

FADE IN:

EXT. SUBURBAN CHICAGO - DAY

The well manicured lawns glisten with dew in the early morning sun. It is a new neighborhood, filled with cookie-cutter houses meant for lower middle class families. Cars and mini vans are pulled up in the driveways. A SPRINKLER SYSTEM pops up and begins spraying water.

A DOOR opens and out walks a TEENAGER dressed in jeans and a loose t-shirt, carrying books for school.

Another DOOR opens, another TEENAGER.

We see TWO TEENS gather at the sidewalk in front of a house. They are joined by a THIRD TEEN and they begin walking.

We see a HOUSE WITH A U-HAUL TRUCK in front of it. The DOOR opens and out steps GABRIELLE VELASCO, a 16 year old Hispanic girl wearing black, Gothic clothes. She is a pretty girl, but she hides much of her beauty behind too much mascara.

Gabrielle walks down the street. There are other kids her age walking down the street. A few look at her, mostly condescending glances.

Further down the street, a small group of kids congregate at an intersection heavily lined with bushes. There is a half covered SIGN on the far side of the street that reads "DEAD END". Gabrielle walks to the sign and stands underneath it, away from the rest of the teenagers there.

BOY TEEN

Who's the new chiquita?

GIRL TEEN

She moved into the old Miller place. Don't know her name.

Gabrielle walks across the street and looks down the dead end street. At the end is a HOUSE, surrounded by shrubs. It is a run down two-story job, much older and larger than the surrounding houses.

Gabrielle stares at the house. It mesmerizes her. The spell is broken only when the bus arrives.

EXT. HIGH SCHOOL - DAY

It is a typical suburban high school. Buses pull up and let kids

out.

INT. SCHOOL HALLWAY

Gabrielle walks down the hallway alone. Other kids laugh and talk to each other as they pass her. They don't seem to even look at her.

SCHOOL CLASSROOM

Gabrielle sits in her seat, with her head resting in her hand. She is surveying the other kids with her eyes, the contempt she feels for them written in her expression.

There are about thirty kids in the class, and Gabrielle stares at each one.

MONTAGE

of student faces.

GABRIELLE's face is expressionless.

SCHOOL CAFETERIA

Gabrielle is sitting by herself at the end of the table. She is joined by three girls and a boy.

BRIDGET is a cute brunette who hasn't quite lost her baby fat. She is dressed in jeans and a pull over blouse.

JENNY is a thin blonde in a short skirt and top wearing a fleece hooded jacket.

RACHEL is a thin brunette with short hair. She is wearing a sleeveless button up blouse and jeans. She is the acknowledged leader of the group. She is also the one who was seen at the bus stop.

BARRY is a lanky young man with a mop of blond hair, who smiles too much.

Rachel sits down next to Gabrielle.

RACHEL

Hi.

Gabrielle looks up at Rachel. She is confused as to why they are here.

GABRIELLE

Hello.

RACHEL

You're new in town?

GABRIELLE

Word gets around quick here.

RACHEL

Chicago is smaller than people think.

Rachel takes another bite from her sandwich.

BARRY

What Rachel is trying to say is welcome to the neighborhood.

Rachel takes another bite of her sandwich. She swallows quickly.

GABRIELLE

Thanks. And your name?

Barry stands up and gives a mock bow.

BARRY

I, mulady, am Sir Barry, knight of the Round Table.

Jenny isn't amused. She grabs him by the ear and pulls him down to a seat beside Rachel.

JENNY

Down boy.

Rachel looks at Gabrielle in mock amusement.

RACHEL(CON'T)

More like Barry the court jester.

Jenny reaches out her hand. Gabrielle looks at it for a moment before putting her sandwich down and shaking it.

JENNY

I'm Jenny.

Bridget waves her hand from the other side of the table.

BRIDGET

I'm Bridget. Hi.

Gabrielle nods her head slightly.

GABRIELLE

Hi.

Rachel looks back at Gabrielle.

RACHEL

I didn't catch your name?

Gabrielle puts her sandwich down and wipes her hands on a napkin. She offers her hand.

GABRIELLE

Gabrielle Velasco.

Rachel shakes it slowly.

Jenny walks over and takes a seat on the other side of Gabrielle.

JENNY

So, Gabrielle, where are you from?

GABRIELLE

Texas. Houston to be exact.

Barry stands up, bows his legs and makes a circular motion with his hand, like he was twirling a lasso.

BARRY

Yippie, kie aye. Partner, you ever roped a cowboy?

Rachel hits Barry in the stomach. He grabs his stomach with one hand.

GABRIELLE

Not till after the third date.

The three girls look at Gabrielle with surprise.

JENNY

Ooohhh, spoken like a true Chicago smart ass.

Bridget looks at Jenny and smiles.

BRIDGET

She's going to fit in nicely.

FADE TO:

EXT. - VELASCO HOME

Gabrielle walks to the front door and walks

INSIDE

where boxes are awaiting to be unpacked.

GABRIELLE'S MOTHER walks into the room carrying a box. She begins to unpack items.

MARIA

Did you have a good first day of school?

Gabrielle rolls her eyes and ignores her mother.

Maria stops unpacking.

MARIA (CON'T)

Did you hear what I said?

Gabrielle storms past her mother.

GABRIELLE

It was fine. As if you really care.

Gabrielle runs past boxes into her bedroom, her mother following close behind. Gabrielle tries to slam the door of her room shut behind her, but her mother catches the door before it closes.

MARIA

What's wrong?

Gabrielle jumps on her bed. She turns over to face her mother.

GABRIELLE

What do you care? You got out of Texas right?

MARIA

Are we having this argument again?

Gabrielle sits up on the edge of the bed.

GABRIELLE

No, you settled that argument already. It doesn't matter what I want.

Maria steps closer to Gabrielle. She kneels down to look at Gabrielle at eye level.

MARIA

Your father killed himself in that house. He spoke craziness about not wanting to face the darkness to come. Tell me Gabrielle, that you wanted to stay there with that memory.

Gabrielle stands up suddenly.

GABRIELLE

The darkness he was trying to get away from, mother, was your marriage.

Maria stans up quickly and slaps her daughter across the face. Gabrielle puts her hand to her face, glowering at her mother.

GABRIELLE (CON'T)

You're going to pay for that.

Gabrielle storms out of the room. We hear the SLAM of the front door. Rachel walks to the living room to the box she was originally unpacking.

She pulls out a TELEPHONE and puts the plug into the jack on the wall. She puts the reciever to her ear and dials a number.

MARIA

Father Gurlicksen, this is Maria Velasco. I'm not disturbing you am I? Yes, it's Gabrielle. Can you come to Texas, like you promised?

SCHOOL HALLWAY - SEVERAL WEEKS LATER

Gabrielle walks the hall and a few people say hello as she passes.

CAFETERIA

Gabrielle is sitting with Rachel and others. There is light conversation going on around her.

Barry walks up behind Rachel and leans on her slightly.

BARRY

Hi, baby.

Barry kisses Rachel on the neck. She slaps him on top of his head. He rubs it a little.

RACHEL

Save it for tonight, little boy.

Barry looks over at Gabrielle.

BARRY

Hey Gabrielle, you coming to the party tonight at the Old House?

Gabrielle looks up at Barry.

GABRIELLE

Oh, I don't know. There's going to be beer there, and grass. And who knows, some guy I've never met might try to get in my pants. I wouldn't miss it.

Barry smiles broadly.

BARRY

Atta girl.

Gabrielle looks over at Rachel.

GABRIELLE

I've gotta question though. Why are we having a rave in an abandoned house? There won't even be electricity for the stereo.

Jenny arrives just as Gabrielle is speaking. She looks at Rachel momentarily before speaking.

JENNY

Where else would you have a Halloween rave party but in a haunted house?

Jenny sits down. Gabrielle looks at her with a confused look on her face.

RACHEL

Supposedly eighteen years ago the guy who owned the place offered his kids and wife. He's locked up in an asylum

somewhere. Nobody's lived there, and the city won't tear it down because it's at the end of a cul-de-sac. No one wants to build a road there.

Gabrielle puts her sandwich down.

GABRIELLE

That's cool. Oh my mother would freak!

JENNY

Is she still bringing over that Priest from Texas?

GABRIELLE

Yes, and that old bat is picking me up from school this afternoon. Wants to talk to me.

Gabrielle puts her finger in her mouth as if she were trying to make herself gag.

RACHEL

Why is he here?

GABRIELLE

My mother thinks I'm going to kill myself like my dad did.

Gabrielle looks down at the top of the table.

GABRIELLE (CON'T)

She thinks I'm dwelling in some kind of darkness. So she's trying to ram her religion down my throat. Like God gave a damn about me the same way he gave a damn about my father.

Barry walks over towards Gabrielle. He stops at the end of the table.

BARRY

Man, that's crazy, Gabrielle.

CLOSEUP OF GABRIELLE

GABRIELLE

I know.

INT. GABRIELLE'S HOUSE

Gabrielle storms past her mother; they are having another argument. Sitting at the dining room table is a Catholic Priest, FATHER OLAF GURLICKSEN. He is observing the exchange between mother and daughter.

MARIA
Over my dead body you're going.

Gabrielle stops in her tracks and turns back towards her mother.

GABRIELLE
Don't tempt me mother.

Maria looks back at Father Gurlicksen.

MARIA
See, see what she does to me?

GURLICKSEN
Gabrielle, I understand why you're angry.

Gabrielle walks back towards the sitting Priest.

GABRIELLE
Who the hell asked you?

Gabrielle turned back to her mother.

GABRIELLE (CON'T)
Why do you have this stranger here?
Just leave me alone.

Gabrielle runs out the front door and down the street.

Maria starts to run after her.

GURLICKSEN
Maria, don't.

Maria stops in the doorway. She runs her hand through her hair.

MARIA
I don't understand why she is so defiant.
She was never like that before her father
died.

Father Gurlicksen walks over to Maria and puts his arms around her.

GURLICKSEN

I lost your husband to a doomsday cult,
but I tell you I will not lose your
daughter to it now that it's gone.

EXT. ABANDONED HOUSE - NIGHT

Gabrielle walks to the front gate of the house. She opens the gate and walks through.

She walks past two parked cars towards the house. She walks to the side of the house up to the

SIDE DOOR

and walks inside.

KITCHEN

Gabrielle walks through the dirty kitchen. On one counter are two kegs of beer. She continues into the

LIVING ROOM

where Rachel and Barry are making out in a corner of the room. The room is large, with a balcony and a set of stairs leading to the second floor. The room is dominated by a LARGE MOUND OF DIRT in the corner opposite from where the two teens are making out. Gabrielle COUGHS slightly and the two lovers slowly separate. Neither really seems to mind that someone else is in the room watching.

Barry keeps his hand on Rachel's breast as he turns toward Gabrielle.

A FEW GRAINS OF DIRT on the mound move and tumble down the side.

GABRIELLE

I'm not disturbing you am I.

Barry smiles.

BARRY

I should say you are.

Rachel slaps the hand resting on her chest. Barry pulls it back with a amused look on his face.

RACHEL

Stop it, Barry.

Rachel looks at Gabrielle.

RACHEL (CON'T)

You're a little early. but that's o.k..
It took forever for us to get into this
place.

BARRY

Yea, this place was fortified like a bank.

Rachel starts walking toward Gabrielle.

RACHEL

This place is so weird. Look at the walls.

Gabrielle looks at the walls. Faded and covered with years of
dust a large, crudely drawn pentagram stares back at her. Smaller
symbols surround the pentagram; a ying/yang symbol, an upside
down cross, an ahnk symbol, a swastika among others.

RACHEL (CON'T)

Isn't it perfect for Halloween.

Gabrielle motions back behind her towards the mound of dirt.

GABRIELLE

What about that?

Barry steps forward and puts his arm around Rachel.

BARRY

That was here when we got here.

Rachel smiles real broadly.

RACHEL

Maybe this is the dirt he dug when he tried
to bury the bodies.

A few more grains of sand on the MOUND OF DIRT begins to move.

Jenny and Bridget enter the room. They walk past the stairs.

BRIDGET

Hey guys.

Jenny and Gabrielle kiss on the cheek. Both Jenny and Bridget are
dressed sleazily, with short skirts and high heels. Jenny has a
tube top on, while Bridget is wearing a tight fitting t-shirt
with the words "PORN STAR" emblazoned on the front.

More dirt moves on the mound. On the back side of the mound, away from the sight of the others what looks like a red bubble forms and grows.

BARRY

You girls ready to partay?

BRIDGET

What do you think?

Bridget lifts her skirt and removes a plastic bag taped to the inside seam. It is filled with pills and marijuana.

The bubble is getting larger. It is beginning to take a human like shape, like a growing child.

JENNY

We've got rufies and exstasy.

Gabrielle takes the bag from Bridget and opens it.

GABRIELLE

Which one is the rufie.

The voice startles everyone.

VOICE (O.S.)

Gabrielle. You are a kindred soul.

The girls, except for Gabrielle, huddle together against the wall right under the pentagram.

Barry is nervous and looking to run.

VOICE (O.S.)

My dred lord can make you master over your pain. He can give you dominion over all you see and hear. Just surrender your soul to him. I come to herald his coming.

Gabrielle steps forward.

GABRIELLE

Who the hell are you? Come out in the open.

A claw comes forth from the other side of the mound of dirt. It is blood red and looks as if it has had its skin pulled off.

VOICE

Give your soul to him, Gabrielle.

Barry sees the claw and starts to run.

The claw raises up from the mound.

VOICE

Stop.

Barry rises up into the air. He is pinned up against the balcony about ten feet up in the air. He tries to scream but is unable to.

The girls are screaming. They press in on each other tighter.

VOICE

Silence.

The girls are suddenly mute, their screaming faces emitting no sound. They panic even more.

VOICE

Witness my master's power. And you can have this and more. You shall have power over these sinners and all who come into this house.

Gabrielle stands silently, staring at claw there in the dirt.

VOICE

They shall be an army at your command. I shall make your children mighty protectors and they shall aid in bringing my dark lord back permanently. Simply allow me to defile you.

Gabrielle takes one step forward. She acts curious and without fear.

GABRIELLE

Who are you? How can you do this?

The claw lowers down to the dirt.

VOICE

I will show you.

EXT. ABANDONED HOUSE - NIGHT

The LIGHTS from the CAR reflect off of the dark windows of the house. The car comes to a halt in the driveway behind her cars in the yard. Inside the car we make out the silhouettes of two figures.

INT. CAR

Father Gurlicksen sits behind the steering wheel of the car. Beside him in the car is Maria.

GURLICKSEN

There are plenty of cars, but the house looks empty. Are you sure they said tonight?

MARIA

Yes. Gabrielle was very angry when she told me about this rave party. What is a rave party?

GURLICKSEN

Loud music, liquor, illicit drugs. Some even have promiscuous sex, but not always.

Maria SIGHS audibly. Father Gurlicksen puts his hand on her shoulder.

GURLICKSEN (CON'T)

She's still your little girl Maria. The teen years are tough. Every emotional high is higher, every low is lower. And that attracts kids with problems to one another. She lost her father and she's just trying to get your attention.

Maria looks at Father Gurlicksen incredulously. Father Gurlicksen shrugs his shoulders.

GURLICKSEN

Well, when you've been doing this as long as I have, you learn to play the game. That is what it is to her, a game.

MARIA

Father, you saw the look in her eyes. And those friends of hers...

GURLICKSEN

And we're going to teach them a lesson tonight. Maria, a little girl trying to shock her mother with rebellious acts is not going to frighten me.

Father Gurlicksen places his hand on Rachel's shoulder.

GURLICKSEN (CON'T)

Shall we go shake up the kids.

RACHEL returns the gaze momentarily, then steps out of the car.

EXT. HOUSE

The two figures walk towards the house.

They approach the side of the house towards an open DOOR. Father Gurlicksen swings the door open slowly into the

KITCHEN

The two figures walk through the kitchen cautiously. On the walls and counter are glistening puddles of fresh blood. Father Gurlicksen looks at Rachel, who is silent but has a look of near hysterics on her face.

GURLICKSEN

A stray dog or cat. They're going a little further than I thought.

He steps through the room gingerly, the terrified mother following closely behind. They step into the

LIVING ROOM

towards a rickety set of STAIRS leading to a balcony. The sound of low MOANS of both pain and pleasure mixed with CHANTING come from upstairs.

There is a heap of clothes in the floor at the base of the stairs. Father Gurlicksen and Maria glance at one another. Father Gurlicksen bends down. He struggles with the body still in the clothes. He turns it over. It's Rachel's body. It has been ripped to shreds.

Maria starts to look over Father Gurlicksen's shoulder, but the priest stops her. Maria puts her hand to her mouth to stifle a scream.

Father Gurlicksen turns her toward the stairs to follow the sound of the moans. They approach the stairs and begin their long climb to the top.

At the top of the stairs the Priest and the mother walk along the balcony toward the

BACK BEDROOM

As the Priest walks through the doorway he sees a figure silhouetted against the BAY WINDOW, as well as a FEMALE FIGURE lying on the ground writhing in a pool of a DARK SHINY FLUID.

BEDROOM-GURLICKSEN POV

The Priest walks slowly into the room. He sees the figure silhouetted more clearly. There is a young girl on her back before a standing figure. This standing figure is Barry, who is holding what appears to be a baby.

BACK TO SHOT

Maria walks into the room.

RACHEL
Gabrielle!

From behind them three teenage boys appear out of the shadows and grab the Priest and mother. The boys drag the intruders past the writhing girl on the floor. Father Gurlicksen looks down at the

WRITHING GIRL

Father Gurlicksen is unable to make out who it is in the semi darkness.

Marie is still screaming as she is pulled along towards the figure on its back. She screams again, her face a mask of near insane terror.

Maria's voice gives way to silence as she stares at the prone figure of her own daughter, lying on her back in the floor. Gabrielle looks at her mother.

GABRIELLE
Mother. Look at what power I have now.

Maria is carried to a spot on the far side of the room where another teenage girl is on a ladder passing a small greenish-beige object into an attic opening in the ceiling. Below on the floor is another girl.

Barry walks over to where Maria is being held, carrying one of the greenish-beige objects. It is a creature more insect than human. It snarls at Maria, who tries futilely to escape her captors. Gabrielle turns her head towards the Priest. Father Gurlicksen looks down at her.

GURLICKSEN

What is happening here?

Gabrielle motions her hand back towards the the darkness.

GABRIELLE
You'll never know.

From out of the SHADOWS comes a huge RED FIGURE, which SNARLES at him. He screams.

FADE TO BLACK

EXT. KUWAITI CHILDREN'S HOSPITAL - NIGHT

ESTABLISHING SHOT

of a very modern hospital as big as oil money can buy. There is a construction site on the side of the building.

Suddenly, into SHALLOW FOCUS comes BARREL OF A MACHINE GUN.

We pan along the barrel of the gun and up to the face of the IRAQI SOLDIER who carries it. He is young, perhaps no more than sixteen, with eyes that dart around like flies.

SNAPPING TWIG SOUND

He turns around and points his weapon towards the line of trees he just walked past.

SOLDIER(in Arabic)
Please Allah.
(in broken English, at the top
of his voice)
Please... I surrender! I..I surrender!

An AMERICAN SOLDIER stands up from behind some planted shrubbery. He is a large Black man, wearing black fatigues. The name on his uniform says BATTEN. He motions for the Iraqi to come to him, ever cautiously looking in the direction of the hospital.

The Iraqi soldier tries to throw down his weapon, but the shoulder strap catches on his arm.

SOLDIER
I surrender. I surrender.

Batten still motions the Iraqi to come to him.

BATTEN

(whispering)
Come here, you damn raghead. Shut up and
come here.

Iraqi soldier continues to just stand there, yelling at the top
of his lungs.

IRAQI SOLDIER
Please. Please, I surrender.

Batten is still motioning him to come over to him, when SOMETHING
HUGE rushes past him in a blur.

The Iraqi Soldier is hit by something hard and fast that carries
him back into a dark cluster of SHRUBS. His gun lands on the
ground. GURGLING SOUNDS are heard as the shrubs shake violently,
and then slowly die down to an eerie stillness. From out of the
shrubbery comes MICHAEL STONEBREAKER

Stonebreaker is a big man, 6'6' - 255lbs. He is wearing blood-
soaked body armor and carrying a bloody knife. He is armed with a
standard issue M-16A shoulder slung, and a fully automatic
machine shotgun. He sheaths the knife without cleaning it and
looks down.

Beside Stonebreaker is a THREE YEAR OLD ARAB GIRL. She is dressed
in the solid black traditional garments of Islamic women. Her
hair is covered but her face is open to see. The clothes around
her neck are wet with blood, but the Girl acts uninjured.

She is holding Stonebreaker's hand as he emerges from the shrubs.
Stonebreaker looks down at her with sorrow, and she looks up to
meet his gaze.

Batten looks on in shock. He does not seem to see the Girl.

BATTEN
Son of a bitch! He gave up!

The angry soldier starts to rush Stonebreaker. Several other
SOLDIERS pop out of hiding to stop him. Stonebreaker doesn't
move. The girl is no longer beside him. The SARGENT steps forth
and pulls the angry soldier back into hiding.

BATTEN
Sargent, that boy surrendered!
(to Stonebreaker)
What the hell do you think you're doing?

Stonebreaker steps forward and hides behind a tree.

STONEBREAKER

He would have given away our position.

The Sargent looks at Stonebreaker with intimidated eyes.

SARGENT

(his voice shaking in fear at what
he just saw)

Technically, he's right. I just still don't
believe what I saw, soldier.

Batten wiggles free from the men constraining him, and points at
Stonebreaker

BATTEN

He's not a soldier! He's a serial killer!
He's a newspaper headline waiting to happen!

Stonebreaker moves over to where the Sargent and Batten are
hiding. A grip of fear comes over the entire platoon. We see
SOLDIER'S FACES gripped in fear and GUN SAFETIES being released.
Every man in the squad thinks Stonebreaker is going to attack the
two men....and then turn on them too.

The Sergeant's HANDS drop to his sidearm. Stonebreaker moves
menacingly close to the two soldiers.

STONEBREAKER

Sargent, we're wasting time. That children's
hosp...

BATTEN

(in a more subdued tone of voice)

You're not worried about no kids. You just
want to kill people. You'll probably try
to kill the kids.

As fast as Stonebreaker was before, it is nothing compared with
how fast he moves now. He grabs Batten by the throat and pulls
him toward the Sargent. Batten is clearly choking from
Stonebreaker's grip. Stonebreaker, who's demeanor had been almost
clinical before now, is now very angry.

STONEBREAKER

Let me make this clear Sargent. Those
children in that hospital are innocent.
This jackass isn't innocent. This man means
nothing to me. But I do not kill children.

Stonebreaker relaxes his grip on Batten's throat. The soldier
coughs as Stonebreaker gets up and begins moving out of hiding

towards the hospital.

The Girl reappears, taking Stonebreaker's hand again. He looks down at her with confusion.

The Sargent is clearly intimidated. Batten props himself up on one hand, rubbing his throat with the other one. Batten points towards the place where the young Iraqi lay.

BATTEN

You don't kill kids, huh. What do you call that boy there?

Stonebreaker walks forward to where the Iraqi's machine gun lay. The Girl is nowhere to be found. He bends down and picks up the gun, turns around and tosses it in the direction of the rest of the platoon.

STONEBREAKER

(with an evil smile)

The beginning.

(to the rest of the platoon)

You heard the Sargent. Let's move.

ANOTHER SOLDIER moves up to stand beside the Sargent and Batten. His name badge says EDGE. He has a puzzled look on his face. The Sargent shoots the soldier a quick glance.

SARGENT

Move!

EMERGENCY ROOM ENTRANCE

SIGNS in Arabic, English and French giving directions hang from the ceiling. A burned out ambulance sits over on its side half blocking the entrance. A glass door sits closed, all the glass lying on the ground around it. A few dead bodies are strewn around.

They make their way through the debris towards the front entrance of the emergency room. Each man gives Stonebreaker a wide berth, the only sign of trouble in the ranks. They reach the building and take up positions covering the entrance and sides of the building.

The Sargent motions for two soldiers to take up positions on either side of the ER door. Stonebreaker looks to the Sargent then moves forward toward the waiting door. The Sargent looks at Stonebreaker and swallows hard.

INT. EMERGENCY ROOM

Stonebreaker steps through the doorway, his shotgun at his shoulder, scanning the room. Everything is in disarray, medical papers everywhere. The GIRL is there too, sitting in the one chair not overturned in the waiting room. Stonebreaker gives her a puzzled glance as he steps further into the waiting room. The two soldiers that were standing at the door make their way in. They don't see the Girl.

Stonebreaker moves past pictures of CLOWNS and BABY CAMELS on the wall. He touches one of the clowns. The two soldiers behind him notice, and give each other puzzled looks. The soldiers round a corner to find crates piled one on top of another. Stonebreaker motions of one of the soldiers to come forward.

STONEBREAKER

Go tell the Sarge that the intelligence report was right. The Iraqis are taking everything.

He takes his knife from its sheath. Placing the knife in the groove on the lid, Stonebreaker pries the lid from one of the crate. Inside is an infant incubator.

STONEBREAKER

Everything.

The soldier leaves. The other soldier, LEPAGE, makes his way over to Stonebreaker.

LEPAGE

If the ragheads are looting all the medical equipment, then what happened to the kids?

Stonebreaker looks at the soldier hard. It is obvious he doesn't want to think of it.

He moves forward into a small HALLWAY. LePage follows a few paces behind, looking behind him.

Stonebreaker raises his hand in a closed fist, stopping both men in their tracks. He puts his gun to the ground quietly, and moves forward to the corner of the hallway.

Stonebreaker peaks around the corner, where he spies 4 REPUBLICAN GUARDS smoking cigarettes and having a conversation. The men are arguing, with one continuously pointing at the boxes lining the hall. Another one is tugging on the shirt sleeve of the first. The GIRL walks between the four men towards the end of the hall. The Guards do not notice her.

Stonebreaker unsheathes his knife, an unearthly smirk showing on

his face. He creeps forward, using the boxes as cover until he is right behind one of the Iraqis. He notices the agitated soldier step back a few paces, revealing four MK-47 machine guns lined up against the wall.

The attack is almost over before it begins. Stonebreaker stands up and gives a sweeping forehand arch with his knife, cutting two of the men's throats in one move. He lunges forward, impaling the third soldier before shoving him face first into the corner of one of the crates, muffling his scream.

The fourth soldier, seeing the slaughter, turns to run but stumbles. Stonebreaker throws the knife, which passes harmlessly over the soldier's head.

Stonebreaker starts over the dead bodies in his way, heading toward the Iraqi. The Iraqi regains his step, and runs toward another hallway, with Stonebreaker in hot pursuit. The Girl is nowhere to be seen.

CORRIDOR LEADING TO LOBBY

The Iraqi is yelling at the top of his lungs, trying to attract attention. Stonebreaker, gaining ground on the fleeing soldier, glances inside one of the empty rooms. He sees the GIRL sitting on some boxes inside the room. The Iraqi rounds a corner into the LOBBY. Stonebreaker follows, closing fast. Behind him is LePage.

The soldiers run past a FOUNTAIN in the lobby, badly damaged by machine gun fire.

The Iraqi pulls a potted plant behind him, in the way of the two pursuing Americans. Stonebreaker spins like a football player around the falling plant. LePage hurdles the plant, but falls down on the other side.

The Iraqi moves into another HALLWAY on the other side of the lobby. The Iraqi has stopped yelling, and is breathing hard. The Iraqi soldier is running towards an EMERGENCY EXIT at the end of the hall. He hits the door, which starts a FIRE ALARM wailing. He slams the door behind him. Stonebreaker goes through the door.

EXT. HOSPITAL CONSTRUCTION YARD

The Iraqi runs on the other side of a BULLDOZER out of sight. The big American follows. The GIRL is standing on the tracks of the bulldozer watching Stonebreaker run by.

The Iraqi runs along side of a deep PIT we cannot see into. Stonebreaker grabs him by the hair, jerking the Iraqi backward

onto his knees. Stonebreaker trips over the Iraqi, falling into the pit. He pulls the Iraqi in behind him.

They tumble down the side of the sandy pit. Stonebreaker lands on top of the Iraqi.

DETAIL SHOT OF STONEBREAKER'S FACE

Stonebreaker has a look of absolute ecstasy as he reaches down and breaks the soldier's neck. Then his expression changes before us.

PULL BACK SLOWLY

Stonebreaker is surrounded by dead bodies. The bodies of the children in the hospital. He begins to scream.

JUMP CUT/ CLOSE UP OF STONEBREAKER

Stonebreaker is sweating profusely.

ITALIAN SECRETARY (O.S.)

Father? Are you alright?

The sound of the voice makes Stonebreaker jump.

INT. OFFICE AT THE VATICAN

Stonebreaker looks at the secretary strangely. He rubs his face with his hands, then looks at the moisture in his hands. He smiles weakly at the SECRETARY.

STONEBREAKER

Just nervous.

The Secretary smiles gently.

SECRETARY

Can I get you some water?

STONEBREAKER

No. Thank you.

The DOOR TO THE CONFERENCE ROOM swings open. CARDINAL LEBRAUNIER steps into view.

LEBRAUNIER

(to Stonebreaker)

Father Stonebreaker! I trust your flight to Rome was smooth?

Stonebreaker stands and begins to walk towards the door.

STONEBREAKER

Yes, sir, Your Eminence. Truthfully though,
I don't like airplanes.

INT. - CONFERENCE ROOM

The interior of the conference room long and wide, with stained glass windows high up on the walls allowing light to filter through. The colors bathe the room and its inhabitants in a celestial glow.

LEBRAUNIER

But were you not a paratrooper at one point
in your life?

STONEBREAKER

Special forces, Your Eminence. But I only
jumped because it was the fastest way out
of the plane.

The small, dark haired Cardinal laughs politely at the joke, then motions for Stonebreaker to sit.

Stonebreaker sits down at a long table. Seated along with him are two more Cardinals of the Catholic Church.

On the left is CARDINAL OJABUTI, a small black man from West Africa who walks with a cane, and CARDINAL SPOTSWOODE, a heavy set Englishman. LeBraunier doesn't bother introducing them.

LEBRAUNIER

We have been looking over the progress
reports that have been filed on you. Your
studies of the scriptures has impressed me
greatly.

OJABUTI

I especially liked the paper you wrote on
the Fifty-first psalm.

Stonebreaker looks puzzled; he doesn't know exactly where this is leading.

STONEBREAKER

Thank you, Your Eminence.

LeBraunier looks at Stonebreaker hard.

LEBRAUNIER

Why did you become a priest?

Stonebreaker looks at the Cardinal. His eyes become as big as baseballs as he squirms uncomfortably in his chair. The Cardinal circles around Stonebreaker's seat, as if he were a vulture.

STONEBREAKER

I wanted to show others that the path to a good life lay in the teachings of Christ...

LeBraunier leans in close to the young priest.

LEBRAUNIER

(in a soft voice)

I don't believe you.

Stonebreaker is taken aback. He squirms even more in his seat.

LEBRAUNIER (CON'T)

Do you want to know what I know about you? Cardinal Spotswoode picks up a thin folder, opening it to the first page.

SPOTSWOODE

(reading)

Father Michael Aaron Stonebreaker. Born, May Twenty-sixth, Nineteen Sixty-six, in Houma, Louisiana. Better than average student in school. (pause) Your mother Michele was of Arcadian decent. (pause) Or do you prefer Cajun?

Stonebreaker nods softly.

SPOTSWOODE

Your father was of Scottish heritage and worked as a merchant seaman until his death. You were fourteen. (pause) Joined the United States Army at age eighteen. Volunteered for service in the Gulf War.

Stonebreaker squirms in his seat.

SPOTSWOODE

Was given a medical discharge due to post traumatic stress disorder. Confined to the mental ward of St. Vincent's Hospital in Fort Collins, Colorado for eighteen months. You escaped three times, in the first two months. They had to restrain you.

LEBRAUNIER

Why Father?

LeBraunier leans across the table.

LEBRAUNIER (CON'T)

I don't doubt your faith. When Father Reid gave you a Bible to read at that hospital you found something you never had before. That much is obvious.

The Cardinal leans back.

OJABUTI

You became a priest to atone for something. Something you did.

The three Cardinals look at the young priest. Stonebreaker looks very small, as he sits looking at his own feet. There are tears welling in his eyes.

OJABUTI

Did you really think you could choose the method of your own atonement?

Stonebreaker SIGHS and sits up in his chair.

STONEBREAKER

I'm being excommunicated.

LeBraunier LAUGHS LOUDLY. He is clearly amused.

LEBRAUNIER

Good heavens, no.

SPOTSWOODE

You never confessed what sin you committed. You are trying to keep this sin to yourself because you believe it to be so heinous there is no forgiveness for you.

Cardinal Ojabuti stands up and walks towards Stonebreaker, his cane making TAPPING sounds as he speaks.

OJABUTI

You became a priest for the wrong reason. And you will never truly become a priest until you are doing your job for the right reason. I think I have an idea of how to begin you on that path to the right reason.

LeBraunier picks up another folder and hands it to Stonebreaker.

Stonebreaker opens the file and begins reading.

LEBRAUNIER (CON'T)

There was a priest, Father Olaf Gurlicksen, who was trained to investigate claims of supernatural events. Miracles. Claims of miraculous visions, or healings.

Stonebreaker looks up at Cardinal. He has a look of confusion on his face.

LEBRAUNIER (CON'T)

He was investigating a doomsday cult in Texas. It seems that a few computer technicians had come under the influence of one in their group. He claimed that he had stumbled across arcane knowledge on the internet about the end of the world. He was unsuccessful in preventing three suicides.

SPOTWOODE

The wife of one of the men who took his life telephoned Father Gurlicksen here in Rome. Her daughter had become withdrawn and began running around with children who were a bad influence on her. We think he found something he didn't expect. We don't know what. His diary is missing.

LeBraunier leans forward.

LEBRAUNIER

He was killed, along with the mother. Something had eaten him. Two teenage girls are missing. The daughter is under psychiatric observation. The girl claims they let loose the devil, and she bore his children. There is reason for the church to be interested in this.

STONEBREAKER thumbs through the file.

STONEBREAKER

You want me to investigate this? Why me?

Spotswoode stands and walks over to Stonebreaker.

OJABUTI

Most of these investigations prove baseless. This one may prove to be baseless as well. But if it's not, then at least four people have already died. Who better to send than a priest who is trained to survive under any circumstances.

LEBRAUNIER

There are those close to His Holiness who feel sending you is a mistake. There are two who do feel you should be excommunicated.

Cardinal Ojabuti puts his hand on Stonebreaker's shoulder.

Stonebreaker closes the file. He stands up, unsure of his next words. The Cardinal cuts him off.

LEBRAUNIER (CON'T)

We don't. I am afraid though it means you will have to fly back to the United States immediately. Just consider it the first step in your penance.

Stonebreaker looks at the Cardinal, then looks down at the file. He looks back at the Cardinal.

EXT. HOUSE - DAY

POLICE CARS surround the house, with OFFICERS and EVIDENCE TECHNICIANS bumping into each other as they enter and exit the house.

Standing outside watching the proceedings are a group of TEENAGERS, four boys and two girls, all dressed similarly in dark clothes. A couple of them have dyed their hair black. They speak in whispers to each other.

Behind them is Barry, last seen in the house with the creatures.

INT. HOUSE - STAIRWAY

Technicians photograph the bodies at the bottom of the stairs, the CHALK OUTLINES already drawn on the ground.

The mound of dirt is being photographed. A Technician scoops sample of the dirt and hands it to MARLA JOHNSTON. She cuts a lithe figure walking through the crowd of police. She is wearing

a blue turtleneck sweater and long pants. Her BADGE swings from a chain around her neck.

She stops to speak to another Detective, DAVID MINOT, and we can hear part of the conversation, but we are traveling further into the house, up the stairs into the BEDROOM, where we see more technicians at work.

An OFFICER is getting a medium ladder set up to look into the ATTIC. His FLASHLIGHT burns a path in the darkness. He looks all over the attic but finds nothing there.

We travel further in the darkness examining where the FRAME of the house is exposed. We look down between the boards that make the frame, into the interior wall. There we find one of the CREATURES, much larger now hiding from view. It pulls the FIBERGLASS INSULATION over itself, concealing itself further.

INT. O'HARE INTERNATIONAL AIRPORT TERMINAL - DAY

PASSENGERS disembark from their flight, scarcely noticing the small, balding FATHER REGAN as he watches the exit ramp. Regan sees Stonebreaker first, the big priest standing head and shoulder over most of the other passengers. Regan begins waving his arm.

REGAN
(Loudly)
Father Stonebreaker. Right over here.

Stonebreaker notices Regan's cries and begins walking over towards the smaller priest. The two men shake hands.

REGAN (CON'T)
It's a pleasure to meet you. My poor little parish rarely gets an emissary straight from Rome.

STONEBREAKER
I just wish my business were a little more pleasant.

The two men begin walking.

REGAN
I don't know exactly what happened in that house, but I was the first person the police called to identify the body of Father Gurlicksen. It wasn't until I contacted Rome

that I found out who he was.

INT. CAR - DAY

Regan is driving.

STONEBREAKER

Do you think the girl killed him?

REGAN

Heavens, no. That frail little thing? She'd be lucky if she could open a jar of peanut butter without help. She is physically unable to do the things that occurred in that house.

A GROUP OF PROTESTERS are assembled outside a nightclub. They are carrying signs calling for the closing of the club. Many of the signs are of a religious nature.

STONEBREAKER notices the protesters.

STONEBREAKER

What's this?

REGAN

The Baptists, and some members of other local churches are protesting the club. Its been accused of letting in minors and serving them drink. I think a few of my congregation are there protesting too. Its the hangout of the local gothic crowd. You know who I'm talking about?

STONEBREAKER

The kids who wear solid black and read too many Anne Rice novels?

REGAN

Yes, those are the ones. Some of them even go so far as to engage in vampirism, though most only play act. I think our girl Gabrielle was a regular visitor.

STONEBREAKER

Just what is the girl's story?

Regan looks at his watch. Then he looks back at Stonebreaker.

REGAN

Why don't we go ask her. You've got four hours before you have to meet with the

detectives anyway. Your luggage will be safe
in the trunk.

STONEBREAKER sneaks a look back at the NIGHTCLUB

EXT. COOK COUNTY MENTAL HEALTH DETENTION FACILITY - DAY

ESTABLISHING SHOT of the hospital.

INT. HOSPITAL

EST. SHOT of the two priests walking down the hospital corridor,
following a DOCTOR. The Doctor looks behind him as he walks down
the hall. Other medical PERSONNEL and PATIENTS move about unaware
of the trio.

Stonebreaker is nervous, watching the proceedings around him with
furtive glances.

DOCTOR

Even sedated, she's quite a handful.

Stonebreaker looks towards the doctor.

STONEBREAKER

Violent?

DOCTOR

Occasionally. When she is its more of a
desperate attempt to get away from captivity.

STONEBREAKER

Was there any history of mental illness
in her family?

The Doctor moves through the doors to the

OBSERVATION ROOM.

The room is small and rectangular in shape, with a one-way window
facing along the wall.

Through the window can be seen the prone shape of GABRIELLE
VELASCO, the girl giving birth in the abandoned house. Her arms
have been tied down to her side, and, even in her sleep, her back
is arched and she is struggling against her bonds.

DOCTOR

None that we know of. The girl's mother was
the only living family she had....

The Doctor's voice fades into the background as Stonebreaker

moves his face closer to the window.

STONEBREAKER

RETURN TO SHOT of Gabrielle struggling against her restraints.

CLOSEUP of Stonebreaker.

RETURN TO SHOT only it is Stonebreaker laying in the bed struggling to escape. The little ARAB GIRL is there staring back at Father Stonebreaker.

REGAN (O.S.)
Father Stonebreaker?

Stonebreaker snaps out of his trance. He looks down a little, embarrassed over the incident.

STONEBREAKER
Sorry. May we go in. To...to minister to her?

The Doctor ponders for a moment. He looks hard at Father Regan.

DOCTOR
Alright, no pressure though. If she gets agitated I want you to leave.

STONEBREAKER
Agreed. Is there anything you wish to know while we're in there?

DOCTOR
(Eying Stonebreaker suspiciously)
Father, you're ministering to her. Not interrogating her.

HOSPITAL ROOM

Stonebreaker and Regan walk into the room. Stonebreaker takes the ceremonial cloth from his pocket and drapes it around his neck.

REGAN
(Whispering)
Would you care to explain to me why I, a priest of the Holy Church am now an accomplice to a lie?

STONEBREAKER

We didn't lie. We're going to help this girl as much as we can. But sometimes confession is good for the soul.

Stonebreaker looks at Father Regan.

STONEBREAKER (CON'T)
(Smiling as he speaks)
Or so I've heard.

The two men walk to the side of the girl's bed and kneel. They cross themselves, and Father Regan kisses the BIBLE he is carrying.

Stonebreaker gently touches the girl's arm.

STONEBREAKER
Gabrielle.

The girl relaxes momentarily, and opens her eyes. She stares at the priests with a emotionless expression.

GABRIELLE
Release me. Before it's too late.

Stonebreaker reaches out to grab the girl's hand. She instinctively closes her fingers around the priest's hand. Her fingernails dig into the priest's wrist, drawing blood. She looks at Stonebreaker with growing fear and remorse.

GABRIELLE(CON'T)
Before my children find me. Please.

REGAN
Your children? What children, child?

Gabrielle arches her back, her arms struggling against her bonds.

GABRIELLE
Let me go!

Stonebreaker reaches up and grabs her face. He holds it tightly, yet with a gentleness born of understanding. He speaks slowly but with authority.

STONEBREAKER
Calm down. Now. That's right, calm. Calm down. Now, nothing is going to happen to you.

Gabrielle lays back down. She looks at Stonebreaker like he was crazy.

GABRIELLE

No, you're wrong.

STONEBREAKER

Calm. Now, I want you to tell me what happened. And I want you to remain calm when you do it, o.k.? Can you do that?

Gabrielle looks at Stonebreaker. Their eyes meet; she seems to relax a bit.

GABRIELLE

Alright.

STONEBREAKER

Now, I want you to start at the beginning.

Gabrielle wets her lips.

GABRIELLE

Jennie, Bridget, Rachel and me, we were going to have a rave party at the old house. Something appeared out of the pile of dirt in the living room.

DISSOLVE TO:

INT. OLD HOUSE - NIGHT

Gabrielle, Jennie, Rachel and Bridget huddle together in terror.

We see the shoulder of the demon from behind the dirt mound in short focus.

DEMON

Gabrielle, thou shall be the mother of the future, for thy womb shall bring forth the end of history. Thus it is fortold, thus it shall be. But there must be blood for the covenant.

Still over the demon's shoulder, we see it grab Rachel.

The girls look at each other, then make a break for the stairs.

GABRIELLE (O.S.)

It was the shape of the Devil. It has a muscular body, but its face was hideous. It grabbed Rachel.

(Her voice becoming more frantic)
He...he...ripped her apart. We ran upstairs, screaming. It threw her aside and followed us upstairs...

BACK TO SCENE

GABRIELLE (CON'T)

It killed Bridget and Jennie. Then he raped me! He raped me, and I bore his children! He kept calling me Mary! Let me go!

Gabrielle screams. Gabrielle resumes her struggle to free herself. The orderlies rush in, pushing the priests aside as they begin to administer sedatives to the 19-year old. The Doctor rushes in behind the orderlies.

DOCTOR

Please escort the priests out of this room.

One of the orderlies, reaches for Stonebreaker's arm.

Stonebreaker stands up, whips the orderly around and pushes him away.

Another orderly breaks away from Gabrielle and tries to subdue the much larger priest. Stonebreaker grabs the man by his shirt collar and lifts him in the air with one hand. Stonebreaker looks at the man, then sets him down.

Father Regan looks on in astonishment.

The Doctor looks at the now standing priest in shock. Only Gabrielle seems not to notice, as she strives to break free from her shackles.

Stonebreaker turns to her and opens the Bible he has been holding the entire time.

STONEBREAKER

And David was greatly distressed; for the people spake of stoning him, because the soul of all the people was grieved, every man for his sons and for his daughters: but David encouraged himself in the Lord his God.

Stonebreaker closes his Bible. He turns to the Doctor.

STONEBREAKER (CON'T)

You will post armed guards both inside and outside this room. I am here at the request of His Holiness, Pope John Paul the second, to investigate what happened here, and this girl will be kept safe, or so help me I will bring the entire Holy See down upon this facility. Do we understand each other?

The Doctor just nods his head. Stonebreaker smiles pleasantly.

STONEBREAKER (CON'T)

Good. If you need us, you can contact us at the rectory.

Stonebreaker turns to Gabrielle.

GABRIELLE

(Strangely calm)

They are coming back for me tonight.

Stonebreaker bends down to look at her.

STONEBREAKER

You have nothing to fear, Gabrielle. There will be policemen here to protect you shortly. And there are hundreds of doctors, and nurses here.

Gabrielle looks up at him. Her eyes are dead.

GABRIELLE

It won't make any difference.

EXT. HOSPITAL - DAY

Stonebreaker and Regan are walking to the car. Regan is animated, his arms flailing wildly as he speaks.

REGAN

Would you kindly explain yourself. Just what was that display of wanton violence back there about.

Stonebreaker stops in his tracks. He turns to Regan.

STONEBREAKER

There have been four deaths, and that girl is at the center of them all. I'm going to

make sure that nothing happens to her.

REGAN

What could possibly happen to her?

The two men begin walking again.

STONEBREAKER

Well, you said yourself that she couldn't have committed these murders. The question is, who did.

The two men reach the car.

INT. CAR

Regan looks at Stonebreaker, studying his face. He looks back at the road, then looks back at Stonebreaker. Stonebreaker looks back at Regan.

STONEBREAKER

(With a confused look on his face.)

What?

REGAN

I'm just trying to figure you out. I mean you went through those orderlies like they weren't there. That's not normal priestly conduct.

STONEBREAKER

I'm afraid I wasn't always a priest, Father.

REGAN

(trying to change the subject)

If the girl didn't kill those people, then who did? She wasn't into drugs, thankfully.

STONEBREAKER

Well, the possibility remains she got involved in something she wasn't supposed to be in. You say you knew her mother. Even good kids get in over their heads now and again. It's too premature to rule out drug dealers, gangs, or even organized crime. That might explain her story. Either she's created a nightmare to block what really happened...

REGAN
(interrupting)
Or she's deliberately covering to protect herself from a similar fate?

STONEBREAKER
That's two of the three possibilities.

REGAN
And what's the third?

STONEBREAKER
That's the reason I was sent here.

Regan jerks the steering wheel over, sending the car over the curb. The vehicle stops off the side of the road. Regan turns to Stonebreaker.

REGAN
I'm tired of the runaround. Why are you here? Who was Father Gurlicksen?

Stonebreaker looks hard at Father Regan. After a moment, his expression lightens a bit.

STONEBREAKER
Well, after what I put you through at the hospital an explanation is the least I owe you. (pause) Father Gurlicksen had been assigned to investigate claims of supernatural events.

Regan looks over at Stonebreaker with shock on his face.

STONEBREAKER (CON'T)
I'm here to make sure that the, uh, bogeyman didn't kill Father Olaf Gurlicksen.

Regan looks at Stonebreaker, then turns and starts the car. He checks the traffic, then gets back on the road.

REGAN
You must have made someone high up very mad at you to get this assignment.

INT. HOUSE - TWILIGHT

The sun sits low in the sky as seen through the window of the house. The room sits in half shadows, and we see the CREATURES, obscured by the growing darkness begin to walk up the walls towards an OPENING in the ceiling. They are headed towards the

attic.

They are more human like now, but are still covered by insect-like skin on the lower part of their bodies.

The Demon Herald moves down from the wall and across the room to where the TEENAGERS are sitting. There is one fewer than before. The Demon Herald places it's hand on the shoulder of one of the girls.

DEMON HERALD

Tyler serves us well. He shall be rewarded for his sins.

Barry walks up to the Demon Herald.

BARRY

What should we do about Gabrielle?

The creature moves back towards the wall.

CREATURE

You needn't worry about the Mary, my young sinner. That is what we are here for.

The last one moves into the opening, their location now obscured by total darkness, yet HISSING and GROANING sounds can be heard from within.

Suddenly, without warning, a leather SNEAKER falls from the opening. Then another SHOE falls, covered in blood.

INT. CITY MORGUE - NIGHT

Stonebreaker and Regan look down on the remains of Father Gurlicksen. Regan blesses the body, while Stonebreaker makes a careful study of the body.

His hands go over the body, following the contour of every wound, even stopping to caress the exposed LEG BONE of the dead priest.

DOCTOR (O.S.)

If you look there on the chest, there are five wounds where I believe the claws entered the skin.

Stonebreaker walks over to the DOCTOR, a short, balding Black man, in his early fifties. He looks back at the body, then looks at his own outstretched hand.

STONEBREAKER

The paw was huge.

The Doctor steps over to the body. Stonebreaker follows him.

DOCTOR

The shape of the wound suggests a human hand, but look here.

The Doctor points at the EXPOSED RIB CAGE on the body.

DOCTOR (CON'T)

Broken ribs. Here, here and here. That wasn't done by a man.

Father Regan takes off his ceremonial garbs.

REGAN

Is there anything on any of the bodies that can shed further light on the killings?

The DOOR to the room opens, and in walks DETECTIVE MARLA JOHNSTON. She is an attractive brunette, with short hair. She is dressed in a pair of slacks and a white blouse, her gun holster packed neatly under her left arm, and her badge slung at her waist.

MARLA

I'm sorry I'm late Father Regan.

REGAN

That's quite all right child. Marla, this is Father Michael Stonebreaker. Father, this is Detective Marla Johnston.

The two exchange pleasantries and shake hands.

MARLA

Has there been a positive I.D.?

REGAN

I'm afraid so, Marla.

Stonebreaker steps forward and looks at the Doctor.

STONEBREAKER

If the good Doctor is through with the remains, I'd like to make arrangements to fly them back to Rome?

Marla looks at the Doctor, who nods his head.

DOCTOR
No problem at all.

Stonebreaker turns back to Marla.

STONEBREAKER
I'd also like you to answer a few questions,
if that's all right with you?

Marla leans back against a table.

MARLA
If I can ask you a few as well?

Stonebreaker smiles as he walks past the body.

STONEBREAKER
Quid pro, quo? Has there been an
identification of the woman found with
Father Gurlicksen?

MARLA
There has. It was the mother of Gabrielle
Velasco, Maria Velasco. Her death was
similar to Father Gurlicksen. Eaten...

The Doctor begins putting up the remains.

DOCTOR
The damage was much more extensive to her
than to Father Gurlicksen. Ms. Velasco had
damage to her face, and we had to identify
her through partial dental records.

STONEBREAKER
What was she like?

MARLA
Single mother. Worked in an upscale shoe
store downtown. Husband died six months
ago in Texas. Had a suicide pact with
some co-workers. She packed up and moved
here to Chicago. She isn't dating anyone
we know about. Father Stonebreaker, what
was Father Gurlicksen doing here?

STONEBREAKER
He was on a special assignment. The exact
purpose of his visit here I'm not sure of,

but he was normally assigned to investigate claims of paranormal circumstances.

MARLA

Paranormal circumstances?

REGAN

Yes, Marla. Claims such as appearances of the Blessed Virgin, or miraculous healings.

Marla starts to get up in protest, but Stonebreaker puts up his hand. He points to himself, saying in essence "its my turn".

STONEBREAKER

The girl at the hospital, Gabrielle, she made mention that she had three friends with her.

DOCTOR

Never found. Although we believe they met with foul play.

STONEBREAKER

Explain.

The Doctor looks at Marla, who nods. He sticks his hand up and motions with his finger for the two priests to follow him.

DRAWER

The doctor pulls out a medium size vial of dirt. It is a sample from the mound of dirt in the old house.

DOCTOR

This was found at the abandoned house. There is a huge pile of this stuff on the bottom floor of the house. We found some that appeared wet and ran samples.

Father Regan stiffens slightly as if he were shuddering.

REGAN

It's blood.

DOCTOR

Three different blood types mixed together. But we found plasma residues from old blood that had been absorbed by the soil. They were old.

Stonebreaker looks hard at the doctor.

STONEBREAKER

How old?

MARLA

We're having the University of Chicago
carbon date them they're so old.

Stonebreaker shoots his eyes over at her in amazement.

Father Regan puts his hand over his mouth in shock.

MARLA

Father Stonebreaker, we did say quid pro
quo. You know something, and I want to know
it too.

Stonebreaker looks up from the body.

STONEBREAKER

Gabrielle opened up to us. We got her to
talk.

MARLA

And what did she say?

STONEBREAKER

The kids were having a rave party. She
claims that she was raped by something that
came out of a mound of dirt and was
impregnated. She claims that she gave birth
within hours and it was her children that
killed Father Gurlicksen and her mother.

Marla looks at Stonebreaker like he was a lunatic.

STONEBREAKER

Look, I don't believe it any more than
you do, but there are two possible
explanation for her story. Father Regan
and I think it could be that her
subconscious mind created the story to
cope with what happened, or she's faking
it to save herself from who did this.

Marla's expression changes as she contemplates this possibility.

MARLA

Still leaves us with finding who killed
these these people.

Regan steps away from the body. He is still shaken by what he has
seen. He wipes away tears from his eyes.

REGAN

Marla, my dear, I think you will find that answer in the reason Father Gurlicksen was here.

Stonebreaker and Marla cast steely glances at each other; they are thinking the same thing. Stonebreaker breaks the silence first.

STONEBREAKER

Did you recover any personal effects from Father Gurlicksen?

MARLA

Not when we found the body. We did discover that he was staying at a motel in the area. We found what appears to be a diary along with a Bible and some clothes. There was no key to unlock the diary, and we've been waiting for a court ruling so we can unseal it.

STONEBREAKER

Where is this diary?

MARLA

In my office upstairs.

INT. HOUSE - TWILIGHT

The creatures come out of the attic. They crawl over to the window and crawl out of the house. In the distance is downtown Chicago.

EXT. HOUSE

The creatures' backs open up like beetles, and translucent wings begin to beat, as they take off into the sky.

MARLA'S OFFICE

The door flies open as the threesome enter the room. Marla picks up the diary from the desk. Stonebreaker stands next to her.

STONEBREAKER

Correct me if I'm wrong, Father Regan, but if a priest dies, those few things in his possession belong to the church, correct?

REGAN

Yes, I believe so, except for things like

family photos and such.

STONEBREAKER

And if the owners of property held in evidence willingly volunteer to show that evidence to the police...

MARLA

We wouldn't need to get a warrant to search that property.

Stonebreaker eyes Father Regan knowingly.

STONEBREAKER

And we are representatives of the Church?

REGAN

Oh, no. Do not involve me in this. No.

Stonebreaker touches Father Regan on the arm.

STONEBREAKER

Come on Father. We are representatives of the Church, aren't we?

REGAN

(Over the top of Stonebreaker)

Yes we are!

Stonebreaker slips his finger in the strap holding the diary together and pulls, snapping the lock. He opens the diary. Marla stairs over his shoulder, as does Father Regan. Stonebreaker casts an amused eye at the older priest, then begins reading again.

STONEBREAKER

Can you see?

Father Regan doesn't look up as he replies.

REGAN

Don't be a smart Alec.

The DOOR to the room flies open, and in comes Marla's partner, DAVID MINOT. David is a young man, wearing a business suit and sporting a beard and mustache. He is clearly worried about something.

DAVID

Marla, there's been an explosion at the
nut house. Right outside our girl's room.

MARLA

Is she all right?

Stonebreaker starts for the door.

DAVID

They can't find her.

Stonebreaker stops in his tracks.

STONEBREAKER

What do you mean they can't find her?

DAVID

She's not there. Also, it seems someone
had guards posted both inside and outside
the room. They found the ones inside. They
were ripped apart like paper.

Everyone heads for the door. Stonebreaker closes the diary and
puts it in his inside jacket pocket.

EXT. HOSPITAL - NIGHT

ESTABLISHING SHOT

of the hospital, with many emergency vehicles outside.

INT. HOSPITAL OBSERVATION ROOM

The room is in shambles. Rubble and broken medical equipment are
everywhere. There is a huge hole in the outside wall, the debris
blown back into the building.

POLICE and RESCUE WORKERS are searching through the rubble for
any clues to the whereabouts of the girl. Father Stonebreaker,
Father Regan, Marla and David are surveying the scene.

Regan begins rites over the severed remains of one of the fallen
officers as they are taken from the scene. Marla and David are
speaking to one of the other OFFICERS that was present outside
the room when the incident happened.

STONEBREAKER stares at the opposing wall in disbelief. The one way mirror is intact. On the WALL before Stonebreaker is a CIRCLE and PENTAGRAM, drawn in blood. Below the symbols are LETTERS, also in blood, that seem to be written in a foreign language. Below that, on the ground, is a severed arm.

MARLA steps forward, putting her hand on Father Regan's shoulder. Father Regan slowly tears his eyes away from the fallen officer to look at her. The two step out of earshot from Stonebreaker.

MARLA

Father, one of the officers sitting outside the room says that he saw what happened. He says that he heard the explosion and rushed in as the girl was taken out of the room. By things that weren't human.

REGAN

(Turning to Stonebreaker)

Father. This is something you need to hear.

Stonebreaker tears his eyes from the wall and stands beside Father Regan. Marla shifts uncomfortably as she recounts the tale.

MARLA

They were about three and a half to four feet tall, almost like children.

STONEBREAKER

How many?

MARLA

About six, although he said
(pointing at the guard)
there may have been more.

Stonebreaker walks over to the Guard. The Guard is visibly shaken by his ordeal.

STONEBREAKER

You saw these things?

The Guard takes a deep breath.

GUARD

Their skin was hard and pale green, like someone who was sick to their stomach. A..a.. And they were naked.

The Guard is shaking uncontrollably. Stonebreaker puts his hand

on the man's shoulder as he kneels down beside him.

STONEBREAKER

It's o.k.. Tell me more.

GUARD

They kept calling her Mother. And they had another leading them. It was the most hideous thing I saw in my life.

Stonebreaker looks back at Regan and Marla

GUARD (CON'T)

They said "We're taking you home Mother".

Stonebreaker stands up.

STONEBREAKER

(To Regan)

Can you take me to that abandoned house you told me about? Where the murders took place?

REGAN

Yes. But why?

STONEBREAKER

What ever those things are, they took her back to that house.

PENTAGRAM ON THE WALL

Stonebreaker looks at the pentagram on the wall.

STONEBREAKER (CON'T)

Daddy's coming home soon.

EXT. ABANDONED HOUSE - NIGHT

The house is littered with police tape and flashing barricades. The cars containing Stonebreaker, Regan, Marla and David pull to a stop close to the front door.

Stonebreaker steps out first. He looks at the house, his eyes drawn to the WINDOW on the second floor.

There is movement in that window, as Gabrielle's face appears briefly in the window.

STONEBREAKER

She's here.

Marla and David step out of the car.

MARLA
(To Stonebreaker)
Good, now get back in the car.

Stonebreaker is visibly shocked by the statement.

STONEBREAKER
I beg your pardon?

DAVID
Father, we're police officers. We're
trained to handle things like this. You're
a priest...

STONEBREAKER
Who spent six years as a close quarters combat
specialist in the Special Forces. Now, shall
we go?

The TWO OFFICERS look at each other, as Stonebreaker makes his way for the door. FATHER REGAN is still sitting in the back of the car. He looks up at David.

REGAN
Onward, Christian Soldiers.

DAVID
Keep that thought, Father.

EXT. - DOOR TO KITCHEN

Stonebreaker reaches the door first. He turns the door knob and shoves the door open hard, his hand sliding across the door to prop it open.

The room is just as before; dark and forbidding, with trash and other hazards littering the way. Stonebreaker, flanked by the two police detectives, enter the room.

Stonebreaker's eyes survey the room as he moves forward into the bowels of the house. He looks over at where the mound of dirt should be, only to see the only clean spot on the floor and the mound missing.

MARLA
What I want to know is where did these
things hide when we went over the house
for evidence. There are no other abandoned
buildings anywhere near here.

Stonebreaker moves into the KITCHEN. He moves with purpose, his head moving to and fro, taking in everything before him. The detectives bring up the rear but are moving much more methodically.

The trio enter the LIVING ROOM. There are chalk outlines of on the floor at the foot of the stairs. Stonebreaker looks down at the marks, then up at the top of the stairs.

Gabrielle is standing at the top of the stairs.

GABRIELLE

You said you would protect me.

STONEBREAKER

That's why I'm here, Gabrielle.

GABRIELLE

(Angrily, but with a strange smile)
You lie! They're going to kill you too. You just made him angry with me. You've damned me!

Gabrielle turns to run back to the bedroom. Stonebreaker storms the stairs in pursuit.

David aims his pistol at Gabrielle.

DAVID

Stop where you are, Gabrielle!

Gabrielle continues to run. She runs through the doorway to the back bedroom.

Marla and David begin running up the stairs.

Stonebreaker reaches the top of the stairs and begins running towards the back bedroom.

BACK BEDROOM

Stonebreaker stands in the door frame surveying the room. Gabrielle sits in a fetal position next to the window.

Stonebreaker moves into the room. He notices the chalk outlines on the floor. He continues walking further in the room.

DIFFERENT ANGLE - FROM THE OPENING TO THE ATTIC

Stonebreaker comes closer to the opening.

RETURN TO SHOT

STONEBREAKER
Gabrielle, come here.

Gabrielle looks up at the priest.

Marla and David come to stand in the doorway.

DIFFERENT ANGLE - OPENING TO THE ATTIC

Stonebreaker moves closer.

STONEBREAKER (CON'T)
I told you I would protect you, and that's

BACK TO SHOT

STONEBREAKER (CON'T)
what I'm here to do. Now come here.

Gabrielle looks up at the Priest. Her eyes grow suddenly cold.

Marla takes a step into the room. Stonebreaker puts up his hand to stop her. He steps beneath the opening to the attic.

OPENING OF THE ATTIC

There is a flash of movement as one of the creatures emerges from the opening.

The creature's HANDS grabs Stonebreaker's SHOULDERS.

The creature pulls Stonebreaker up towards the attic.

Stonebreaker bends at the waist as he is being pulled up.

Stonebreaker's FEET are planted firmly on either side of the opening.

Stonebreaker's knees are bent into a squat position as the creature tries to pull the priest into the opening. With an inhuman grunt, Stonebreaker pushes with his legs, forcing the much stronger creature back out of the attic. Both fall to the floor, Stonebreaker landing on top.

Marla and David both raise their guns, trying to get a clear shot at the creature. David begins moving along the same wall where the two officers had been killed.

Stonebreaker hits the creature in the head. The creature backhands the priest, who lands in a heap along the far wall.

EXT. HOUSE - NIGHT

Father Regan is sitting in the car, thumbing his rosary. Outside the car, two massively muscled arms slowly move past the car. They come to a halt just within Father Regan's eyesight.

Regan looks up at the Demon Herald looks down at him with contempt.

DEMON HERALD

Fear not, priest. Thou are not worthy
of killing.

The Demon laughs slightly. Father Regan crosses himself and rubs his rosary.

INT. BACK BEDROOM

Stonebreaker staggers to his feet. The Creature launches itself at the priest, only to crash into the wall behind him.

The creature turns immediately, only to meet a thundering uppercut that actually snaps the head of the creature backwards.

The creature swings wildly, missing the priest. Stonebreaker sticks his fingers in the creature's eyes. It grabs it's eyes.

David is moving along the wall.

DAVID

I thought we went over this place with
the evidence techs?

Marla is still trying to get a good angle to shoot the creature.

MARLA

We did.

DAVID

Then how did we miss something like ...

The WALL behind David explodes outward in a cloud of debris and dust. Another of the CREATURES reaches out and grabs him, pulling him into the wall and up into the ceiling. After a moment, his SCREAMING stops.

MARLA

(Yelling)
David!

The Creature lunges blindly at Stonebreaker, who grabs one of the outstretched arms and shoulder throws the creature right at Marla's feet.

Marla points her gun at the eyes of the Creature and pulls the trigger. Soft tissue dulls the THUD of the bullet.

She leaps over the body of the creature towards the wall where David was pulled in.

Stonebreaker moves over to cut her off. His EYES reflect the immediacy of their situation.

STONEBREAKER
Get out!

MARLA
That's my partner

STONEBREAKER
He's gone! Now get out, and stay away from
the walls!

Marla looks at the priest, his own blood framing his face. She turns sternly and run for the door.

Stonebreaker turns back towards Gabrielle, who is crouching in the corner of the room studying him the way a prowling animal might. He motions for her to come with him. She stays put. Behind him, TWO MORE CREATURES lower themselves from the attic.

MARLA moving down the stairs. She moves rapidly back out the way she came.

GABRIELLE raises up, staring at Stonebreaker.

Stonebreaker slyly looks back over his shoulder. He knows the creatures are there.

GABRIELLE
You lied to me! You said you would protect
me. And...and you lied!

STONEBREAKER
I will protect you, now let's go.

GABRIELLE
You lie. You can't even save yourself.

The creatures begin moving towards Stonebreaker. He begins to move toward Gabrielle. The creatures close on him.

Stonebreaker stops and drops, taking the legs out from beneath the creatures. He gets back up and makes a grab at Gabrielle's hand, snatching her up and over his shoulders. Stonebreaker makes a break for the door with the two creatures in pursuit.

HALLWAY

Stonebreaker rushes out of the room, carrying Gabrielle like a fireman would. There is an explosion of drywall as another CREATURE blasts out of the wall. It hits Stonebreaker, driving him and Gabrielle over the edge of the banister.

The three falling figures land in a clump of falling debris. Stonebreaker is the first to get up, his body filling out the CHALK OUTLINE at the foot of the stairs perfectly.

The creature stirs next. Stonebreaker, already on his feet, looks around for something to use as a weapon.

He sees a PIECE OF THE BROKEN BANISTER. Grabbing the weapon, he swings it down hard against the creature's head.

The creature continues to get up, only more slowly. The priest swings again, and again, until the creature slumps down again, green BLOOD oozing from the wound on the back of its head.

The two creatures from the bedroom appear from out of the doorway. They see their fallen sister and cry out.

Marla standing at the door leading to the back room.

MARLA

Father!

Marla throws her PISTOL to Stonebreaker. He catches it, turning it towards the creatures. The creatures leap from the banister towards him.

The pistol fires twice.

The creatures both fall dead at Stonebreaker's feet.

Marla walks over. Father Stonebreaker looks down at his handiwork. Dropping the pistol, he has a look of shock and confusion on his face.

MARLA

If you didn't, they would have killed you.
They aren't human.

She pauses.

MARLA (CON'T)

Come on! There may be more.

Stonebreaker looks at her hard, then turns to lift Gabrielle, who groans slightly as she is lifted. Marla retrieves her pistol.

EXT. DOORWAY - NIGHT

Marla exits first, looking around to see if the coast is clear. She steps out, staring forward. Stonebreaker steps out as well. He looks up.

The Demon Herald stands before them. He is nine feet tall, with massive muscles. His face is grotesque and distorted, and he drools as he speaks. His skin is the shade of a bloody wound, with ugly patches of darker skin all over.

DEMON HERALD

Ahh, you bring my lord's blushing bride to me. He would be pleased if thou wouldst marry them properly, priest.

Stonebreaker puts Gabrielle down. He steps forward.

STONEBREAKER

You can't have her. So sorry.

The Demon Herald smiles.

STONEBREAKER (CON'T)

Oh, and before I forget, I killed your children.

DEMON HERALD

(With an amused look on his face)
Really?

STONEBREAKER

Squashed them like roaches I'm afraid.

The Demon Herald kneels down so that he is on Stonebreaker's eye level.

DEMON HERALD

I'm afraid that, like a roach, I but need
to leave my seed but once to mate for life.
The horrors are but beginning.

STONEBREAKER

Who are you?

The Demon Herald stands up again.

DEMON HERALD

I prophesize the coming of your doom. I am
a voice crying in the wilderness preparing
the way for he who comes from the deepest
pit of hell to bring the Father and the Son
to their knees. I am the herald of Tydeus,
the father of the Anti-Christ, author of
your damnation.

Stonebreaker is unmoved.

STONEBREAKER

You don't honestly think you will win, do
you?

DEMON HERALD

Unlike mortal men, priest, all of Hell's
resolve is like stone.

Stonebreaker laughs.

DEMON HERALD (CON'T)

You laugh priest? Why?

STONEBREAKER

The irony of it. Hell's resolve is like
stone. My name is Stonebreaker.

The Priest and the Hellspawn stare at each other for a moment.
The Demon Herald starts to laugh.

DEMON HERALD

You amuse me Priest. For that, we shall
let you live, for now. My lord's plans
prevent me from staying longer. There are
those who await his coming, and who are
preparing his ascendancy.

The Demon Herald begins to transform to a more human appearance. He grows shorter and handsome-looking.

DEMON HERALD(CON'T)

If you seek me, you will find me amongst my lord's flock. For now, adieu. I go to plan my lord's return.

The Demon Herald laughs as he rapidly runs away.

Stonebreaker runs a short distance after him.

STONEBREAKER

You cannot hide!

The Demon Herald stops and turns back towards Stonebreaker.

DEMON HERALD

Hide? From someone who should be on our side?

The hideous LAUGHTER rings again in the night as the Demon disappears into the darkness. Moments later, three more of the CREATURES from inside the house run behind the father and disappear.

Stonebreaker hesitates for a moment, then runs down the street after the Herald. Marla runs to the car and reaches through the front window to get the POLICE RADIO MICROPHONE. Father Regan gets out of the car.

MARLA

Dispatch, this is four-baker-four, I have an officer down and civilian casualties at 781 Dove Trail Road. Suspects fleeing on foot towards the Bird's Run subdivision. White male, approximately six feet tall, blond hair and nude, accompanied by four to six females also nude. Be advised there is a civilian in pursuit of suspects. Concider armed. Lethal force authorized.

Ahead, Stonebreaker sees the last of the creatures jump over a fence. He runs toward the fence and climbs over.

BACKYARD OF HOUSE

Stonebreaker runs towards the GATE separating the front and back yards.

FRONT YARD

Stonebreaker runs into the front yard and into the street. He looks both to the left and the right, but sees nothing. There is not a sound on the street, which is then broken by THE FAINT RATTLE OF A CHAIN-LINK FENCE

Stonebreaker drops and rolls just as the creature reaches for him. The creature sails over the priest but regains its balance and runs into the backyard of another house. Stonebreaker gets to his feet and runs after the monster.

He passes a shrub at the front corner of the house, then he disappears around the back corner. The shrub shakes a little as another creature comes out of the bushes, an inhuman grin on its face.

It begins to run around the back corner of the house when it is met by the full force of Michael Stonebreaker body, carrying it head first into the wall of the house across the way. The force of the impact snaps the creature's neck.

Stonebreaker stands over the creature, breathing heavy from exhaustion. He looks back over his shoulder to see the first creature leaping over fences. Stonebreaker grabs the arms of the dead creature and begins to drag it out towards the street.

The Demon Herald is waiting there on the other curb. He picks up a baseball lying in the grass and tosses it up and down as he speaks.

Stonebreaker drags the creature to the curb and props it up next to some garbage.

DEMON HERALD

Taking evil out with the garbage, I see.

STONEBREAKER

I'm glad the symbolism isn't lost on you.

DEMON HERALD

Oh, quite the contrary. All these quiet little homes with their white picket fences and well manicured lawns, a veritable Garden of Eden, complete with vipers in their midst. You, on the other hand, the symbolism is completely lost on you.

STONEBREAKER

What are you talking about?

DEMON HERALD

What city are you in right now? Chicago,
Illinois, or Bagdad, Iraq?

Tydeus tosses the baseball to Stonebreaker, who catches it easily.

Stonebreaker looks down the street, an expression of shock on his face.

DEMON HERALD (CON'T -O.S.)

Baby killer.

From a nearby TREE one of the creatures makes its presence known.

CREATURE 1

Baby killer.

Another CREATURE crawls over the top of the house.

CREATURE 2

Baby killer.

A CHORUS of whispers is heard, all saying

CHORUS(O.S.)

Baby killer. Baby killer.

A THIRD CREATURE trots up the middle of the street.

CREATURE 3

Baby killer.

Stonebreaker's eyes glaze over, as the creatures circle him, closing in for the kill. Down at the end of the street is the little ARAB GIRL.

Stonebreaker drops the baseball from his hand. It bounces a couple of times before landing against the curb. The whispers are broken by the sound of SIRENS coming closer.

The Creatures break, running for the surrounding houses. The Demon Herald walks across the street and knocks on the door. The door opens, and he steps inside.

BARRY from the teenage group looks out before closing the door.

A POLICE CAR rolls to a stop beside Stonebreaker. The OFFICER

inside shines his spotlight at Stonebreaker.

OFFICER

Which way did they go?

Stonebreaker doesn't look at the officer when he replies. He continues to stare down the street where the Girl had been standing. She is gone.

STONEBREAKER

I don't know. What city is this?

The officer looks at the priest with confusion.

OFFICER

Chicago? What's wrong?

Stonebreaker runs over to the trash pile. The body of the creature is gone.

Stonebreaker looks off into the night. He reaches into his jacket pocket and pulls out the diary. He looks down at it for a moment.

STONEBREAKER

Tag. I'm it.

EXT. HOUSE

POLICE CARS and an AMBULANCE are parked in front of the house. There is a flurry of activity; Gabrielle is on a gurney, being wheeled to the back of the ambulance.

Stonebreaker stops the gurney as it is being loaded. Father Regan is standing nearby.

STONEBREAKER

How are you?

Gabrielle squirms a little. She tries to sit up on her elbow, but is prevented from doing so by the Paramedic.

GABRIELLE

I'm O.K.. You said you'd protect me. You did. Thank you.

Stonebreaker's HAND comes in to pick up the BIBLE in Father Regan's hand.

STONEBREAKER

There are still going to be some rough

times ahead. Just have faith.

Gabrielle grabs Stonebreaker's hand as they begin to load her into the ambulance. He turns away.

Stonebreaker and Regan are joined by Marla.

MARLA

We need to go back to the station to fill out a report, what am I saying. A report!

All three laugh gently. Stonebreaker changes the mood.

STONEBREAKER

Have they found Officer Minot's remains?

MARLA

Yes. What was left of him.

REGAN

I'm sorry, Marla.

MARLA

He was a good guy. His death makes no sense. How did that thing get here?

STONEBREAKER

I don't know. They set loose something none of us couldn't comprehend even existed. (PAUSE) Did you see that place in the living room that seemed to be swept clean?

Marla thinks for a moment.

MARLA

Yes I did.

STONEBREAKER

Was that where that mound of dirt was?

MARLA

Yes it was. Who moved it?

REGAN

More importantly, why? When do you get your soil sample back from the University, Marla?

MARLA

A week at least.

Stonebreaker rubs his head.

STONEBREAKER

Not soon enough. Who owns this property?

Marla walks over to her car and reaches into the front seat. She pulls out a FILE FOLDER and begins to rummage through it as she walks back to the Priests.

MARLA

Name's Simpkins. He's in a mental institute twenty miles out of town for killing his wife and two children.

Stonebreaker and Regan look at one another with puzzled looks.

Marla looks up and smiles.

MARLA (CON'T)

The original report mentions a mound of dirt.

Marla pulls out an eighteen year old black and white PHOTO of the living room of the old house. It shows the mound of dirt.

MATCH CUT:

The picture is pulled back to reveal

INT. MENTAL INSTITUTE - NIGHT

The WINDOWS in the room are pitch black except for the white of the bars that cover them. The lights are bright and they reflect slightly off of the plexiglass that runs right down the middle of the room.

On one side of the plexiglass is white padding running from the ceiling to the floor. There is a small door near the back of the room with no door handle and a small window in the center.

The two Priests and the detective sit quietly behind a long table on their side of the room. The room is panelled in oak, giving it the appearance of a library or study.

The door in the padded room opens and SIMPKINS is let in. He is a middle aged man with grey, scraggly hair. He is wearing a straight jacket. He is mumbling to himself as he stares at the Priests.

Suddenly he rushes the plexiglass. He crashes in a heap at the foot of the clear divider.

SIMPKINS
Satan, let me kill them.

He rolls over on his back.

Father Regan is visibly shaken by the man's behavior, as is Marla. Stonebreaker just looks at him. He's seen this before.

STONEBREAKER
You can stop the act, Mister Simpkins.

Laying on his back, Simpkins looks at Stonebreaker. He slowly sits up on his knees. He doesn't blink as he stares. He suddenly begins laughing.

SIMPKINS
Why does the Priest want to speak to me?

Stonebreaker stands up and walks to the plexiglass divider. He places the picture of the dirt mound up next to the glass.

STONEBREAKER
What is this?

Simpkins looks at the picture and draws a sharp breath.

SIMPKINS
Ben Hinnon. The Priest has found Ben Hinnon.

Simpkins stares at the ground.

SIMPKINS (CON'T)
Don't tell the Priest.

Stonebreaker kneels down beside the lunatic, his knee resting against the glass.

STONEBREAKER
Who is Ben Hinnon?

Simpkins looks up at the ceiling.

SIMPKINS
Don't tell the Priest. The Priest will go there.

Simpkins mumbles to himself, ignoring Stonebreaker and everything else.

Stonebreaker stands up. He looks at Father Regan.

REGAN

Yes, I think we got what we wanted too.

EXT. INSTITUTE - NIGHT

All three gather close to the Marla's car.

MARLA

Where is Ben Hinnon? I don't know of anywhere around here by that name.

STONEBREAKER

The name may be Arabic. I speak Arabic and Ben is a word used in the name of a place. But I don't recognize Hinnon.

REGAN

It may not be Arabic. It may be Hebrew. I know a local Rabbi who may be able to tell us. We'll go see him first thing tomorrow.

Marla looks at her watch.

MARLA

It's eleven thirty. So what do we do now?

STONEBREAKER

What do you mean we, pale face. After we see the Rabbi tomorrow I'm going on alone.

REGAN

Oh, come now, Father. You don't honestly expect us to sit idly by after what we've witnessed? Remember he said there were those who were waiting his lord's assendency. You'll need someone to watch your back.

Stonebreaker sighs audibly. His shoulders slump.

Marla looks at the Priest intently.

MARLA

Father Stonebreaker, what did the demon mean that you should be on his side?

Father Michael Stonebreaker grows quiet.

STONEBREAKER

I once was a soldier, but I wasn't a good man. I did things. (PAUSE) For every sin there must be an atonement. Something that tips the scales of guilt and innocence in a man's life back in the right direction. (PAUSE) I once was a soldier, and now, I am again.

The Priest pauses again for a moment. His eyes grow moist.

STONEBREAKER (CON'T)

This is my penance.

Stonebreaker climbs into the front seat. He takes the diary out of his pocket and begins to read.

FADE TO BLACK

EXT. DOWNTOWN BAGDAD - DAWN

A fire rages in the background as STONEBREAKER moves slowly across the rubble of a destroyed factory building to a new forward position.

He glides across the stones effortlessly, dodging the fires, stopping only to survey his surroundings. He stops behind a half destroyed wall and lifts a pair of binoculars to his eyes.

STONEBREAKER'S P.O.V. THROUGH BINOCULARS

Scanning the small, mostly intact suburb that surrounded the factory, Stonebreaker notices a MOTHER AND HER TWO CHILDREN loading a lawn wagon with items from their home.

He watches them for a while, focusing on the youngest GIRL, maybe three years old, wearing a traditional Islamic dress and veil. It's the girl from Stonebreaker's dreams. She begins walking away from her mother towards Stonebreaker's position, less than 150 yards away.

Stonebreaker pulls the binoculars away from his eyes. He goes to the other side of the wall and looks again.

STONEBREAKER'S P.O.V.THROUGH BINOCULARS

He scans up the street. About a quarter of a mile up this street is a small squad of Iraqi soldiers moving slowly towards Stonebreaker's position.

STONEBREAKER (O.S.)
(to himself)
Hello. (pause) If you're here chances are you have friends crawling all around.

Stonebreaker puts the binoculars down and picks up a WALKIE TALKIE. Turning it on, he places it up to his ear.

STONEBREAKER (CON'T)
Highrise, this is Private Eye, copy.

THE SKIES ABOVE IRAQ

ESTABLISHING SHOT OF AN AWACS PLANE

INT. PLANE

A suited AIRMAN sits at a console.

AIRMAN
This is Highrise. Awaiting confirmation of identity. Who won the national championship in 79?

STONEBREAKER

STONEBREAKER
Roll Tide.

AIRMAN (O.S.)
Identity confirmed. What have you got for me, Private Eye?

STONEBREAKER
I'm at the West gate of the target. Signs of materials removed after target was destroyed. Unable to identify materials removed. May be more materials at location. Position unsafe due to hostiles in area.

Recommend retargeting just to be sure. Over.

Stonebreaker re-adjusts the volume controls on his walkie talkie.

AIRMAN (O.S.)

Roger. We are go for retargeting. Evac time zero ten minutes.

Stonebreaker shifts where he stands.

STONEBREAKER

Negative. Civilian family in collateral damage area. Request zero forty-five minutes evac.

AIRMAN

Roger and approved. Good luck. Out.

Stonebreaker turns the walkie talkie off. He looks at the growing light off on the horizon. Taking his canteen off his belt, he takes a drink of water.

He takes his helmet off and pours a little over his head, then recaps the canteen. He moves back over to where he can see the troupes moving on his position.

They are closing but still no threat to Stonebreaker so he moves back to look at the family down the road.

THE LITTLE GIRL looks up at Stonebreaker with a glad face.

GIRL (in Arabic)

Father!

Stonebreaker picks up his weapon and levels it at the girl; he has been startled by the girl. When he sees who she is his eyes dart past her to see if the mother is following.

When Stonebreaker picks up the gun, the girl is startled too. She looks again and sees the AMERICAN FLAG PATCH on Stonebreaker's uniform.

THE GIRL begins screaming and runs in the direction of the approaching soldiers.

Stonebreaker steps out from behind the wall, chasing the girl.

He catches her just as she runs past the corner of the wall, full sight of the approaching soldiers, who are just 50 yards away. Stonebreaker pulls her back to him, covering her mouth with his

hand.

He quickly looks in the direction she came from, but the mother is nowhere to be seen. The big American pulls the girl back around to the comparative safety of the corner of the building.

He peeks his head from behind the wall to see if the soldiers noticed the girl. They are arguing amongst themselves, too busy to have noticed. But they are getting closer.

The GIRL bites Stonebreaker. He pulls his hand from around her mouth, shaking it in pain.

The Girl screams as Stonebreaker tries to cover her mouth again. The girl kicks and claws at his arms.

Stonebreaker struggles to control the girl. He looks over the wall again.

STONEBREAKER'S P.O.V.

The soldiers are 25 yards away. They are heavily armed, with a mounted machine gun on the back of their vehicle.

BACK TO SCENE

The Girl continues to try to escape and occasionally a small scream escapes as Stonebreaker repositions his hands as a result of her struggles.

STONEBREAKER
(in Arabic)
Be quiet. You're going to give us away.

Stonebreaker looks back over the wall.

STONEBREAKER'S P.O.V.

The Soldiers are 20 yards away. They are still arguing amongst themselves, but their vehicle is slowing down.

BACK TO SCENE

Stonebreaker struggles with the Girl. She tries to pull Stonebreaker's hand down from her mouth.

STONEBREAKER (CON'T)
(in Arabic)
Quit fighting me, please!

Tears begin to form in Stonebreaker's eyes. He looks up over the wall again.

STONEBREAKER'S P.O.V.

The Soldiers are 15 yards away and have stopped their vehicle. Some are pointing straight ahead down the road they are travelling on, while others are pointing in the direction of the houses where the little Girl came from.

BACK TO SCENE

The Girl continues to struggle, making muffled squealling noises around Stonebreaker's hand.

Stonebreaker lowers himself against the wall, tears streaming down his face. He reaches for his KNIFE, unsheathes it, places it to the Girl's neck

JUMP CUT/CLOSEUP OF STONEBREAKER

as he sits up in bed, clutching at his heart. He grabs the t-shirt and pulls it off his body to wipe the sweat from his face.

He throws the covers off his legs and sits up in bed. Running his hand across the back of his neck, he stands up and walks across the BEDROOM to the CHEST OF DRAWERS.

On top of the chest of drawers is a SUITCASE, from which Stonebreaker pulls a fresh shirt and collar. He also picks up Father Gurlicksen's diary.

INT. RECTORY

Stonebreaker sits in a pew near the front of the Church.

Above him, silently watching him is a STATUE OF JESUS. Stonebreaker stares at the statue, his eyes watery, his face a mask of concentration. He puts his feet up on the pew in front of him, and slouches down in the seat.

MONTAGE

of Stonebreaker sitting in many different positions to show the passage of time till

EARLY MORNING

Father Regan watches from the back of the cathedral.

Stonebreaker takes his feet off of the back of the pew and sits

up in the seat. He begins rubbing his face and head with his hands. He looks back at the statue, a look of confusion slowly crossing his face.

He turns around to see Father Regan standing in the back row. Father Regan strolls forward.

REGAN

I didn't mean to disturb you.

Stonebreaker motions for Regan to come forward. Father Regan sits down beside him. Stonebreaker hands the DIARY over to Father Regan with a resigned look on his face.

STONEBREAKER

Seems that he had been tracking this doomsday cult that Gabrielle's father had been involved in for several years. Her father was only involved for six months before his death.

FATHER REGAN thumbs through the diary.

REGAN

How did he die?

STONEBREAKER

Suicide. They were a copycat of the Heaven's Gate group in California that committed mass suicide a few years back. They were convinced that the world was controlled by forces behind the scenes that were going to kill those who threatened their power.

Regan's face contorts to a mask of surprised disgust.

REGAN

Like themselves.

Stonebreaker nods slowly.

REGAN (CON'T)

That poor child. Her world went from normal to total darkness overnight. Like so many kids instead of fleeing she embraced it. That's how the demon got here.

Stonebreaker nods again.

STONEBREAKER

Father Gurlicksen and Misses Velasco went to stop their rave party the night the demon

appeared. The last entry was the morning of the sixteenth, three days before they were found. It told of their plan to confront the group that night.

REGAN

Our sweet and pure Gabrielle isn't as sweet and pure as we thought. Who else was in the group?

STONEBREAKER

Most of the teenage children in the neighborhood. Their parents didn't think much of it, teenage rebellion. That nightclub that you showed me when I first got here is where they hung out.

The older priest nods his head.

REGAN

May I ask you a question?

Stonebreaker shrugs his shoulders.

REGAN (CON'T)

What did you do?

Stonebreaker sits in silence for a moment before he speaks.

STONEBREAKER

I don't want to talk about this.

Regan looks hard at Stonebreaker. Stonebreaker continues to look straight ahead.

REGAN

When do you want to talk about it?

Stonebreaker looks at the older priest. His eyes are moist, but he isn't crying.

STONEBREAKER

Why are you doing this?

REGAN

Call it tough love.

Stonebreaker smirks at the remark.

REGAN (CON'T)

You sit here in a temple dedicated to Christ
the redeemer, troubled by some event in your
past, when the way to easing your burdens.

Father Regan stands up and walks around to the next pew. He turns
and faces Stonebreaker. The FACE OF CHRIST hovers over his
shoulder.

REGAN (CON'T)
stares you in the face.

Stonebreaker looks at Father Regan, a dour look on his face.

STONEBREAKER
You don't understand.

REGAN
No, I don't. Why don't you tell me about
it.

Stonebreaker stares angrily at Father Regan.

STONEBREAKER
It's not that simple.

REGAN
It is exactly that simple.

Stonebreaker stands up, he moves right in Father Regan's face,
NOSES TOUCHING. Father Regan is startled by the speed of
Stonebreaker's movement.

STONEBREAKER
You know those bombing runs you saw on CNN?
Well there had to be someone on the ground
picking out the military targets from the
civilian buildings. Can you imagine what
happened to anyone who threatened to give
away my position? (yelling) There are bodies
in downtown Baghdad they still haven't found!
Including the body of a three year old girl
that died by my hands.

Stonebreaker spins on his heels and starts to walk away.

STONEBREAKER
Who the hell would forgive someone like
that?

Regan SCREAMS his reply, pointing at the CROSS above them.

REGAN

He would!

Stonebreaker circles around Father Regan.

STONEBREAKER (CON'T)

When I came back from behind enemy lines
I took it out on everyone in my own platoon.
And when I was finally turned loose on the
Iraqis. (pause) You don't understand.

REGAN

Oh, I understand, all right. What I've done
is so horrible I must run and hide. So it
was get thee to the Priesthood? Nice try,
Hamlet, but the world doesn't work that way.
Bottom line Michael. You can be forgiven
for what you've done. All you have to do is
ask for it.

The two men stare at each other for a moment.

REGAN (CON'T)

But you like wallowing around in your guilt
too much. It's a comfortable place for you.

Stonebreaker looks at the floor, then turns to leave.

REGAN (CON'T)

Where are you going, Michael?

Stonebreaker stops and looks back over his shoulder.

STONEBREAKER

It says that if you seek, you will find.
Maybe I'm asking the wrong question. Maybe
I should ask why someone would willingly
throw eternity away. We'll talk to her
after we talk to your Rabbi friend.

Stonebreaker exits the chapel.

Father Regan watches him leave. He looks over where Stonebreaker
was sitting and notices footprint on the back of the pew. He
walks over to the pew.

REGAN

Would you look at...

Regan looks at the door that Stonebreaker just exited.

REGAN (CON'T)

If you put your feet on my pews again.

He storms out of the chappel.

INT. HOUSE - EARLY MORNING

Barry cleans up the DISHES from the DINING ROOM TABLE, and walks them into the kitchen. He scrapes the scraps of food into a garbage bag. He walks back to the table and lifts up a plate with a HUMAN HAND on it, and walks back to the kitchen.

He opens the REFRIGERATOR DOOR. There we see the remains of TWO BODIES, one male and one female, dismembered and arranged to fit in those tiny spaces. He closes the door.

He walks to the LIVING ROOM, where the Demon Herald sits, his body horribly disfigured, gnawing on a WOMAN 'S LEG.

DEMON HERALD

My compliments to the chef. Your mother is delicious.

The young man bows silently. The Demon Herald looks at him with curious eyes.

DEMON HERALD (CON'T)

You are troubled. Come, kneel before me. Clean the dirt from my hooves and tell me what troubles you, Barry.

Barry kneels before the Herald. He looks up at the demon with pleading eyes. He stutters for a moment, then bends down and licks the Herald's hoof.

He comes back up to speak.

BARRY

Sire, we have done as instructed and removed the soil of the ages from the old house. We have moved it to the nightclub as instructed. But Sire, I am worried about Gabrielle. She is in the hands of our enemies and we only have one day before the blessed event.

Tydeus looks down on the pitiful boy with disgust.

DEMON HERALD

The Mary cannot be redeemed. She will come to us willingly. Her child will be born, and the vessel shall be filled with our seed. Then shall the Heavens tremble before lord Tydeus.

BARRY
But the police...

The Demon Herald grabs the boy by the neck, lifting him up to eye level.

DEMON HERALD
Are nothing to us. It does not matter if they know of my existence. They will not be able to stop the coming of the lord Tydeus.

The demon pauses, then returns Barry to the ground. Barry gasps audibly for air.

DEMON HERALD (CON'T)
The Priest troubles me.

BARRY
(coughing)
How so?

The Demon Herald looks at the boy.

DEMON HERALD
The battlefield of the soul is the mind. Souls in conflict can be manipulated by a kind word or a quick cut. That is how my masters have you. His is such a soul, yet he is disciplined. I was overconfident and sloppy. I shocked him with my first attack. He will be prepared for the next. And if he discovers what can happen on this plane of existence...Go and fetch a jar for me.

Barry runs out of the room, returning momentarily with a small Tupperware jar.

DEMON HERALD (CON'T)
Her womb will begin to swell with life this afternoon, and we must protect the vessel within.

The Demon Herald stands and takes the jar from the boy. He places the jar before him. Taking his fingernail, the demon slits open

the palm of his own hand, allowing the blood to drip into the jar below.

DEMON HERALD (CON'T)

I want you to gather your fellow pawns. Give this to the Mary. It will instruct her of our plans. Then bring the pawns to me tonight. I and my daughters will kill you and the others then. We will be eating a few of you then ourselves to bolster our strength.(pause) I played with your life last night, Priest. Tonight I will end it. I will not make the same mistake again.

INT. BETH EL COMMUNITY CENTER. - DAY

RABBI JACOB ROSNER sits at his desk writing on his computer when the BUZZ of his intercom is heard.

He reaches over and hits the button on the intercom.

SECRETARY (O.S.)

Father Regan is here to see you.

The Rabbi looks puzzled.

ROSNER

It's not Thursday. Go ahead and send him in.

The door opens and Father Regan and Stonebreaker step through into a very ornate but messy office.

REGAN

Jack, I hope I'm not disturbing you?

Rabbi Rosner steps from behind his desk and walks towards his old friend, hand extended. They grip warmly. Father Regan turns back towards Stonebreaker.

ROSNER

Not at all, Francis. Although I don't think you're here to play chess today.

REGAN

This is Father Michael Stonebreaker.

The two men shake hands.

ROSNER

Jacob Rosner.

STONEBREAKER

Glad to meet you, sir.

ROSNER

Call me Jack. What can I do you you two?

The Rabbi motions to two chairs. The Priests move to sit down. Father Stonebreaker touches Father Regan's arm to get his attention. He mouths the name "Francis" with a slight smirk on his face. Father Regan just gives him a mean look.

REGAN

We came by to pick your brain a little.

Rabbi Rosen shrugs his shoulders a little to say it was o.k..

REGAN (CON'T)

This is going to sound a little fantastic, so bear with me. A Priest has been killed. Father Stonebreaker is here from Rome to find out why.

Rabbi Rosen sits back in his chair.

ROSEN

That's terrible. Do the police know who is responsible?

REGAN

We do. A teenage girl claimed that she and some friends were attacked by a demon, and the demon killed the priest. We didn't believe her until last night when it attacked us.

Rabbi Rosen looks surprized.

REGAN (CON'T)

The Priest was killed in an abandoned house where these kids were going to have a party. The girl said it came out of a mound of dirt in the living room of this house. There was a murder at that house twenty some years ago.

STONEBREAKER

We tracked down the murderer, who mentioned the words Ben Hinnon when shown a picture of the mound of dirt. We were hoping...

Father Regan interupts.

REGAN

Jack, what's Ben Hinnon?

Rabbi Rosen looks at them with a dazed expression on his face.

ROSEN

You...You're not pulling my leg are you?

Both Priests look directly at the Rabbi, faces deadly serious.

The Rabbi scratches his chin and stands up. He walks to a shelf of books and pulls down one. He walks back to his desk motioning both Priests to gather around.

The book he lays down is an ATLAS, opened to a map of Jerusalem. Rabbi Rosen points at the map.

ROSEN

This valley, is called Ben Hinnon. It has now been incorporated into Jerusalem proper, but in ancient times it was avoided at all cost by the faithful.

STONEBREAKER

Why?

ROSEN

It was inhabited by the Moabites, who would offer their children as sacrifices to the false god Molech. It was thought to be the entrance to Hell. The Book of the Prophet Jeremiah talks of it in depth.

Stonebreaker and Regan look at one another.

REGAN

And the name in the Greek is...

All three men speak at once.

ROSEN, REGAN and STONEBREAKER

Gehenna.

STONEBREAKER

That Satan worshiping maniac brought dirt from Hell itself right into his own living room.

ROSEN

And you say something demonic came out of

this... dirt and attacked you?

REGAN

And something worse is coming if we can't stop what's here now.

ROSEN

Does this information help you, Francis?

Both Priests raise up. Father Regan offers his hand again.

REGAN

Oh yes Jack. It does. Keep us in your prayers, my friend.

ROSEN

As always. Let me know what happens.

Regan turns to Stonebreaker.

REGAN

Jack, if we don't find that pile of dirt, I won't need to call you.

EXT. COOK COUNTY HOSPITAL - DAY

ESTABLISHING SHOT

INT. HOSPITAL

Marla is making a cup of coffee, when she sees Father Stonebreaker rounding the corner near the NURSES STATION.

MARLA

Father!

She hurries to catch up to the Priest, spilling a little of her coffee.

MARLA (CON'T)

Where's Father Regan?

STONEBREAKER

Francis is out parking the car. Why? What's wrong now?

A DOCTOR walks by. She moves him over closer to the walls so they can speak uninterrupted.

MARLA

They're giving giving an MRI. About an hour ago her stomach began swelling. When they tested her, guess what they found?

Stonebreaker shrugs his shoulders.

MARLA (CON'T)

She's pregnant!

Stonebreaker speaks a the same time as Marla, his hands wiping his face in anger and frustration.

STONEBREAKER

He said like a roach.

MARLA

At the rate the fetus is growing, it will reach the third trimester stage by this afternoon.

STONEBREAKER

Breeding more of those...things.

MARLA

There is only one fetus. (pause) The doctors are running a battery of tests. Amniosytesis, MRI, DNA sampling of the mother and fetus, and they're rushing all of them. One of the nurses said they should have the DNA profile of the father within the hour.

Stonebreaker starts walking down the hall. Marla walks along side.

STONEBREAKER

Like we don't already know? She was part of it all, Detective. She gave herself to that monster willingly. Just like those other kids did. We're five steps behind those two. What good are those tests going to do?

Marla runs in front of the Priest, stopping him in his tracks.

MARLA

Those tests may just give us a clue how to stop that thing.

Both the Detective and the Priest stare at each other for a moment. Then, as if by some unwritten signal, both relax their guard.

Stonebreaker touches her arm slightly, comfortingly.

STONEBREAKER (CON'T)

Are you okay?

Marla turns uncomfortably, crossing her arms. She leans back against the wall.

MARLA

If you mean am I in hysterics, no. That thing and it's... children, are responsible for at least eight deaths, including my partner's. I'll go into hysterics later. Right now I want its head on a pike.

Stonebreaker nods his head. Marla just looks at him.

MARLA (CON'T)

You wanted to see Gabrielle?

STONEBREAKER

Yes, yes I do.

MARLA

She's on the second floor. I'm going to see about that DNA test.

Stonebreaker pauses, then walks down the hall.

HOSPITAL ROOM DOOR

opens, as Father Stonebreaker enters the room. The sun shines in through the shades, causing the light and shadows to alternate across the walls of the room like the bars of a prison cell.

Gabrielle lays on the bed, her hands and feet once again restrained, only this time the arch of her back and the sounds she utters are not in pain. She looks at Stonebreaker and moans as if in anticipation of pleasure.

Stonebreaker stares at her for a long moment before speaking.

STONEBREAKER

Why the charade?

Gabrielle relaxes her back for a moment, casting a lustful gaze at the Priest.

GABRIELLE

Your predecessor came too close. He almost stopped us before we could bring Tydeus here.

STONEBREAKER

Us?

GABRIELLE

My followers. They honor me by bringing Tydeus here. Now I am the Mary. I will give birth to the damnation of the world.

She runs her hands over her body in a mockery of sexual desire.

Stonebreaker steps further into the room.

STONEBREAKER

What is wrong with you?

Gabrielle stops and stares at the Priest.

GABRIELLE

I've stopped the delusions. Your little God does nothing, while the world grows darker. You seek answers and all you get are more questions. That's all you ever get from your little God is more questions. No peace, no rest from pain. When my father died I got nothing from Him. That's why I and the rest of the world has turned against Him. But I'll give birth to an answer.

Stonebreaker rushes forward and grabs Gabrielle hard by the face, pulling her close to him. Anger glows upon his face, and he grips her jet black hair in clenched fists.

STONEBREAKER

Your mother is dead because of you! You've sided with those things that keep us from knowing His grace. You have given your virtues to a demon from hell, and pant like a whore for his next touch! (yelling) Do you have any idea what you've done!

GABRIELLE

Yes! I gave birth to his litter so they would protect me and the child.

Stonebreaker shakes her slightly.

STONEBREAKER

Go on!

GABRIELLE

He took me that first night, after killing Jennie and Bridget.

STONEBREAKER

Why did he kill them?

GABRIELLE

He needed more blood to bring lord Tydeus here to Earth. They willingly sacrificed their lives for him. Tydeus comes closer to me with each new death.

Stonebreaker looks confused.

GABRIELLE (CON'T)

The blood will be mixed with the dust of the ages. He shall take in more blood and be invincible.

Gabrielle ignores him as she begins to rub her hands over her body as much as her restraints will allow her to.

GABRIELLE

The Herald took me. He said I was Hell's greatest whore. He said our daughters would protect Tydeus' son. Our son would be conceived without a soul. Tydeus would come to this world and take me again, in public, for the world to see, and his seed would seal my damnation and plant the soul of the

unholy one in me. Tydeus would return to Hell to wait for me. Then, when our son was old enough, I would be his brood mare, like I was for his father before him, birthing his armies like maggots.

Stonebreaker steps away from the girl, his jaw agape at her story. He steps back and sits down in a nearby CHAIR. He rubs his face with the palms of his hands.

He looks at Gabrielle, his hands clenched, with one finger of each hand up resting on his lower lip. He stands before her.

STONEBREAKER

Gabrielle, I can stop him if I can find that pile of dirt. Where is it?

Gabrielle breaks out in hysterical laughter.

GABRIELLE

Pitiful bastard! Why would I want to stop him?

Stonebreaker pins Gabrielle down by the throat. His face is inches from hers.

STONEBREAKER

Stop playing games with me!

Gabrielle smiles through her pain.

GABRIELLE

Take me.

Stonebreaker releases his grip.

GABRIELLE(CON'T)

Take me like Tydeus wants to. Give me your seed and you, you will plant the soul in the child. I'll give you back the child you murdered.

Stonebreaker steps back, a look of shock on his face. He stares at her for a moment, the conflict on his face slowly turning to horror. Then he turns and walks for the door.

Gabrielle begins laughing again.

GABRIELLE

(shouting)

Impotent! Tydeus will rip your soul out!

You're already dead!

HOSPITAL CORRIDOR

The door closes behind Stonebreaker as Marla walks up to him. She says nothing as she hands him a cup of coffee.

MARLA

I didn't know how you take it.

Stonebreaker looks back at the door.

STONEBREAKER

Not very well I'm afraid.

Marla's hand touches the Priest's arm.

MARLA

I meant your coffee, Father.

She turns his hand over and drops TWO SUGAR PACKETS and A CREAMER into it. Stonebreaker smiles gently.

MARLA (CON'T)

The results are back from the DNA test. The father's DNA is indeterminant.

CUT TO:

HOSPITAL - MAIN ENTRANCE

FOUR GOTHIC YOUTHS including Barry walk through the main entrance into the lobby of the hospital. One sneers at a cross hanging on the wall.

BACK TO SCENE

STONEBREAKER

Makes sense.

MARLA

I don't know how that helps us though.

CUT TO:

ONE YOUTH steps away from the INFORMATION DESK to rejoin the others. They walk away towards the ELEVATORS.

BACK TO SCENE

Stonebreaker sips his coffee.

STONEBREAKER

It doesn't.

Marla looks at him with concern.

MARLA

That's a switch. A defeatist attitude from a Priest. Must have been pretty bad in there.

STONEBREAKER

It was.

MARLA

So, how many time did her head spin around?

CUT TO:

The Goths enter the elevator. The door closes behind them.

BACK TO SCENE

Stonebreaker stares at Marla.

STONEBREAKER

You are not funny.

Marla shrugs her shoulder.

MARLA

I tried. (pause) So what do we do next?

CUT TO:

The Goths get off the elevator. Barry hands the jar to one the other boys.

BARRY

Terrence, go to her room the long way around. The police are probably everywhere. We may have to make a disturbance to get past them.

TERRENCE

I'll get to her.

BACK TO SCENE

Stonebreaker sits back in his chair, his face a mask of concentration.

STONEBREAKER

We're on the defensive. We wait for them to make their move. It has to happen sometime today. My guess is later tonight they'll try to break her out of here.

MARLA

Here?

STONEBREAKER

This is where she's at. (points his finger at the room where Gabrielle waits) But now we know they can be killed.

CUT TO:

One of the Goths walks past the nurse's station. The nurse stares at him suspiciously.

BACK TO SCENE

MARLA

I meant to ask how we survived those demons' attack.

Stonebreaker sits back, pauses a beat, then drains his coffee.

STONEBREAKER

Those things were fast and incredibly strong, but they had no weight to them. No mass. It was like hitting a feather.

ONE GOTH

sticks his head out from a nearby corner. He ducks back to his hiding place.

BACK TO SCENE

Stonebreaker notices movement, but ignores it after a moment.

STONEBREAKER (CON'T)

Praise God that they aren't bulletproof.

Stonebreaker pauses.

MARLA

What?

STONEBREAKER

Something Gabrielle said.

A DIFFERENT GOTH looks around the corner. Stonebreaker notices him.

Marla looks towards the corner.

Another Goth looks around the corner.

Marla and Stonebreaker look towards each other. They both get up at the same time and run towards the corner.

The Goths are already running down the corridor when Stonebreaker rounds the corner. Marla is close behind him.

The Goths get to the stairwell, open the door and run down the stairs as the door closes behind them. A sign on the door says "2nd FLOOR".

Stonebreaker reaches the door as it closes. It flies open as he rushes down the stairs two at a time.

Marla is lagging behind.

WAITING ROOM

Terrance, the Goth who separated himself from the others walks in from the other side of the waiting room. He looks nervously around, then steps up to the door.

GABRIELLE'S ROOM

The Goth male enters the room. Gabrielle looks at him with insane glee.

GABRIELLE

Do you have word from the Herald, Terrance?

Terrance steps forward and gives her a small jar with a lid on it. The jar is half filled with blood. She snatches the jar from him, opens the lid and drinks the blood.

The jar makes a red smile outline on her cheeks. She smiles knowingly, her eyes closed, her face written in ecstasy.

GABRIELLE (CON'T)

Yes lord. I understand. My way to you is right under their noses.

Her eyes open slowly. She stares glassily at the ceiling.

Terrence shuffles nervously nearby. He ventures to speak.

TERRENCE

Mary, how do you know what to do?

Gabrielle sits up and backhands Terrence. The blow does no damage, yet Terrence instantly falls to his knees, begging forgiveness from Gabrielle. As he humbles himself, Gabrielle speaks into space.

GABRIELLE

I should kill you for such insolence. I know what to do.

She pauses, her face contorting to a mask of insanity.

GABRIELLE (CON'T)

It was written in blood.

Gabrielle licks at the blood on her cheek.

INT - HOSPITAL STAIRWELL

The youths rush down the stairs, opening a door marked "1ST FLOOR".

Stonebreaker rushes right behind them, with Marla following.

CORRIDOR

The youths make their way down a narrow corridor, pushing people aside. One stumbles slightly as Stonebreaker reaches for him, causing the Priest to miss him and run into an elderly woman who was pushed out of the way. The boy recovers enough to regain his feet and continue running.

LOBBY

The youths run past a fountain, their screams drawing the attention of everyone. Stonebreaker follows a short distance behind.

CORRIDOR

Marla runs through the hallway towards the lobby.

LOBBY

One of the Goths grabs a potted plant and pulls it down in the

way of Stonebreaker.

Stonebreaker spins around the plant.

SECOND CORRIDOR

The youths have stopped yelling. They are running towards an emergency exit at the end of the hallway.

Stonebreaker is gaining on the youths. Marla is losing ground. The first of the youths reach the

EMERGENCY EXIT

and flies out of the door, his compatriots right on his heels.

EXT - PARKING GARAGE CONSTRUCTION SITE - DAY

The Goths run past a bulldozer.

INT. - HOSPITAL

Stonebreaker runs through the

EMERGENCY EXIT.

EXT. - PARKING GARAGE CONSTRUCTION SITE

Stonebreaker rounds the bulldozer.

The Goths runs along side of a deep PIT we cannot see into. Stonebreaker grabs one of the Goths by the hair, jerking the boy backward onto his knees. Stonebreaker trips over the boy, falling into the pit. He pulls the Goth in behind him.

They tumble down the side of the sandy pit. Stonebreaker lands on top of the Goth.

The boy looks up at Stonebreaker as the other Goths and a few Construction Workers gather at the top of the pit.

GOTH BOY

Go on Priest, don't let the collar stop you.

Stonebreaker looks at the youth in shock.

FLASHBACK

to Stonebreaker in the pit at the Kuwaiti Children's hospital. He is surrounded by dead children.

RETURN TO SCENE

Stonebreaker stands up above the boy.

FLASHBACK

Stonebreaker stands in the middle of the pit, staring at the children.

RETURN TO SCENE

The Goth stands up. Stonebreaker ignores the Goth, as he looks around him at the dirt on the ground.

TOP OF THE PIT

A MUSLIM WOMAN pushes her DAUGHTER to the top of the pit. The daughter is carrying a BABY DOLL dressed in traditional Islamic clothing.

One of the Goths grabs the doll from the child and tosses it into the pit near Stonebreaker's feet. The others laugh.

FLASHBACK

Stonebreaker spots a newborn infant, dead, lying naked in a heap amongst the other bodies. He falls to his knees before the child.

RETURN TO SCENE

Stonebreaker is kneeling before the doll. He grabs the doll and holds it gingerly, pulling it into his chest. Tears stream down his face.

Marla approaches the pit, exhausted, her pistol hanging limply in her hand.

The Goths notice her and begin to fade into the crowd.

Stonebreaker stares intently at the ground, still clutching the baby doll, his face a mask of pain.

He suddenly begins screaming hysterically.

FLASHBACK

Stonebreaker is screaming at the top of his lungs. He drops the child in his hands and covers his face with his crossed arms. He falls down on top of the bodies, his hands reaching out, grasping the hair and naked bodies of the children.

IRAQI SOLDIERS approach the pit, weapons drawn. The officer in

charge looks down into the pit, seemingly amused by the sight of the American soldier's pain.

One of the Iraqi's raises his gun, but the officer pushes the gun barrel down again.

Stonebreaker, still screaming, looks up at the Iraqis, and with a crazed look in his eyes slowly gets to his feet and begins crawling up the side of the pit.

RETURN TO SCENE

Marla notices the look on Stonebreaker's face. She rushes down the side of the pit towards the advancing priest. She is able to tackle him, causing him to slide back down the pit. He turns to deliver a killing blow, but she has slipped further down the side of the pit, out of his range.

STONEBREAKER
I'll kill you all!

MARLA
Father! Snap out of it!

STONEBREAKER
Baby killers. You don't deserve to live.

He turns to make his way back up the side of the pit.

Marla grabs some clumps of dirt and throws them at Father Stonebreaker, landing around him. One hits him in the back and he turns around, just in time for another one to hit him in the forehead. He wipes the dirt from his head.

MARLA
Snap out of it!

He looks up at the mass of people at the top of the pit. Some are standing around in Iraqi uniforms, others in street clothes. All are staring at Stonebreaker in disbelief.

The little ARAB GIRL is there, staring accusatorily at him.

The uniforms of the Iraqis begin to fade from view, revealing more civilians, until only they and the GIRL are standing at the top of the pit. She turns and walks away.

Stonebreaker looks back at Marla, the background of dead children behind her fading from view.

He turns around to lie on his back, his hands covering his face. He is crying uncontrollably.

STONEBREAKER
Dear God, not again. Not again.

Marla cautiously makes her way up to Stonebreaker.

MARLA
Father Stonebreaker, what's wrong? Why are you acting this way?

Stonebreaker does not respond.

MARLA (CON'T)
Father, I've got to get you back to the church.

Stonebreaker moves his hands down, fists clenched. He is in the fetal position.

STONEBREAKER
Baby killer. Baby killer. Iraqi bastard, doesn't deserve to live. Baby killer.

Marla moves up beside Stonebreaker.

MARLA
Now let's get back to the church.

STONEBREAKER
No! I don't des...

MARLA
(Cutting Stonebreaker off mid sentence)
Stop it! I don't know what you're talking about, or what you've done, but you are going back to St. Catherine's. That church is where you belong.

Marla pulls Father Stonebreaker up the side of the pit as we

FADE OUT

FADE IN

EXT. CONSTRUCTION PIT IN KUWAIT - NIGHT

Stonebreaker slowly crawls up the side of the pit towards the TEN WAITING IRAQI SOLDIERS, stopping every so often to sob. The OFFICER of the Iraqis steps forward to the edge of the pit, looking down at the slowly advancing American. A SOLDIER steps forward.

SOLDIER

Sir, where there is one American, there will be more. We should leave.

The Officer grabs the Soldier by his collar.

OFFICER

Where is your backbone? There are no more American soldiers here. They are busy taking into custody those soldiers our leader has ordered to surrender. This hospital is not a military target. He has wandered away from his unit, nothing more.

He looks down on Stonebreaker, who is near the top of the pit.

OFFICER (CON'T)

Our scientists need these medical supplies to make the weapons we need for the real war to come.

He releases the grip on the Soldier and walks away.

OFFICER (CON'T)

He has killed Emir. When he gets to the top, slit the devil's throat.

Stonebreaker gets to the top of the pit. He lays there, sobbing. He looks up from the feet of the Soldier to his face.

STONEBREAKER

(Whispering)

Baby killers don't deserve to live.

The Soldier unsheathes his KNIFE and brings it down to Stonebreaker's throat. We see shiny ARABIC LETTERING on the side of the knife

HOSPITAL EMERGENCY EXIT

LePage approaches the emergency exit, his rifle at his shoulder. He steps through the door to the

CONSTRUCTION YARD

He moves his gun across the scene slowly, surveying his environment carefully for danger.

He is startled by a SCREAM, jerking his weapon in the direction of the noise. There is ANOTHER SCREAM, but it is from a different voice. There are still more SCREAMS, blending together into a chorus of terrified voices. Then, silence.

LePage moves forward, skirting the shadows as he makes his way around the bulldozer.

THE PIT

LePage looks around, his gun following his movements. He looks across the pit and sees figures in the dark. He crouches down and brings out a small set of night vision binoculars.

Across the pit there are two Iraqi soldiers impaled on their own bayonets. There is another impaled on a small pipe, and five more lying dead on the ground, one of whom has been decapitated. There is one more soldier lying a quarter of the way down the wall of the pit.

LePage hears some noise coming from down in the pit. He crawls forward to the edge and peers down.

There, amongst the bodies of a hundred dead Kuwaiti children, Michael Stonebreaker sits astride the stomach of the Iraqi Officer. He plunges his knife into the chest of the Officer.

Stonebreaker shoves the knife in deeper into the Officer's chest.

STONEBREAKER

Baby killers don't deserve to live.

Stonebreaker pulls the knife out of the Officer's chest. He then plunges it into his own stomach.

STONEBREAKER (CON'T)

Baby killers don't deserve to live.

He pulls the knife out of his stomach, and stabs the officer again.

STONEBREAKER (CON'T)

Baby killers don't deserve to live.

He pulls the knife out of the Officer and stabs himself in the stomach again.

As LePage makes his way across the dead bodies, we see the full shot of the pit and the Iraqis at the top of the pit as we

FADE OUT

FADE IN - INT. RECTORY

Stonebreaker and Marla walk through the front door of the chapel.

MARLA

Wait here and I'll go find Father Regan.
Just wait here.

Marla walks back out the door.

Stonebreaker sits in the pew silently, staring at the statue of Christ on the wall. He sits up after a while, then he gets up and walks up to the altar and falls to his knees.

STONEBREAKER

(Crying as he speaks)

Have mercy upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions. Wash me thoroughly from mine iniquity, and cleanse me from my sin. Behold, thou desirest truth in the inward parts, and in the hidden part thou shalt make me to know wisdom.

Stonebreaker begins to cry hysterically. He looks down at the ground. He puts his hand down to support himself upright.

STONEBREAKER (CON'T)

I acknowledge my transgressions: and my sin is ever before me. Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest. Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow. Make me to hear joy and gladness;

that the bones which thou hast broken may rejoice. Hide thy face from my sins, and blot out all mine iniquities. Cast me not away from thy presence; and take not thy holy spirit from me. Create in me a clean heart, O God; and renew a right spirit within me. Deliver me from bloodguiltiness, O God, thou God of my salvation: and my tongue shall sing aloud of thy righteousness. Restore unto me the joy of thy salvation; and uphold me with thy free spirit. Then will I teach transgressors thy ways; and sinners shall be converted unto thee.

Father Stonebreaker pauses a moment, crying uncontrollably.

A HAND comes forth and touches his shoulder.

Stonebreaker turns around to find Father Regan standing behind him.

Stonebreaker stands up. The two men look at one another for a moment. They turn and walk towards the door, silently walking side by side.

Before they exit the chapel, both men turn around and cross themselves. Regan turns to go but Stonebreaker faces the Cross at the front of the chapel. He stares at the Cross.

He turns to go.

INT. HOSPITAL - DAY

Gabrielle opens the door to the hospital room and peers outside. She scans the hall. Seeing no resistance she steps into the hallway in her gown. She appears to be about six months pregnant.

She makes her way down to the same hallway we saw Stonebreaker chasing the Goths in. She makes her way past another woman's room. She peers in to see a sleeping woman. She enters the room.

In the room, draped over a CHAIR is a MATERNITY DRESS. Gabrielle takes her robe off and slips the dress on. Then she turns to exit the room.

She walks down the hallway towards the same staircase seen earlier. She opens the door and begins descending the stairs.

At the bottom of the stairs she exits the stairwell. She wanders out towards the lobby and past the receptionist's desk. She walks straight out the front door of the hospital and into the waiting

downtown pedestrian traffic.

EXT. CITY STREET IN FRONT OF HOSPITAL - DAY

PAN BACK to see the pedestrians walking.

INT. SUBURBAN HOUSE - DAY

The Demon Herald sits in his chair, his children at his feet. One of the children licks its lips.

Across the room eleven goths, nine boys and two girls, sit quietly, all with anxious looks on their faces.

The Demon Herald points at one of them, motioning him to one side. He points at one of the girls and motions her to that side as well. He points at another boy, who walks over to join the others.

He cast his gaze upon BARRY.

DEMON HERALD

I applaud you, my young sinners. Tonight, thanks to your efforts, our dread lord shall come to Earth. Once he has layed his seed in the womb of the whore he will take his rightful place at the left hand of Satan, leaving his son to give the forces of Hell what they have longed for. A cancellation of John's revelation and a rebuke of Daniel's prophesy. Your sins, murdering your parents, brothers and sisters, your corruption of the Word of God, shall assure victory over the hosts of Heaven.. I regret that you shall not live to see the final battle, but your souls shall not know the fires and torments of Hell for long. Those of you who die tonight shall, when victory is achieved,

rule over mortal men. Barry! You shall lead. Go to the nightclub and ensure that the Mary gets in. I will be along shortly to seal her damnation. I must first take up the blood offering and have our last supper.

Barry and the others leave as the Demon Herald turns his attention to the larger group. He surveys the group before his eyes fix on the other girl in the group. He motions for her to come forward. She steps forward and stands before the hellspawn with a look of excitement on her face.

The Demon Herald caresses her cheek with his hideous fingers as she speaks, running his hand down the length of her body with his other hand.

GIRL

I sacrifice my life to you for the nourishment of your body. I accept the damnation of my immortal soul as reward for serving you. My life is yours.

The Demon Herald picks the girl up by her hair.

DEMON HERALD

You honor me and our dread lord. The torture you shall receive in Hell will showcase the blessing you have given to me. I shall impale your soul upon the very throne of Satan, where your rotting, maggot infested carcass shall serve as a shining jewel leading us to victory.

One of the goths walks over to her, reaches up and hands her a butcher knife. She takes the knife and puts it to her throat.

There is a look of joy on their faces as we hear the GURGLE OF BLOOD coming from the direction of the girl.

The Demon Herald holds the girl by the legs and head and, opening his mouth, bites down on the girl at the neck.

EXT. HOUSE- TWILIGHT

The silhouette of Tydeus eating the girl shows on the curtains in front of the window.

INT. CHURCH OFFICE

Stonebreaker and Marla sit on a couch as Father Regan paces the floor.

Stonebreaker loosely thumbs through the pages of the diary as he speaks.

STONEBREAKER

So we're all in agreement that the nightclub is where Tydeus will appear. There is no stopping it now. So what's our next move?

Marla stands up.

MARLA

We let Gabby get to where she's going. That will draw him out. I can have the entire police force there waiting for him.

STONEBREAKER

No good. They wouldn't risk a public display if they thought that could stop Tydeus.

Father Regan continues to pace.

REGAN

I'm convinced the way to stop him has something to do with what Gabrielle told you. I'm convinced of it. Remember when she said something about sacrifice. The need for blood to mix with the dust of the ages. The more blood he has the bigger he grows.

STONEBREAKER

Yea. So? Wait. Grows bigger, like...

REGAN

Like a bodybuilder does.

Regan smiles at Stonebreaker, who reciprocates.

MARLA

I don't understand?

REGAN

Every time Tydeus receives fresh blood, he will grow bigger. Bigger in mass. Like a bodybuilder does when he eats raw eggs or what ever they eat.

STONEBREAKER

Remember the children. Not much mass there, but with Tydeus each new death brings more blood, more mass is gained. Sort of a perverse "you are what you eat" kind of

thing.

REGAN

Now suppose that a supernatural being, when he is on this plane of existence, must abide by the same laws of physics that we do.

MARLA

Why would the Laws of Physics apply to a supernatural being?

STONEBREAKER and REGAN

(In unison.)

God wrote them.

Marla looks sheepishly at the two priests.

STONEBREAKER (CON'T)

He might be able to manipulate those laws, but not break them. But it still means he has a corporeal body, and that means he can be hurt, as long as we attack him before he has gained enough mass to be impervious to us.

Marla sits down again.

MARLA

But isn't that the key. I mean, didn't she say that he would be invincible by the time she met with him? So once again we need the police there in force large enough to...

STONEBREAKER

He is prepared for that kind of attack. We need a different kind of attack. Something that drains him of mass.

Regan stands before Stonebreaker.

REGAN

Or cuts it off him.

Just then a CELL PHONE can be heard RINGING. Marla pulls her cell phone out and opens it.

MARLA

Yea... O.K., try to find her, but do not apprehend, surveillance only.

Marla closes the cell phone.

MARLA (CON'T)

Our girl has flown the coop.

Stonebreaker looks hard at Father Regan. He gets up, and walks for the door.

REGAN

Where are you going, Michael?

STONEBREAKER

(Without looking back)

To get a souvenir.

INT. ROOM AT THE CHURCH

Stonebreaker enters the room and closes the door behind him. It is a spartan room, with a simple bed and a desk near the window. On the bed is a duffel bag and a suitcase.

Stonebreaker opens the duffel bag and reaches inside and pulls out a KNIFE and SHEATH.

Stonebreaker handles the knife and unsheathes it. It has Arabic letters on it; it is the same knife that he used to kill the Iraqi troops, and that had been drawn by one of the Iraqis to kill him with.

STONEBREAKER

I kept you as a temptation. Now you will deliver us from evil.

He resheaths the knife and leaves the room.

EXT. NIGHTCLUB - NIGHT

The nightclub is an old movie theater, its MARQUEE advertising the band "THE UNHOLY". There are a few protesters picketing the club, mostly old men and women with signs saying things like "REPENT NOW" and "JOHN 3:16".

The line of people trying to get into the club is long. It seems that everyone in line is dressed the same; solid black cloths and heavy mascara on their eyes.

Stonebreaker, Marla and Father Regan make their way past the line of people, most of whom look upon them with disgust. A few even spit at their feet, missing by a short margin.

As they approach the front door, a short round GIRL with dyed

black hair and her face painted white steps out of line in front of the group.

PAINTED GIRL

First the Baptists, now the Catholics. Why don't you go and take your little God with you. Go cower in the pews like your little God is.

Stonebreaker grabs the girl by the blouse and lifts her into the air.

STONEBREAKER

(Bringing the girl close to his face)

God is bigger than I am and look at what I'm doing to you. Now I don't care whether you're Catholic or Protestant, you will be in church this Sunday. Won't you?

The girl just shakes her head in agreement as Stonebreaker lets her down.

As the Girl moves away, A BOUNCER steps forward and shoves Stonebreaker.

BOUNCER

Why don't you do that to me?

Stonebreaker puts his hand at the man's throat and begins to lift him off the ground when Father Regan slaps Stonebreaker in the chest with the back of his hand.

REGAN

Cut it out, Father. What are you trying to do, scare them into redemption?

STONEBREAKER

It worked for me.

Regan looks at Stonebreaker with a wry look on his face.

REGAN

You're special.

Marla puts her hand on Stonebreaker's arm.

MARLA

Put him down Father.

(to bouncer, who is rubbing
his neck)
Now, this is who I am.
(she shows her badge)
Now, here is who I'm looking for.
(she shows a picture of
Gabrielle)
Seen her?

BOUNCER
Yea, she's inside.

MARLA
You know she's underage?

The Bouncer looks at her hard.

BOUNCER
No, I didn't.

Stonebreaker steps forward. The Bouncer takes two steps backward.

STONEBREAKER
You are not to warn her we're looking for
her, are we clear about that?

The Bouncer holds his throat as he nods his head.

The trio step inside the club

INT. CLUB

The room is wide and expansive, like the old Cinerama theater it once was. The old screen still remains, only the images on the screen are of music videos and bad Japanese anime'. On the walls are whips, straps, chains and other bondage paraphernalia.

The room is filled with dancers and party goers. Red and yellow lights slide over bodies which slide over one another like some x-rated Dante's Inferno. Into this nightmare comes Stonebreaker, the crowd parting before him like the waters before Moses.

The three move to the one empty table that can be seen. They sit there for a moment before Stonebreaker notices Barry, who he had chased earlier that day, drinking a beer.

The boy just stares at him. Stonebreaker looks at Barry and with just his index finger motions for him to come over to where he is sitting.

Barry comes over to Stonebreaker, a sarcastic grin on his face.

STONEBREAKER

So where is he boy?

BARRY

The Herald is around. He's searching for the Mary. Lord Tydeus arrives later.

(Barry takes a drink from his beer.)

So, did you like your trip down memory lane?

STONEBREAKER

Not particularly.

Stonebreaker stands up. He towers over the boy. Father Regan and Marla start to get up as well.

STONEBREAKER (CON'T)

Where can we go to talk?

BARRY

Right here is fine.

STONEBREAKER

I'd prefer someplace more private.

Barry looks over in the direction of a HALLWAY

BARRY

The confessionals are that way.

Barry eyes Stonebreaker suspiciously, but walks in the direction of the hallway.

Stonebreaker turns to Regan and Marla.

STONEBREAKER

Spread out and look for Gabrielle, and possible hiding places for those children. When everything starts, get Gabrielle into that hallway and hide.

MARLA

What are you doing?

Stonebreaker just looks at her as he walks toward the hallway.

As he walks through the crowd he gets cat calls and comments from the patrons in the club. He ignores them.

He looks towards the stage and there, in the middle of the stage

is the MOUND OF DIRT.

HALLWAY

The hallway has very little lighting, most of what is there comes from a single spot flood black light about half way down the hall. There is light that comes from the bathroom doors as they are opened and closed.

As Stonebreaker passes from light to darkness he completely disappears except for his Priest's COLLAR, which stands out from the darkness.

Stonebreaker and Barry both enter the bathroom at the same time. Stonebreaker gets a few dirty looks as he enters the bathroom. Barry turns around.

BARRY

So talk.

With a dozen witnesses present, Stonebreaker grabs Barry and shoves his face into an open toilet. He holds it there for a moment then lets him up.

STONEBREAKER

No, you talk.

Stonebreaker sets the boy down on the toilet.

STONEBREAKER

Tell me where the children are.

BARRY

Fu...

Stonebreaker cuts him off by dunking his head again in the toilet. He pulls the boy up.

STONEBREAKER

Where are the children?

BARRY

Fu...

Stonebreaker pushes the Boy's head under once more.

STONEBREAKER

I have heard it say that when you want God as much as your next breath of air you'll

find Him.

Stonebreaker pulls Barry's head out of the toilet. He pulls Barry's face close to his.

STONEBREAKER (CON'T)

Have you found Him yet?

Barry spits and sputters. Stonebreaker pulls him out from the toilet and deposits him against the wall beside the BATHROOM MIRROR.

STONEBREAKER (CON'T)

How many more children are there and where are they?

He looks at Stonebreaker and the crowd of onlookers behind him.

BARRY

There are four more of the Protectors, and there are three more followers like me, two inside and one outside. Tydeus is here.

DANCE FLOOR

Marla walks across the floor, making her way through the dancers. She misses Gabrielle, who spots her and hides behind a talking couple. She reemerges, her body swollen out to full term.

Father Regan moves through the dancers as well, getting disgusted looks as he passes by. As he passes, we see a LONE FIGURE watching him. The lone figure is the Demon Herald.

The Demon Herald looks up at the high ceiling. There, barely visible in the darkness, are three Children.

They nod to their father, and crawl towards the entrance.

RESTROOM

STONEBREAKER

There were eleven of you before. Where is the rest of your group?

BARRY

The Herald and his children were hungry.

The angry crowd presses inward on Stonebreaker and the boy. Suddenly there is a loud CRASH in one of the stalls, and many broken ceiling panels. It is one of the CHILDREN.

The creature pushes the stall down around it. The crowd runs for the door.

The creature looks at the Barry.

CHILD

You talk too much Barry.

The Child slaps the Boy with its claw, sending the Boy sprawling against the far wall, dead.

The Child turns on Stonebreaker. It tries to slap the Priest, but Stonebreaker ducks the blow.

Stonebreaker reaches for the knife tucked in the back of his pants. He has it out as the creature lunges for him.

Stonebreaker drops to his back and kicks at the insides of both of the Child's knees. The creature drops to its knees.

Stonebreaker sits upright and shoves the knife into the creature's chest. He pulls down as hard as he can, causing the knife to rip all the way down the chest and abdomen of the Child.

Then he plunges the knife in again, at the nipple, and with all his strength cuts over to the other nipple, forming a cross.

The Child just looks at Stonebreaker and slumps to the floor.

DANCE FLOOR

Marla and Father Regan meet on the dance floor. The band has taken the stage. The lead singer comes to the stage wearing a LARGE BLACK HAT and BLACK GLOVES. He takes them off and tosses them to the side of the stage. They begin their first song to the applause of the crowd.

REGAN

How difficult could it be to find a
pregnant girl?

Suddenly a mad rush of people come flooding onto the floor, pushing and shoving their way toward the exit. They run over people waiting for the band to start playing.

Mass hysteria begins, with some acting as if it is a call to mosh, and others screaming and pleading for their lives as they break for the exit to the club.

MARLA

Its started.

Marla takes her gun out from its holster. She begins to look around her more urgently. Father Regan steps closer to her.

Gabrielle moves closer to the wall, out of harm's way. She calls for Tydeus.

GABRIELLE

Tydeus! I'm here for my gift. Give me my gift!

Stonebreaker steps out of the hallway onto the confusion of the dance floor.

The band, thinking the madness around them is just the crowd reacting to their song, play more aggressively.

The Demon Herald makes his way to the stage. He jumps up on the stage and stands before the mound of dirt.

A SECURITY GUARD rushes to get him off stage. The Herald growls and grabs the Guard by the neck. He tosses the guard twenty feet into the audience.

The Demon Herald pulls out a TUPPERWARE container filled with a red liquid. He removes the top and pours the blood within on the top of the mound of dirt.

There is a series of SCREAMS. The sound is deafening and bloodcurdling. The Mound of dirt grows in size.

The mound begins to take human like shape. Its arms droop at its side as it begins to grow in size. Its face begins to deform, and its skin darkens to a sickly gray-green.

TYDEUS grows to about twelve feet in height, towering over the fleeing masses.

People rush out the door, when the three CHILDREN drop in front of the exit. They lash out at several of the fleeing party goers, killing them in their tracks.

Tydeus looks over the mass of people, searching for Gabrielle.

TYDEUS

Where is the Mary?

Gabrielle looks up at him, the longing written on her face.

Father Regan points at the door where the Children have corralled the frightened partyers. One girl tries to break free and run around the creatures. She is caught and bitten in the neck. Blood

gushes everywhere. The creature begins to eat the girl even before she is dead.

REGAN

Marla!

The detective aims her gun at one of the Children and fires three shots.

The bullets rip into the eyes of the creature. It lands against the far wall with a dull thud.

The remaining two creatures attention has been diverted by the gunfire.

CREATURE 1

Kill the bitch!

The creature eating the girl throws the half eaten carcass at the Detective. Marla ducks out of the way as it lands in the crowd of partyers behind her. Father Regan has moved away, continuing his search for Gabrielle.

Through the confusion, Gabrielle yells for Tydeus, her voice drown out by the screams of others around her.

Tydeus looks at the stage. The lead singer stands in shock as the rest of the band run for their lives. Tydeus looks down at the singer.

TYDEUS

Ahhh, one of my many loyal fans.

Tydeus laughs as the singer runs away. He turns to look out on the madness of the crowd. People being stepped on, pushed, climbing on top of one another. The screaming is deafening.

TYDEUS

All that is missing is the flames.

Gabrielle screams for Tydeus. She suddenly grabs her stomach in pain.

GABRIELLE

Tydeus! My contractions have started.

Tydeus looks out over the dance floor, and his eyes search for Gabrielle.

Marla fires once more at one of the creatures. The creature

shields its eyes, and the bullet bounces harmlessly off of the creature's skull.

The Children separate, advancing slowly on Marla's position from two directions, their arms prepared to grab Marla and rend her limb from limb when the opening presents itself.

Suddenly a table leg comes crashing into one of the Children's head. The creature wheels around in time for another crashing blow.

The creature staggers for a moment, bleeding out of the corner of one eye when it is splashed with WATER. It screams in pain, grabbing its head, smoke pouring from its wounds.

Father Regan stands over the body of the creature, in one hand a table leg, in the other a vial of holy water.

Marla turns her attention to the other creature, who has grabbed one of the partyers and is using her as a human shield. Marla aims her gun carefully, looking for a clear shot.

Gabrielle shouts out to Tydeus, casting her hands out to him longingly, her pregnant body looking as if she is about to burst.

The Demon Herald moves towards the bathroom. His look of grim determination changes to disbelief. He turns around as his chest oozes blood in the shape of a cross, just as the Creature in the bathroom.

In the flash of an eye, the Demon Herald becomes liquid and splashes to the ground, dead. The remains of his body spreading out in a puddle on the dance floor.

Tydeus sees Gabrielle amidst the crushing crowd. He smiles, his twisted and pox-ridden face dripping slime as he grins.

TYDEUS

My whore beckons me.

He reaches out to her. She is close, reaching for him.

GABRIELLE

Damn me, lover.

They almost touch.

Out of the shadows, SOMETHING BIG moves towards the almost touching lovers.

A KNIFE tears into Tydeus' hand, cutting across the palm. Tydeus pulls his hand back in pain. Gabrielle falls down.

Stonebreaker stands with his back to Gabrielle. He shifts the knife into his right hand.

STONEBREAKER
(yelling)
Tydeus!

The yell can be heard above the noise of the crowd. All eyes turn towards the source of the sound.

The creature turns towards the sound. Marla sees her opening and fires.

The bullet enters the creature's eye with a dull splat. The bullet rattles around inside the creature's skull, poking up at points where it tries to break out of the skull, but is forced to stay inside.

The creature falls dead at Marla's feet.
Tydeus sneers at the priest.

TYDEUS
Priest! I'm going to eat your soul!

Stonebreaker stands his ground.

STONEBREAKER
Wrong Tydeus. I'm on to you.

TYDEUS
You don't honestly think you can defeat me,
baby killer?

Tydeus picks up part of the drum set and throws it at Stonebreaker, who dodges it easily.

STONEBREAKER
When God created the universe He made order
out of chaos by the rule of law.

Tydeus steps down from the stage, his frame swelling to 15 feet in height.

STONEBREAKER (CON'T)
Moral laws laid down in the Scriptures for
men to follow, and the laws of physics,
which, manipulate them as you may, even you
have to obey here on Earth.

Tydeus and Stonebreaker circle one another, sizing each other. Tydeus' face isn't as sure of himself as he was moments ago.

STONEBREAKER (CON'T)
Blame your girlfriend. She's the one who said you had to feed, just like every other living thing. If you eat, you're alive. If you're alive, you bleed. And if you bleed,

CLOSEUP ON STONEBREAKER

STONEBREAKER (CON'T)
you're mine!

Stonebreaker crouches for battle, every muscle in his body coiled like a snake ready to strike. His eyes are red with rage, and his face contorts to a mask of utter blood lust.

STONEBREAKER (CON'T)
(yelling)
You're mine!

Tydeus swings his massive hand at Stonebreaker, splintering a table into a thousand pieces. Stonebreaker rolls away from the blow, landing in front of Gabrielle.

Stonebreaker runs forward, jabbing the knife into the ankle of Tydeus, drawing blood.

He is behind Tydeus when he is hit by Tydeus' backhand blow. Stonebreaker is knocked into the bandstand, crashing into the amplifiers. He is buried underneath the band's instruments.

Tydeus jumps back on to the bandstand, his hooves cracking the wooden floor beneath them. He reaches for the place where Stonebreaker lay, moving drums and instruments aside.

Stonebreaker rises up from under the debris, plunging a BROKEN GUITAR NECK through Tydeus' hand, and into the front of one of the amps. Electricity CRACKLES from the metal parts of the guitar neck.

Tydeus pulls his hand back and HOWLS in pain. Stonebreaker climbs over the debris towards Tydeus. Stonebreaker again stabs the knife into the demon's heel, drawing a steady stream of blood.

Gabrielle moves along the wall.

Tydeus pulls the guitar neck out of his hand and throws it at Stonebreaker. Stonebreaker backs out onto the dance floor, Tydeus following behind trailing blood. Tydeus is limping.

STONEBREAKER

Invincible, huh. Nasty limp you've picked up, demon.

Tydeus limps forward, blood flowing freely from the wound on his ankle and hoof.

Stonebreaker steps off the dance floor into the tables surrounding it. On the only table left unturned over, Stonebreaker finds a salt shaker. He picks it up and puts it into his pocket.

Marla and Father Regan are getting the last of the partyers out of the club when they spot Gabrielle.

REGAN

Marla, we've found our girl.

MARLA

Stay here.

Marla runs past the circling combatants towards Gabrielle.

The blood on Tydeus' leg is coagulating rapidly.

Stonebreaker feigns a move to his right. Tydeus reacts to it, giving Stonebreaker a clear path to the injured leg. Stonebreaker moves in and stabs and cuts again. Tydeus howls in pain and reaches down for his leg.

Stonebreaker jumps on Tydeus' back, stabbing the demon repeatedly. Tydeus reaches back and grabs Stonebreaker.

The demon slams Stonebreaker into a table, shattering the wood and slamming Stonebreaker into the wood floor below. He lifts Stonebreaker up by the legs, bringing him up over his back for the killer blow.

Stonebreaker has the salt shaker in his hand and is unscrewing the top. He jabs the open salt shaker into one of the rapidly healing stab wounds in the demon's back.

Tydeus squeals in pain. He drops Stonebreaker, who lands head over heels on the dance floor. He gets to his feet and stabs at Tydeus' leg again.

STONEBREAKER

Gotta be an artery in there somewhere.

Tydeus kicks back with his injured leg, but without much force. Still the kick sends Stonebreaker to the ground. He staggers to his feet, covered in Tydeus' blood.

Tydeus stumbles a bit, blood spurting noticeably from his leg. He is limping badly. The color of his skin has grown noticeably paler.

Marla rushes to where Gabrielle lays, the birth becoming more imminent with each contraction. She starts to pick up the pregnant girl, who begins clawing at Marla's face, drawing bloody marks on her cheek.

Marla drops the girl to the ground, grabbing at her cheek. Marla pulls the gun from its holster at her waist and pistol whips Gabrielle. She grabs Gabrielle's hair and pulls her up onto the stage and towards the back hallway.

Stonebreaker moves in again to attack. Tydeus grabs down for the rushing priest, lifting him up and throwing him against the far wall. He lands next to Father Regan.

REGAN

Michael!

Stonebreaker is stunned, lying in a heap next to Regan. Father Regan tries to help Stonebreaker to his feet.

Tydeus moves towards the two priests snarling and hissing. Father Regan stands up as if to shield Stonebreaker from the crazed demon's attack.

Tydeus pulls his hand back as if to deliver a crushing backhand to the old priest. Father Regan covers his head as if to shield himself from the blow to come, his hand still grasping a vial of HOLY WATER.

Stonebreaker kicks Regan in the back of the knees, sending the old man sprawling forward. The water from the vial sprays forward onto Tydeus' injured leg. The demon's leg begins to smolder where the water hits, and Tydeus lets out his most blood curdling scream yet, as the backhand blow sails past the older Priest harmlessly.

Tydeus collapses to one knee. He falls over onto his side, screaming in pain.

Stonebreaker is not in much better shape; with Father Regan's help he struggles to his feet, gasping for air.

REGAN

Can you walk?

Stonebreaker struggles for air, but manages to respond.

STONEBREAKER

Cracked ribs...hard to...breathe...Go, get
Gabr..out the back exit...make sure... he...
can see her... out the door.

He pushes the older priest towards the back hallway, while making his way toward it himself.

Tydeus crawls to his knees. He stares at the retreating priest with all the hatred in Hell. He tries to stand, stumbling at first on the bad leg, but finally gaining his feet. He limps his massive form across the room towards Stonebreaker.

Stonebreaker is moving better now, but still badly. He climbs the stage and grabs the gloves and wide hat that the singer had worn onto the stage. He disappears into the back hallway, just as Tydeus makes a desperate grabbing leap for him.

Stonebreaker disappears into the shadows created by the black light spotlights, while at the far end of the hall Father Regan and Marla push open the back exit and prop it open.

OUTSIDE

Through the door Gabrielle's prone body lies in the dirt barely visible in the darkness.

Father Regan looks back through the doorway to the empty dance floor. The demon is no where in sight.

He turns around to where Marla tends to Gabrielle. Gabrielle is coming to, moaning from her contractions. Suddenly Marla looks up at the priest with alarm.

MARLA

Her water's broke.

REGAN

Oh dear Lord, defend us.

Father Regan looks back towards the dance floor inside. The demon's face fills the passageway.

Tydeus peers in the hallway and beyond, at the scene outside.

TYDEUS P.O.V.

He scans the shadows left and right.

BACK TO SCENE

Tydeus looks hard at Marla and Father Regan. He ROARS with rage. As the sound of the roar fades, Stonebreaker's voice can be heard.

STONEBREAKER (O.S.)

To get through this hallway, devil, you must shrink to my size. That means that what blood you have left doesn't have as far to travel.

Tydeus stands up to his full height, then begins to shrink to about six and a half feet in height.

STONEBREAKER (O.S. CON'T)

At the end of this hall, devil is your mistress. To get to her you must get through me.

Tydeus appears in the opening of the hallway.

STONEBREAKER (O.S. CON'T)

It is written that if a man is saved that no weapon forged in Hell shall prosper against him.

Tydeus begins to cautiously walk into the hallway.

At the end of the hallway, Gabrielle is deliriously calling for Tydeus. Marla tries to hold her down.

GABRIELLE

Tydeus! Hurry! He's coming!
Her screams of pain echo down the hallway. Tydeus looks at her longingly.

STONEBREAKER (O.S.)

You've already tried to use my private thoughts as weapons against me, to destroy me. And you've failed.

Tydeus walks further into the hallway. He looks to the left and right, searching the shadows for any sign of the awaiting priest.

STONEBREAKER (O.S. CON'T)

Now, in the name of Jesus, I bind those
demons you have plagued me with and turn
them loose on you.

Tydeus stops in his tracks, the black light shining on him, casting eerie shadows over him. Just behind him, Father Stonebreaker takes off the black hat he used to hide his face. His face is still obscured by shadows, but the white of his COLLAR shines like a beacon in the darkness.

Stonebreaker spins the demon Tydeus around. He shoves him against the wall, the black light casts a pale glow on them both. Stonebreaker sticks his face close to Tydeus.

STONEBREAKER (CON'T)

Those are weapons you should have left alone.

With a primal SCREAM the priest attacks Tydeus, with the knife in his hand slashing at the demon's throat.

The two combatants strike at each other repeatedly. Tydeus bites into Stonebreaker's shoulder. The priest counters with a blow to the head that would instantly kill a mortal man.

The two fall in and out of the lights in the hall. The demon claws and scratches and bites at the priest, hitting Stonebreaker repeatedly in his already injured ribs.

But it is clearly Stonebreaker who is winning the fight. He deflects most of Tydeus' blows, while delivering a ballet of punches, kicks and knife strikes.

Father Regan looks into the hallway, seeing the combatants moving closer to his position.

MARLA

Father, I need help. This baby is coming
now. Find water.

Father Regan slips his hand into his jacket pocket and hands the detective a flask of HOLY WATER.

Marla looks at the flask and just shakes her head.
Stonebreaker and Tydeus spill out of the hallway onto the dirt.

Tydeus is bleeding profusely, staggering like a punch drunk prizefighter, his rage dwindling as the blood rushes from his body.

Stonebreaker hits the demon with absolute abandon; Tydeus can't

stop him. The priest smashes Tydeus with devastating punches, yet the demon will not fall to the ground.

Finally, Stonebreaker throws the demon at a CHAIN LINK FENCE. Tydeus bounces off, giving Stonebreaker a chance to clothesline him.

Once on the ground, Tydeus is reduced to feebly trying to ward off Stonebreaker's attack. He even weakly pleads for his life.

TYDEUS

I beg of you, priest. Stop.

Stonebreaker hears the SNAP of Tydeus' collar bone. As he continues to pummel the hell spawned creature, he hears even more bones break. Tydeus loses the use of his left arm; it hangs limply at his side on the ground.

The demon is dead, lying in a pool of blood, yet Stonebreaker continues to pound away at the corpse. Stonebreaker punches at the massive jaw of the demon and sends the jawbone through the back of the creature's head.

Stonebreaker stabs the corpse in the chest repeatedly until the chest is the consistency of mud. He stops only long enough to dip his hand in and scoop out a handful so he can see to stab more. Broken ribs gouge his forearm as he does this.

The stabbing slows down as the priest's rage subsides. He stands, his hand over his ribcage. Then with great effort he steps over the body of Tydeus, the knife still in his hand.

He tosses the knife backward. It lands inside Tydeus' open chest.

Stonebreaker looks down on the scene of Marla coaching Gabrielle through the birth.

Father Regan, looking unsure of himself as he tries to help, looks up at Stonebreaker.

The battered priest glances back at Father Regan, a pained yet determined look on his face. He coughs a little; there is some blood that comes up. His lung is filling up with blood.

STONEBREAKER

Devil, get thee behind me.

Stonebreaker collapses. He hits the ground face first.

Father Regan starts to get up to rush to Stonebreaker's side, but is stopped by Marla.

MARLA

I know, but right now I need you here. His head's almost out.

Father Regan hovers over Marla's shoulder as she tells Gabrielle to push. Gabrielle screams and curses. Then Marla lifts the BABY from the mother.

Father Regan pours the holy water over the baby trying to wash away the blood covering the child. The child is alert and moving, but completely silent

There is a HISSING sound as the water pours over the child. The blood covering the baby washes away with ease. Father Regan and Marla both begin to cry, smiles on their faces.

The child starts to cry.

FADE TO:

INT. HOSPITAL ROOM - DAY

It is several weeks later. Stonebreaker lies in a hospital bed. He is reading from the Bible.

Father Regan and Marla enter the room. Stonebreaker replaces his bookmark and sets the Bible aside.

MARLA

How are you doing Father?

Stonebreaker smiles gently.

STONEBREAKER

It doesn't hurt as much when I breath.

REGAN

That's good! The Lord is looking after you. But you have to quit going around picking fights.

Stonebreaker closes his eyes.

STONEBREAKER

Cut me a break, will ya.

Marla hands Father Stonebreaker a PIECE OF PAPER.

Stonebreaker opens it. Its a document remanding the baby to an orphanage.

STONEBREAKER

A orphanage?

Father Regan walks over to the other side of the bed and sits down. He nods.

REGAN

We can keep an eye on him. To make sure he is what we believe him to be, a miracle.

Stonebreaker nods slightly.

STONEBREAKER

I can only imagine how we managed to get him in a Church run facility.

Father Regan and Marla both smile.

MARLA

It seems that the mayor, the commissioner of Children's Services, and the Governor all received letters at about the same time. It seems you have some very influential friends in Rome, Father Stonebreaker.

Father Regan reaches into his jacket pocket and pulls out another letter.

REGAN

That reminds me, this came for you today. It has the words "FOR YOUR EYES ONLY" written on it.

Marla moves towards the door

MARLA

Father, we do need to go.

Regan nods, and stands up.

REGAN

We'll be back to see you tomorrow or Friday. Get some rest.

Marla reaches over and touches Stonebreaker on the forearm. He reaches up and finds her hand. He squeezes it slightly then lets go as he heads for the door. The visitors leave.

Father Stonebreaker looks at the letter closely. The envelope is slightly oversized. He peels back the corner and tears open the

top.

He pulls out two pieces of paper and a plane ticket envelope. He examines the tickets. It is to Manila, Philippines.

STONEBREAKER

Manila? When? Three weeks from now? What is this?

He opens the PAPER. It reads:

WHEN JESUS HAD LIFTED UP HIMSELF, AND SAW NONE BUT THE WOMAN, HE SAID UNTO HER, WOMAN, WHERE ARE THOSE THINE ACCUSERS? HATH NO MAN CONDEMNED THEE?

SHE SAID, NO MAN MY LORD. AND JESUS SAID UNTO HER, NEITHER DO I. GO, AND SIN NO MORE.

He stares at the paper for a moment, tears welling up in his eyes. The paper is blank except for those words and the wax seal of the Office of His Holiness the Pope .

He looks at the other piece of paper. It's letterhead reads from Cardinal LeBraunier's office.

STONEBREAKER (CON'T)

(reading)

The physicians tell me that you should be fully recovered in approximately three weeks. When you are released we would request that you please investigate a matter of utmost importance. A young Filipino boy has claimed to have seen an image of our Savior in the clouds. He lives in a small village in the mountain country surrounding...

Father Stonebreaker continues to read as we

FADE TO BLACK