DANTE (aside) She's acting younger. Schizophrenia? Bi-polar disorder?

WILLIAMS (to Dante) She's just regressing in age. It's starting to take over.

Amanda starts to color faster. She flips the page and starts to draw. She starts to whisper.

Dante looks at Williams to see if they notice her erratic behavior.

DANTE Do you like the coloring book we gave you?

AMANDA Yes. I'm coloring the bad man red.

WILLIAMS That isn't a bad man, Amanda. That's Jesus Christ. It's the story of his resurrection.

AMANDA

It's a horror story.

Dante looks at Williams, astonished.

WILLIAMS Can I borrow your book, Amanda?

Amanda nods politely and slides her book over to Williams.

Williams flips through the coloring book until he finds the page where she was drawing in.

Amanda starts to get antsy.

AMANDA I was coloring! You're going to lose my spot!

Dante looks over at the coloring book page.

The page depicts the crucifixion yet there is an uncanny sketch of Detective Williams over an erased Jesus. Drawn next to Detective Williams is a picture of Detective Harris.

Dante's creeped.

DANTE What the hell?

Jane opens the door to the interrogation room and peeks her head in.

JANE Dante, I need you in the viewing room.

DANTE I'm all yours, Jane. I can do my job from behind the nice, safe, bulletproof glass.

Dante gets up to leave the interrogation room.

DANTE Good luck, Shane.

Dante meets Jane BACK IN THE VIEWING ROOM. Father John and Detective Harris are already seated in front of the one way mirror.

DANTE Shit. This definitely feels real.

Jane looks through the glass at Amanda then grabs and hands the leather bound journal to Dante out of Harris' sight.

JANE

I found this at the church.

Dante takes it and looks it over. He feels the engraved cover.

DANTE I'm not sure what this symbol is, but the picture around it, the (MORE)

DANTE (cont'd) snake eating itself - that's the Ouroborous. Popular symbol in the Occult. Life eats itself. Everything is everything.

Jane's confused.

JANE

Okay...?

DANTE It isn't evil, that's the important part.

Dante opens the book and looks at the first page.

DANTE Looks like a journal talking about some experiments. No. Wait.

Dante flips the page and scans it over. He flips another page.

DANTE We should really ask her, or whatever is inside of her.

Dante looks out through the viewing glass into the interrogation room at Amanda.

Dante goes back INTO THE INTERROGATION ROOM.

DANTE Amanda, is this the book you were looking for?

Dante holds up the leather bound book in his hand.

AMANDA (demonic tone) That's... my... book!

Amanda's voice is no longer Amanda's. Her head tilts sideways and begins to look up at the roof. She bangs her hands on the table. Dante and Williams brace themselves. She leans in close to Williams and whispers.

> AMANDA Abyssus.. abyssum.. invocat

The armed guards look down their weapon's iron sights. The lights flicker in the room.

AMANDA

Vos mos nunquam Ingredior Unus... VOS MOS NUNQUAM INGREDIOR UNUS

Inside the viewing room, Harris grows concerned.

HARRIS

What the hell is going on Jane?!

From inside the room, Harris sees Dante pull out a Bible. The demon screams and Dante is thrown against the glass and falls on the floor.

Dante gets up and starts reading from the Bible in Latin...

AMANDA

Silence!

The lights flicker again. Black for longer. A shot goes off.

WILLIAMS

Cease fire!

The lights turn on again. One armed guard is on the floor in a pool of his own blood. The guard closest to Amanda starts to panic and pulls the trigger.

A shot is heard.

The bullet flies through the head of the guard that pulled the trigger. Backfire.

DANTE

Holy shit!

The two remaining guards are freaking out. GUARD ONE releases the safety on his gun.

WILLIAMS Stand down! Do not fire!

GUARD ONE What the hell is going on here?!

WILLIAMS Give us the room! Get out of here!

The guards sidestep their way around Amanda towards the door, keeping their guns trained on her.

DANTE What are we doing, Shane? Shouldn't we restrain her?

AMANDA (demonically) RESTRAIN...? ME...? RESTRAIN ME!

Amanda pushes the interrogation table forward with inhuman force. The table knocks Williams to the ground. Amanda falls onto the floor on all fours. She turns her head towards Dante. The guards open the door to the room.

> WILLIAMS (catching his breath) Leave your flashlights.

The guards take the flashlights off of their belts and toss them on the ground by Dante. Dante holds on to the book tight while he bends down to pick up a flashlight. He kicks the other one over to Williams. The guards shut the door behind them.

Amanda reaches for the book.

AMANDA GIVE IT TO ME! GIVE IT TO ME, BITCH!

Dante freaks out and throws his back against the wall. He holds onto the book and pulls out a crucifix.

AMANDA ARE YOU GOING TO PUT THAT IN ME?

DANTE You're a crazy ass bitch.

Amanda starts laughing. First as the demon, then in a strange wall of voices, all with different tones.

Williams comes to. He pulls out the necklace from under his shirt and takes it off of his neck.

WILLIAMS Dante... You need to put this on her!

Williams throws the necklace at Dante. He catches it. Amanda gets up abruptly. She rushes Dante at inhuman speeds. She pins Dante against the wall and rips the necklace from his hand. The necklace burns her hand. She growls and throws it into the corner of the room.

In the viewing room, there is a look of terror on Jane's face.

HARRIS Father, you need to get in there.

The lights start to go out in the room. One by one.

FATHER JOHN We can't allow all the lights to turn out.

Father John and Harris run out the viewing room to the DOOR OF THE INTERROGATION ROOM. Harris pulls out his sidearm and tries the door. Locked. The handle burns his hand.

FATHER JOHN This demon is powerful...

Harris starts to kick the door. There seems to be an unnaturally strong force holding it closed.

The last of the lights start to go out.

WILLIAMS Don't let her go dark!

Dante kicks Amanda off of him. She's thrown to the other side of the room.

WILLIAMS Dante! Flashlights!

Lights out. She's only visible in the light of the flashlights. She starts to move erratically.

WILLIAMS Keep 'em trained on her!

She disappears out of view of the lights.

DANTE Shit! Shit! Shit!

Harris stops kicking the door and trains his gun on the door. The lights start to go out faster in the hallway. The violently slams open. Amanda tackles Harris. All the lights go black.

Shots fired.

The lights turn on again. Harris is on the floor with a smoking gun. Father John is on the floor next to him getting up.

18.

HARRIS Where is she?!

FATHER JOHN

She's gone.

In the interrogation room, Dante is visibly shaken and Williams is struggling to get up. Jane runs in and helps him up.

FATHER JOHN Did she get the book?!

Dante holds it up.

WILLIAMS The book stays with us, though, Father.

Father John concedes, reluctantly. He gives Harris a look and walks away - frustrated.

JANE

Now what, Detective? There's a homocidal little girl on the loose.

DANTE (shaken up) She isn't a little girl anymore.

JANE

She has to be staying with friends, or family in the area. Maybe she has a boyfriend that she's been seeing?

WILLIAMS

The Ryan's are new in town. Too recent for her to make a connection like that with anyone.

HARRIS What about the church?

JANE The church is still an active crime scene - I doubt she'd go back

there.

WILLIAMS

I have an APB out, all the agencies in Los Angeles are going to be looking for her. We should all get (MORE) WILLIAMS (cont'd) a little bit of rest, you'd be surprised to see how late it is.

Harris checks his watch.

DANTE

Yeah, if any of us will be able to sleep at all.

WILLIAMS

Dante, you need to go over the surveillance footage from the interrogation room later. We need to know more about the Demon's personality. That will help us determine what kind of spirit we are dealing with.

HARRIS

I'd like to go over that footage, too.

WILLIAMS

We need to be over at St. Christopher's to talk to whoever we can to find more about the Ryan's. We need to know why they were here, who they were talking to. What they could have been dealing with.

Williams takes a moment to let the unit soak in the situation.

WILLIAMS

Listen guys, we have both a missing girl and a violent demon on the loose. She can be saved and It can be stopped - that's why this unit exists.

Smash cut:

END OF ACT ONE

ACT TWO

INT. HARRIS APT - DAY

FADE IN:

Harris's apartment is dead quiet. The living room is filled with moving boxes and paper work. The only light shining in his room is a laptop.

Harris begins to toss and turn in his sleep. His eyes keep twitching until a sudden impulse in his dream makes him immediately wake up and grab his gun from the night stand and points it at his empty closet.

HARRIS Not again...not now.

Harris grabs his medication from the night stand and heads to the kitchen. His phone rings, the caller ID reads Dante Birch. He picks it up.

> HARRIS What is it?

EXT. DOWNTOWN LA - DAY -INTERCUT

DANTE

Woah woah woah, calm down. You sound like my ex-girlfriend. Check this out. So I did some research on Father John, this guy's a nut case. He was banned from a church for illegally doing exorcisms. Because you know you can't do--

HARRIS Exorcisms without being an ordained priest, yes I know.

DANTE Yes, which basically means he's a freelance exorcist. Pretty cool, huh.

Harris looks down at his watch, and increasingly feels annoyed.

HARRIS Uhh..yea..pretty cool. I'll call you when I'm on my way to the station. DANTE Oh yea, can you pick me up a cliff bar when you're on your way?

HARRIS Good bye, Dante.

Harris hangs up the phone and hears shuffling outside his door. He grabs his gun and a worn out Chicago bears T-shirt on top of a box to put on.

He quietly slides against his hallway wall with his gun pointed at the door. As he gets closer he can see the door handle move a little. He swings the door open and aims his gun at Father John.

Father John's reaction is very stiff and doesn't seem afraid. He puts his hands up really slow to calm Harris down.

FATHER JOHN Don't shoot. I came here for your help.

Harris is breathing very heavy.

HARRIS How do you know where I live?

FATHER JOHN I was in the area.

HARRIS So you followed me? I should arrest you for that!

HARRIS Yes I followed you, but for good reason. Please, let me explain.

Harris is confused. He takes a step back and gives the Father a nod to come in.

Father John walks in with a worried look on his face. His eyes are slightly red and the bags under his eyes are deep.

HARRIS Would you like some water, Father?

FATHER JOHN

Yes, please.

Harris walks back to the kitchen to pour both of them a glass of water.

FATHER JOHN You look just like your father.

Harris stops pouring water, and stands still. He instinctively looks at the walls for a family photo. There are none.

HARRIS What did you just say?

FATHER JOHN Your father, you look just like--

HARRIS How do you know him?

Father John appears to be afraid to look him in the eyes.

FATHER JOHN I met your father during a healing in New Orleans a few years back.

HARRIS Don't bull shit me, Father. What you do is not healing. Call it what it is. It's exorcism.

FATHER JOHN Yes..an exorcism.

HARRIS So what does this have to do with me?

FATHER JOHN Everything. Your father would talk about you all the time, showing pictures of you as a kid and wishing things would've been different. He mentioned your mother being posessed and--

HARRIS

--don't.

FATHER JOHN

My apologies. I flew to Chicago to meet with you but I was too late. Once I found out you were transferred to Los Angeles, I came here to meet you. But due to certain circumstances, this is how it has to be. HARRIS Why didn't you just talk to me at the station?

FATHER JOHN Because I had to be sure.

HARRIS Well congratulations, you found me. And now you can leave.

FATHER JOHN Detective Harris, that book that you guys are carrying around is not some ordinary kids book. It contains dark information.

HARRIS About what?

FATHER JOHN

It's your father's life work. All the healing he's done, all the things he has seen. Evil things. He spent his whole life seeking all things paranormal - a lot of the cases were duds, people that were just mentally unstable, but he eventually started to find genuine leaks.

HARRIS

Leaks, Father?

FATHER JOHN

Sorry. That's what we call bonafied possessions. Hell coming through into our realm.

HARRIS

So where is he? Why aren't you just looking for him?

FATHER JOHN

I seek your father as well, but I had to make sure and see you and when I discovered that his journal had shown up in St. Christopher's and that you started to work out here. I saw the Lord's work unfolding before me. Everything happens for a reason, Detective. HARRIS

What reason could that be, Father? I'm no healer and I'm definitely not possessed.

FATHER JOHN James Harris, the Devil may not be within you, but he follows you where you go.

Harris takes a moment.

HARRIS

Why should I trust you? Better yet, Why should I help you?

FATHER JOHN

You can hardly connect to anyone. You have these sleepless nights. You're alone. I'm the last person to see your father alive, and I know you're searching for him. You want to know what he's been doing? You want a chance in Hell to find out where he is? Get me that book.

FADE TO BLACK:

END OF ACT TWO

ACT THREE

INT. DIVISION OFFICE - DAY

The office is small and mostly dim. Dante and Jane sit at a desk in the corner staring at a computer screen. Harris walks in through the office door and sees them watching VIDEO FOOTAGE OF AMANDA'S INTERROGATION.

HARRIS See anything noteworthy?

DANTE Other than an instant replay of the scariest moment of my life? No, nothing out of the ordinary.

Jane hits pause on the computer.

JANE Where did you get that coloring book?

DANTE From the viewing room. There's a pile of kids toys and books that we give to witnesses' children. JANE Where is it? DANTE I'm not sure.. JANE That should be evidence. Williams walks out of his office, putting on his coat. WILLIAMS Good morning, Detective. HARRIS Any leads on Amanda's whereabouts? WILLIAMS No calls. Let's get to St. Christopher's. Dante, Jane, let us know if you find anything. DANTE Aye, sir. INT. WILLIAMS' CAR - DAY Harris rides shotgun as Williams takes the wheel. HARRIS So are you going to tell me why I'm here, Detective? WILLIAMS I want to do a full briefing after we can wrap up this case. HARRIS I think we're beyond briefing. I saw a little girl take out armed guards and almost half of this

WILLIAMS

team.

I wanted to see if you would do what it takes regardless of the circumstances. I wanted to see your cards. HARRIS Well, you saw them.

WILLIAMS We'll go over this later, Detective.

EXT. CHURCH - DAY

Williams' car pulls up to a parking lot next to the taped off crime scene. SISTER CATHERINE, 32, comes out of one of the classrooms that sit behind the church and approaches the two detectives.

The detectives get out of the car.

WILLIAMS

Good morning, Sister. Thank you for taking the time to come out and talk to us. We understand that it might be hard to discuss these things after such a tragic event. This is Detective Harris. I'm Detective Shane Williams, we spoke over the phone.

She shakes the detectives hands.

SISTER CATHERINE It's a terrible, terrible thing to have happen. The Ryan's were such good people. Poor little Amanda.

HARRIS

That's actually why we're here, Sister. We need to know if she has tried to contact you at all, or maybe even paid you a visit.

SISTER CATHERINE

No, she didn't. Father George informed us that she went into the station for questioning. Has something happened.

HARRIS

She disappeared from the station last night. We have no way of contacting her.

SISTER CATHERINE

Well, that's strange. I haven't been acquainted with Amanda for too long, but I knew she was a polite and well mannered girl. She would always let someone know where she was.

WILLIAMS

What was their story? Why did Thomas Ryan have to hold his church meetings at St. Christopher's when he was a Baptist preacher?

SISTER CATHERINE That I'm not too sure of, detectives. You'll have to talk to Father George about that.

INT. CHURCH - DAY

Harris and Williams stand in the office of FATHER GEORGE, A 50 YEAR-OLD LATINO PRIEST. Father George closes the door to his office and sits down.

FATHER GEORGE Thomas Ryan was a bit of an enigma. We were put into contact by a mutual friend of ours who told me that Thomas was looking to relocate to Los Angeles because of some problems he was encountering in Louisiana.

Harris and Williams share a glance.

WILLIAMS

Father, may I ask who your mutual friend was that introduced the two of you?

FATHER GEORGE

Yes of course. His name was Calvin Harris, I knew him in seminary. He was a former priest, like myself. Last I heard he was ex-communicated from the church, but I knew him as a good, kind, genuine soul that only did things in the name of the Lord.

Harris seems like he's seen a ghost.

29.

INT. DIVISION OFFICE - DAY

Harris and Williams both walk into the office and hang up their coats. Harris seems frustrated.

HARRIS Alright, I'm sick of the run around. I want answers.

Dante and Jane stop the video.

HARRIS

What do you know about my father?

Dante waits for Williams to say something. Williams remains silent and goes and pours himself a coffee.

DANTE Shane and I have been following your father since the Vatican incident.

Harris is surprised.

HARRIS

Wait. No one knows about that. How the hell--?

WILLIAMS

We know that he has been dealing with, well, what we deal with here. But longer and more seriously than anyone else here. We know that you've helped him in many of these situations. Do you know where your father is now, Detective?

HARRIS

I haven't talked to my father in over a decade.

Dante and Williams share a inquiring glance.

JANE Do you believe in destiny, Detective Harris?

> HARRIS t believe in anyth

I don't believe in anything I can't prove. I'm guessing you believe in God. JANE

I do believe in God.

Dante takes another pull of his cigarette.

DANTE Jane has an imaginary friend.

WILLIAMS That's enough, Dante.

Williams pulls up a chair at a desk for Harris. Harris sits down with the case file in hand.

WILLIAMS

What you and your father dealt with when you were younger is real, and I don't know why you're choosing to ignore that.

HARRIS

Because I've seen first hand how superstition and religious Dogma can control your life, or end it.

WILLIAMS

Well as you can see your father was right, for the most part. Everything he was dealing with, everything that you guys encountered - it's still very real and it is becoming very prevalent.

Jane puts a huge box full of case files on Harris' desk.

JANE

These are all the cases of murderers who were let go in American courts because of pleas for insanity.

HARRIS

So, that's a hole in the American legal system. We're assuming that all those crazy people were possessed?

WILLIAMS

Ms. Sinclair misspoke. Those are just the cases where the people who were let go and put into asylums were able to get free and kill again. Harris starts looking through all the case files. A noise startles Dante.

DANTE Did anyone just hear that?

Everyone keeps ignoring Dante.

HARRIS

I've been shoved case files in my face all day, but I haven't had one of my questions answered straight up.

WILLIAMS

Amanda Ryan is the third murderer this month in homicide cases that involved three or more victims. The third murderer that was under the age of 18. All those cases insanity. Luckily, we got to this case first.

Harris looks over the case files. The doubt on his face starts to go away.

Williams takes the necklace back from Dante.

WILLIAMS

This necklace was forged in the Vatican. It's a quick way to paralyze a demon within a body. It makes it easier for extraction.

Harris is taking it all in.

HARRIS

Extraction?

WILLIAMS

The first team I put together developed a way to extract the demons and not send them back to hell.

HARRIS

Are you kidding me, Shane? Like a ghost trap? Like a Ghostbusters ghost trap--

Jane isn't amused.

JANE I haven't been part of this unit long, James, but I respect Detective Harris and after tonight - how could you not believe?

Williams makes an apologetic look towards Jane.

WILLIAMS

I've been working on this for most of my life, James, with everyone and anyone who believes. The government allows us to exist because we seem to handle and stop reoccurring cases of murder by the criminally insane without any executions or without them spending massive amounts of money to house these people in asylums. That isn't why I'm doing this, though, Detective Harris.

Jane starts to look at a few pages of the coloring book Amanda had.

WILLIAMS

(continuous) I'm continuing what your father was trying to do. What he wanted you to do. Whether or you still believe if this is all real you better believe it has has real consequences.

JANE

Detectives! Look at this!

Jane flips to the last page of the coloring book and notices a pattern.

DANTE Looks like a bunch of nonsense.

HARRIS

No, it's cryptic.

JANE Hold on one second. The numbers indicate parts of a word, then some

letters are highlighted. It reads "the sixth of dawn will find three ways to Saint Fourmen. DANTE I dont get it.

JANE Give me a pen.

Jane grabs a sheet of paper and begins to write.

JANE

The first sentence says "the six of dawn will find" the sixth word in this sentence is find. The second sentence '3 ways to Saint Fourmen" the third word is Saint. The abbreviation for Saint?

DANTE

St?

JANE

Which is short for street. The "four men" is actually Forman, and if you put the numbers together according to the order it spells--

HARRIS Find 63rd Forman St.

WILLIAMS St. Christopher's.

Smash cut:

END OF ACT III

ACT IV

EXT. CHURCH - NIGHT INTERCUT

Harris, Jane, Dante, and Williams walk towards a dark, abandoned St. Christopher's. There is caution tape on the doors.

DANTE

Wow. Really? These are demons. Fallen angels. Basically super-human deities, and they still make rookie criminal mistakes like returning to the scene of the crime. WILLIAMS Detective Harris and I are going to take a look in the church. Dante. Jane. Take a look around the church grounds. She might be in the school.

Dante looks and sees a school and a house behind the church, dimly lit in the light of a full moon.

DANTE ... or in that creepy house behind it.

Dante pulls out his sidearm.

WILLIAMS

No. No guns.

HARRIS

I know she's a little girl, but she isn't just human anymore. You saw her in that interrogation room. She threw a table at you, and pinned Dante to the wall.

JANE I'm pretty sure any normal 16 year old girl can pin Dante against a wall.

WILLIAMS She's still a little girl. We can still get that thing out of her. She doesn't have to die with it.

Williams takes a out a couple of bottles of HOLY WATER from inside his jacket. He hands them to Dante and Jane.

DANTE

Really?

Jane turns on her flashlights.

JANE

We have these too.

She playfully shines a light on Dante.

DANTE

God help us.

WILLIAMS

He will.

DANTE Oh, I hope so!

Dante and Jane walk down the outdoor hallway of the school, shining their lights into the classrooms as they pass.

JANE

Amanda!

DANTE Seriously? Even if she heard you, she can't respond to you.

Dante kicks open one of the doors and pulls out his sidearm.

DANTE I've always wanted to do that.

A stray cat jumps out of the darkness and hisses at Dante. Dante jumps.

Harris and Williams walk through the church. A breeze passes through the broken windows. Stray papers fly across the floor.

HARRIS

You know I don't think I ever believed what in what my father was doing until tonight.

WILLIAMS

Because of what happened to your mother?

Dante's voice comes through over the walkie talkie.

DANTE

(O.S.) No sign of her at the school. You guys see her in the church?

Williams pulls out his walkie talkie.

WILLIAMS The church is clear. That just leaves the house.

DANTE (O.S.)

(MORE)

DANTE (cont'd) Yeah. Jane says she'd be more comfortable with you guys here for that.

INT. HOUSE - NIGHT

The door to the house bursts open. Beams of flashlights shine through the doorway. Harris enters, gun drawn. Williams is right behind him. Dante and Jane shine flashlights into the house. Dante holds the necklace up like a shield.

WILLIAMS

(in a low tone) Be careful what you open fire on, John McClain. The girl living should be the number one priority.

HARRIS

I'm going to make sure everyone I know gets through this, and I'll do that by any means necessary. If heaven is real, I'm sure the big man would love to accept Amanda with open arms.

DANTE

Amen.

Jane walks to the wall and flips a switch. A lamp underneath a plastic sheet covered in blood turns on. It douses the room in an uncomfortable red and brown light.

The four of them walk through the living room of the house. All the furniture is covered with plastic sheets and shoved into the side of the room. The walls are all covered with writing. Some etched in. Some in blood. HE COMES can clearly be seen on the walls behind the team.

Williams sees a dead body lying face first on the ground in the middle of a hallway that extends from the living room. He approaches the body with caution.

> HARRIS What? Are you afraid it's going to come to life?

Harris walks up to the body briskly, without fear. He turns the body over.

LOUD SCREECHING is heard throughout the house. The two detectives draw their guns. Dante puts on the necklace. ANOTHER SCREECH is heard again coming from down the hall. The team focuses their flashlights at the DOOR AT THE END OF THE HALL. The door starts banging.

WILLIAMS

Dante. Jane. Go around the back, make sure it doesn't try to escape out the window or anything.

Dante and Jane make their way out the door and around the house. Harris takes point and slowly heads down the hallway towards the door.

Dante and Jane approach the sole lit window at the back of the house. They put their backs against the wall to approach the window without being seen. Jane takes a peak through the window. She relaxes a little.

JANE

The room is empty.

SMASH. Amanda's hands burst through the window and grabs Jane. She pulls Jane into the house.

DANTE

Jane!

Dante leaps through the window, breaking the rest of it.

IN THE HALLWAY, Harris starts to run towards the door.

WILLIAMS Harris, wait!

Harris throws all his weight at the door. The door doesn't budge. He starts kicking at it.

HARRIS Shane, get over here!

Williams pulls out his gun.

WILLIAMS Detective, get back!

Williams lowers the site towards the doorknob and fires.

INT. DARK BEDROOM - CONTINUOUS

The doorknob falls off of the door. The door is flung open. Williams and Harris rush into the room. Dante and Jane are lying on the floor unconscious.

Williams is thrown back. He hits the wall and collapses to the floor.

Amanda tackles Harris and starts to choke him. She growls.

AMANDA (in the Demon's voice) THE BOOK. WHERE?

Harris continues to choke. His eyes start to roll to the back of his head. Williams runs to Dante and grabs the necklace from his limp hands.

Amanda snaps her head and looks at Williams and screams.

Harris grabs a bottle of holy water that was on the ground and smashes it on the Amanda's head.

The water starts to burn Amanda's head. She screams in agony.

AMANDA (demonic tone) AAAAAAAAAUUUUUUGGGGHHHHHH.

Amanda violently throws Harris against a far off wall. She leaps from her position right onto Williams, an inhuman distance to jump. She grabs the necklace from his hands.

Dante's arm wraps around Amanda's neck. He starts to pour the water into her mouth. Smoke comes out of all the flesh the water touches. Amanda's nose starts to bleed profusely.

Williams puts the necklace on her. Williams starts to speak in Latin.

WILLIAMS

Pater noster qui es in coelis, sanctificetur nomen tuum. adveniat regnum tuum, fiat voluntas tua, sicut in coelo et in terra.

Amanda starts losing her breath, and starts to choke. The necklace wraps around her neck. Dante gathers himself and joins in with Williams.

DANTE AND WILLIAMS Panem nostrum quotidianum da nobis hodie,et dimitte nobis debita nostra,sicut et nos dimittimus debitoribus nostris.et ne nos inducas in tentationem. sed libera nos a malo.

The demon isn't going out without a fight. Amanda's hands wrap around the necklace. The demon summons all its strength. The lights surge in the room. The necklace breaks. The beads all catch fire and disintegrate.

Amanda's face is no longer her own. Her features are twisted and contorted - her flesh pale and stretched out. She leaps onto Jane's body. She grabs a broken piece of a bottle of Holy Water.

AMANDA (demonically) DIIIIEEEEEEE.

Harris, lying on the floor, reaches for his sidearm.

Shots fired.

Amanda's face turns normal. She exhales smoke from her mouth and falls on the floor dead.

Williams stands with a smoking gun in his hand. Harris looks at him, surprised. Dante falls to a seated position, his face pale with shock and horror.

EXT. HOUSE - NIGHT

Jane limps with her arms around Dante and Harris. They help her walk back to the car. Williams is on the phone.

WILLIAMS (on the phone) Two bodies. One suffered from a gunshot wound. We need ambulances--

Williams continues talking but walks ahead of the group, his conversation becomes inaudible.

DANTE So, Jane. Drinks are definitely on you tonight - right? We kind of saved your life.

Jane smiles and slightly nudges Dante.

JANE (her voice is weak) Shut up, Dante. I heard you didn't do anything.

DANTE Didn't do anything?! I put a demon in a chokehold for you!

HARRIS I don't see why you were so excited to work with me, Dante. Seems like you've been doing this for awhile.

DANTE

I played support a lot for the last team. I don't have a lot of "hands on" experience, and the little that I do have don't compare to *that*.

They get to the car and help Jane in.

JANE Definitely not your first rodeo, though.

DANTE Definitely not.

Dante goes around the car and gets in the other side.

Williams gets back to the group, defeated.

HARRIS We lost the girl, to save one of our own.

WILLIAMS Our own, Detective?

HARRIS

Apparently everything my father was dealing with was real and it seems like he's out there somewhere, and he needs my help.

Williams silently acknowledges Harris' acceptance of his new job.

WILLIAMS Things are only getting worse, Detective. The world needs your help. I just got off of the phone (MORE) WILLIAMS (cont'd) with Homocide. They need our help on something - a new case. Seven different murders in Los Angeles, all seemingly occult rituals. The group that takes responsibility sent us a message. They said they're preparing for "his" return. Hell is leaking.

Harris gets into the car.

HARRIS Dante, I think I might need one of your cigarettes.

INT. DIVISION OFFICE - NIGHT

Detective Harris walks up to the evidence locker. He goes through his keychain and tries a few keys on the lock. He's still getting used to things. He finds the right one and opens it up. He pulls out the LEATHER BOUND BOOK, wrapped in a ziplock bag. He takes out his cell phone and makes a call.

> HARRIS Father John. I have it. Let's talk.

FADE OUT.