

Allmighty

written by

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FADE IN:

INT. SABIAN'S BEDROOM - DAY

A heart monitor beeps along with the hissing of a respirator. A crowd of about 10 to 15 grieving family members surrounds the bed, their faces downcast.

ON THE BED, with eyes closed and breathing his final breaths is an old man named SABIAN APOLLO (45).

CROIX APPOLLO (9) slowly makes his way through the crowd and approach his motionless father.

Saddened but curious, he whispers into his father's ears.

CROIX
Dad, can you hear me?

Sabian's eyes move beneath his eyelids. His fingers twitch, his breathing intensifies and heart pumps faster.

Another boy, his brother LAVA APOLLO (13) approaches Croix from behind.

LAVA
What are you doing?

Croix is undeterred and continues to talk to his father.

The crowd curiously watches as Croix whispers into Sabian's ear.

CROIX
Can you see it?

LAVA
Croix, have some respect bro.

CROIX
Shut up.

Croix turns around and whispers some more.

Lava moves closer towards Croix to hear what he's saying.

CROIX (CONT'D)
(discernable whispering)

Sabian softly mumbles but Lava grabs Croix and turns him around.

LAVA
Didn't I tell you it's not real?

CROIX

Yes it is.

LAVA

It's only a fairy tale!

CROIX

No it's not.

LAVA

Yes it is. It's all black.

CROIX

No it's not.

Croix turns around and whispers to Sabian some more.

Sabian's heart monitor paces faster.

Then Sabian's eyes open wide and his mouth gasps ONE FINAL BREATH of air.

Family members breakdown in tears.

The heart monitor FLAT LINES.

Croix puts himself closer to Sabian's face and grabs his shoulders.

CROIX (CONT'D)

(loudly)

What does it look like!

From Sabian's face we ASCEND AWAY towards the ceiling, away from his body.

Croix looks up to the ceiling, desperately trying to catch a glimpse of *something*.

But he sees nothing. Only the ceiling and walls.

He runs outside crying, to the front lawn and looking up to the sky above the house.

Lava walks out to the front porch.

LAVA

You see I told you. There's no such thing.

Croix desperately scans the sky.

CROIX

Dad, where are you?

Both kids are silenced as the family dog barks arduously at the sky above the house. They pan the sky waiting for a glimpse of something to appear.

EXT. DREAM - DAY

We are in a dream where the sky is animated and the colors are vivid and peacefully crisp. It's daylight but we see the stars and no sun.

We are sitting on a bench as a beautiful blonde haired and blue eyed female named Sage (23) flirts with us.

SAGE

Are you gonna invite me to sit?

She's so dreamy and vague.

SAGE (CONT'D)

Hope?

Then we see a glowing ball with particles of energy gyrating into a slow whirlpool inside. It rumbles with hurricane-like force.

It's suddenly dark and scary, with blood and slithering guts all over. A man comes out of the darkness. His name is DRAKE FERRARI (36).

DRAKE

You will lose.

Guts surrounding him come alive. We look behind us and 2, 8 foot tall Angels stand at the ready with swords afire.

THEN BLACKNESS...

INT. CROIX'S BEDROOM - 25 YEARS LATER

An alarm clock blares in the background.

A SET OF EYES suddenly opens belonging to a man named CROIX APOLLO (36) waking up from slumber.

His hand lazily flails for the snooze button to turn it off, then gets up off the bed.

Canvases with PAINTINGS AND DRAWINGS clutter his apartment, leaning up against anything. Some are posted on the wall.

On the far wall is a painting of Croix as a 7 year old with his father Sabian, happy and smiling.

On an easel is a drawing of Sage in the early stages of being painted. Croix quickly admires the painting then moves on.

INT. BATHROOM - CONTINUOUS

As the shower drizzles and steam billows, we see the bathroom floor littered with a managerie of crafts, drawings and anything artsy.

IN THE BACKGROUND WE HEAR THE TV.

On the TV is a blonde haired, blue eyed female in her 20s
Named VELVET STAR (24)

VELVET (O.S.)
There's been several eye witness
accounts of bright lights appearing
all over the world.

RAW FOOTAGE of UFO videos are shown on the TV. Mostly, amateur
and shaky, from different parts of the world.

VELVET (CONT'D)
Videos have been popping up online
of lights captured on tape. Experts
have analyzed these videos and most
agree that they are 100% fake.

A man in his 50s with WILD HAIR appears on TV.

UFO EXPERT
Everyone has Photoshop and can easily
fabricate a hoax such as these videos.

He catches Croix's attention as he steps out of the shower.

CROIX
Photoshop is for pictures you idiot.

ON THE COUNTER

Is a Thank you card with a picture of Sabian on the front.
The title reads.

"THANK YOU FOR COMING TO SABIAN APPOLLO'S 25TH DEATH
ANNIVERSARY PARTY"

INT. CROIX'S CAR - LATER

We see Croix driving in his late model sedan on the highway
with light traffic.

On his radio we hear shock jocks arguing.

SHOCK JOCK 1 (O.S.)
I hope China and Russia fire their
nukes first.

SHOCK JOCK 2 (O.S.)

Wadda yah mean you hope they fire first? If they fire first then we're history pal.

SHOCK JOCK 1 (O.S.)

Well don't we have that Space Defense system thing that can fire LASERS at in coming missiles?

Croix reacts with a roll of the eye and a side to side nod of his head.

SHOCK JOCK 2 (O.S.)

Oh, that's all a crock of B.S. It doesn't exist. It doesn't matter who fires first. We're all dead once those missiles fly.

SHOCK JOCK 1

Why can't we all just get along?

Croix keeps driving with no reaction to the radio.

INT. SHAMAL BROADCASTING - LATER

Croix walks through a set of doors and we are inside A Broadcasting Company, corporate and clean, bustling with busy people, crossing paths with one another.

He steadily walks without saying hi to anyone.

A woman in her 30's is awkwardly standing alone in the hallway. She is JINGLE POWERS (30), facing the wall and smiling as if talking to someone.

Croix approaches with caution, avoiding contact.

JINGLE

Our minds are not powerful enough you know.

CROIX

What?

JINGLE

That's why our dreams don't make sense. Our minds can only translate some of the information but it's too big. There's way too many dimensions.

Croix proceeds to walk away, scared and confused.

Another woman approaches from the opposite direction, pretty. Her name is CHALICE DEAN (24), blonde hair, blue eyes.

She is confidently wearing a power suit and resembling the girl in the painting. He sports a big smile as he passes her and gets a grin in return.

CROIX

Hello.

CHALICE

Hi.

INT. CROIX'S CUBICLE - CONTINUOUS

Croix FLOPS down on his chair and turns on his computer.

Just like his apartment, Croix's cubicle is also littered with junk.

Stacks of books and papers, garbage, bowls with leftover food, water bottles, open bags of chips, unwashed coffee cups with lip stains on the rim, his artwork and knick-knacks adorn the wall.

He taps a button on his keyboard and the computer comes alive.

ON HIS COMPUTER: "Would you like to start your day?"

Croix's mouse DARTS ACROSS THE SCREEN and clicks on YES.

A MESSAGE APPEARS: You are clocked in at 8:01 am

CROIX

(subtle)

Yay.

His Internet browser pops up and Facebook is set as his Homepage.

We see that he only has 20 friends.

ON HIS COMPUTER, He checks his messages and scrolls through his news feed.

Various feeds from his friends appear as he scrolls.

Then we hear a voice.

MATTHEW (O.S.)

One of these days you will clean your cubicle, right?

Croix turns around and see his boss, MATTHEW STAR (45), Caucasian and uptight.

CROIX

Yah, maybe next year.

MATTHEW

If you're trying to get fired it's
not gonna happen.

INT. SHAMAL CAFETERIA - LATER

Croix sits alone on the table, eating his lunch while giving quick, creepy glances at Chalice who is sitting at another table, also eating her lunch.

They are the only ones in the room.

In a sudden pent-up aggression, Croix confidently gets up and walks towards her. *

She seems to anticipate his arrival with subtle flirts.

CROIX

(cocky)

Hi.

CHALICE

Hi.

CROIX

Do you have a quarter?

CHALICE

No, why?

CROIX

So I can call my mom and tell her
I've met the girl of my dreams.

Chalice gives Croix her smart phone.

CHALICE

Awe, how sweet. You can do it with
my cell phone.

CROIX

Oh.

He takes the cell phone but doesn't know what to do with it.

CROIX (CONT'D)

I actually don't know my mom's number
by heart.

Chalice frowns.

CHALICE

Awe bummer.

CUT TO Croix *is daydreaming* and staring at Chalice from across the room.

Drake Ferrari, the man from his dream, walks in with a wake of mystery and darkness behind him. He makes his way towards the vending machines, close to Chalice.

Croix leers at Drake from across the room.

Noticeably handsome, he stands at the vending machine then confidently introduces himself to Chalice

DRAKE

Hi, I'm Drake.

CHALICE

Hi.

DRAKE

Are you new?

CHALICE

Yes.

DRAKE

May I join you?

CHALICE

Sure.

Drake sits down on Chalice's table.

They flirt and laugh with each other.

Drake suddenly chokes, holding his neck while gasping for air. The air rumbles.

From across the room we see Croix holding his hand out as he angrily squeezes Drake's throat, clairvoyantly.

Drake struggles to breathe and falls to the ground. Chalice tries to help but to no avail.

Croix stands up and stirs the air with God-like fury, exerting all of his telekinetic power to choke Drake.

CROIX

Die!

CUT TO Croix, once again *daydreaming*, as Drake wins her over with his devilish charms.

INT. CAR - LATER

Gripping the wheel hard, Croix drives home clearly irritated, his eyes focused straight ahead. He picks up the phone and speaks into it.

CROIX
Call Jennifer.

CROIX'S PHONE
Calling Jennifer.

Croix musters up all his courage and whispers a prayer.

CROIX
If you're real, please help me.

After a few rings JENNIFER picks up.

JENNIFER (O.S.)
Hello?

CROIX
(excited)
Hi Jennifer, it's me Croix.

JENNIFER (O.S.)
Oh hi.

CROIX
I'm really excited about this weekend.

JENNIFER (O.S.)
Oh right, this weekend. I'm actually gonna be busy.

CROIX
(buzz kill)
Oh OK. What about next weekend?

JENNIFER (O.S.)
Hmm. Maybe.

CROIX
Oh cool. It'll be fun.

As he drives he passes by a building with the sign "PSYCHIC".

CROIX (CONT'D)
Oh cool!

JENNIFER (O.S.)
Excuse me?

CROIX
Oh sorry. I got distracted.

JENNIFER (O.S.)

Oh, maybe we should go out some other time.

CROIX

What's the matter? Why are you changing your mind?

JENNIFER

I gotta go.

Jennifer hangs up. Looking disappointed, he turns his car around to head back.

INT. PSYCHIC'S PLACE - DAY

Croix walks into a local Psychic's office where a Gypsy who goes by the name of AUBURN (45) sits at a table meditating. With a hard Italian accent, she stares at Croix as he stands in front of her.

AUBURN

\$20 dollars.

Croix brandishes his wallet and extract a \$20 dollar bill.

AUBURN (CONT'D)

Sit!

Croix sits down.

Auburn gestures to Croix to set his hands on her hands. She closes her eyes to meditate.

After a few seconds of deep concentration, she opens her eyes.

AUBURN (CONT'D)

What brings you here?

CROIX

I need advise in love.

AUBURN

What's the matter?

CROIX

I don't know. You tell me. You're the psychic.

AUBURN

You don't need a psychic for your problem. I can just see it.

CROIX
What do I need to do to fix it?

AUBURN
More money.

CROIX
That's it?! A bigger bank account?

AUBURN
That too. And better clothes. Maybe
plastic surgery. But I meant more
money for me.

CROIX
More money for you?

AUBURN
Yes your problem is HUGE.

Croix takes out his wallet and removes a remaining 20 dollar
bill from his wallet.

CROIX
Do you have change for a twenty?

Auburn unashfully takes the money from his hand and returns
to meditating.

With eyes closed, she takes a deep breath and sits still for
awhile.

She begins to moan as Croix watches her.

Suddenly her eyes open as she gasps for air.

Croix is alarmed.

CROIX (CONT'D)
What?

AUBURN
What are you?

CROIX
I'm an artist.

AUBURN
No, inside you. Your soul.

CROIX
I don't know.

AUBURN
I've never felt anything like you.

With cryptic eyes, Auburn leers upon Croix, deciphering the mysterious feeling she's absorbing from him.

AUBURN (CONT'D)
 You have something I can't describe.
 Something big. I'm not sure if I
 should be scared.

Her breathing suddenly intensifies and eyes widen with excitement.

AUBURN (CONT'D)
 (screaming)
 Dio! Dio!

Freaked out, Croix gets up and exits the premises.

INT. CROIX'S LIVINGROOM - EVENING

Croix is sitting on a stool, painting the half finished portrait of Sage. We can now see the torso and part of the arms. Her face is clearly visible.

He picks up his smart phone and speaks into it.

CROIX
 Call Tracy.

CROIX'S PHONE
 Calling Tracy.

ON HIS PHONE we see a picture of Tracy. Blonde haired, blue eyed, 20s.

TRACY
 Hello.

CROIX
 Hi Tracy it's me Croix.

TRACY
 Oh hey, how are you?

CROIX
 I'm good thanx. And you?

TRACY
 I've been splendid.

Her voice suddenly turns sour.

TRACY (CONT'D)
 What do you want?

CROIX
Oh just checking to see what you're
doing this weekend.

TRACY
The answer is no.

CROIX
Wait. You haven't even heard where I
want to take you.

TRACY
Bye.

CROIX'S PHONE
Call ended.

CUT TO Croix standing with his back against the wall holding
the phone to his mouth.

CROIX
Call Jina.

ON HIS PHONE we see a picture of ANOTHER blonde haired, blue
eyed girl in her 20s.

CROIX'S PHONE
Calling Jina.

CUT TO a different camera angle on Croix, smart phone to his
ear.

JINA
Oh sorry, I'm busy this weekend.

CROIX
(bummed)
Ok.

WIDE SHOT OF THE KITCHEN, Croix slouched in one corner.

CROIX (CONT'D)
Call Stephanie.

CROIX'S PHONE
Calling Stephanie.

CLOSE UP of Croix's phone with the name STEPHANIE on the
screen with yet another girl that looks like Sage.

STEPHANIE (O.S.)
My boyfriend and I are going out.

We're still on the same shot of the kitchen. This time he's in a different corner with his Phone to his ear, talking with a different girl.

GIRL'S VOICE 1 (O.S.)

I just wanna stay home.

And yet we see him on another part of the kitchen on the sink.

GIRL'S VOICE 2 (O.S.)

Oh sorry. I'm a lesbian.

Croix puts down the phone, disappointed and frustrated. He looks up in the sky.

CROIX

What happened?

INT. BEDROOM - LATER

Looking defeated as he walks to his bed, he pauses in front of the painting of SAGE.

Mesmerized, he stares into her acrylic eyes.

CROIX

Who are you?

He eventually slips into his bed and tucks himself in.

FROM ABOVE his eyes slowly droop and eventually close.

The screen fades to white.

EXT. DREAM - LATER

Same faded and vague dream where images flash like grainy memories.

There's a *BENCH* with Sage sitting on it.

SAGE

How's it looking down there?

A montage of images quickly flash of her laughing, giggling and just having fun. We are so close to her we can almost plant a kiss.

SAGE (CONT'D)

Oh my God, I can't believe you just asked me to go on a date.

The Glowing Ball appears again, this time with an Angel getting sucked into it as it turns into a million particles.

We suddenly see a Grand Structure comparable to *St. Peter's Basilica* with a huge Dome protruding in the middle.

It flashes to Two Angels and a serious looking Sage walking alongside us.

SAGE (CONT'D)
What's going on?

CROIX (O.S.)
Phone Call.

The screen flashes to Drake again in the darkness with guts and snakes all around him.

DRAKE
You will lose.

INT. SHAMAL BROADCASTING - DAY

IN CROIX'S CUBICLE,

Head resting on his desk and slobber dripping from his mouth, Croix wakes up in his cubicle, while SITTING DOWN on his chair.

We hear someone behind him... It's his boss, MATTHEW.

MATTHEW
Come to my office please.

Croix gets up off his chair.

IN MATTHEW'S OFFICE

The boss intensely sits at his desk typing at the rate of 10 red bulls.

Croix is slouched on a guest chair and in front of Matthew's solid oak desk, praying.

CROIX
(whispering)
Please God make him fire me. Please
God make fire me.

Matthew stops typing.

CROIX (CONT'D)
Are you gonna fire me?

Matthew keeps typing.

MATTHEW
No.

CROIX
May I ask why?

MATTHEW
I'm looking for hope.

The typing pauses as silence envelopes the room.

CROIX
Deja Vu.

MATTHEW
It was just a delay in how our brains
process information.

CROIX
What do you mean?

MATTHEW
I mean it took our brains a second
to process the event which resulted
in an echo effect. Which is why it
felt familiar.

CROIX
Both of us?

Brief pause.

CROIX (CONT'D)
Nevermind. Anyways.... HOPE?

Matthew proceeds to type.

MATTHEW
Do you know what that is?

CROIX
Yes I do.

MATTHEW
Well, why don't you use it?

CROIX
Sir... that is the 5th time this
week you've caught me sleeping. Will
you fire me already?

MATTHEW
As much as I would love to, I think
there is still hope in you.

CROIX
Then I have no time to waste. I must
get back to sleep.

Croix makes his way to the door.

MATTHEW

I know you have it in you Mr. Apollo.

Just as Croix is about to exit, he pauses and turns around and looks at Matthew.

CROIX

Duly noted.

INT. CUBICLE - LATER

Croix sits idle at his desk... staring blankly at his computer.

ON HIS COMPUTER we see news articles of different world events.

"Earthquake strikes in Sri Lanka, Denmark and Korea"

"War breaking out between India and Pakistan

"Children in Africa are starving to death."

"Sylvester Stallone has signed to make RAMBO 8 "

As he stares into his computer, a magnitude 3 earthquake rumbles the whole building. People run past his cubicle, screaming but he is unaffected.

Croix reaches into his drawer and brandishes a gun. He looks up again.

CROIX

Fuck it.

He holds it up to his head and pulls the trigger.

The hammer clicks as if unloaded.

He pulls the trigger multiple times and still nothing happens.

He ejects the magazine and to his shagrin, it is fully loaded.

EXT. SHAMAL BROADCASTING - CONTINUOUS

Croix scampers out of the building and walks out to the street, where he lays down in the middle of a two lane highway.

CROIX

(whispering)

Take me God! Please take me already.

Cars zoom by at 40 to 50 mph, miraculously missing him.

INSIDE MATTHEW'S OFFICE

Matthew and Drake overlook the drama unfolding on the street through the office windows.

They calmly watch as Croix's body remains untouched.

DRAKE

3rd time this month huh?

MATTHEW

Yes.

ON THE STREET

Something is compelling the drivers to suddenly swerve and miss Croix.

INSIDE AN APPROACHING CAR,

A teenager with music blaring through her headphones and eyes off the road, barrels towards Croix.

The steering wheel mysteriously turns by itself and the car swerves to avoid Croix. Undeterred, the teenager goes back to texting.

Down the street, her car plows into another car.

BACK IN MATTHEW'S OFFICE,

Drake obsessively leers at Croix.

DRAKE

You gonna call the cops?

MATTHEW

Nah, he's not gonna die.

Drake snickers.

DRAKE

(to himself)

Amazing.

INT. CAFETERIA - EARTH - LATER

Croix sits alone inside a dimly lit cafeteria, quietly eating his lunch. Drake and 3 giggling girls, annoyingly fumbles into the cafeteria, arm-in-arm. One of the girls is Chalice.

They sit on the far side of the cafeteria while Croix and Drake intermittently gaze at one another.

Croix discretely tries to ignore them while eating his food.
Curious, Drake eventually gets up and approach Croix's table.

DRAKE
Hi my name's Drake.

CROIX
I'm Croix.

They both shake hands.

DRAKE
May I sit?

CROIX
Sure.

DRAKE
Everything ok with you?

CROIX
Fuck off!

DRAKE
Excuse me?

CROIX
Is there an echo in here?

Both men stop and ponder, as if recalling a memory.

CROIX (CONT'D)
That was another Deja vu!

DRAKE
Yah I felt it too. Weird.

CROIX
Really?! I had a similar experience
with...

Croix pauses.

CROIX (CONT'D)
...Nevermind.

DRAKE
Anyways, that's no way to treat
someone you just met, especially one
of the managers of the company.

CROIX
Do you think I care who you are?
And besides I don't like you.

DRAKE

Why?

CROIX

I don't know what it is. There's just something about you I don't like.

DRAKE

Is it my clothes?

CROIX

No.

DRAKE

Is it my cologne?

CROIX

No.

DRAKE

Do you envy me?

CROIX

No, I don't.

DRAKE

Then what is it? I've never done anything to you.

CROIX

I have no idea. But I'll let you know when I find out.

DRAKE

Well I guess we've established our relationship.

CROIX

Stay away from me.

DRAKE

Ok. Well it was nice meeting you too.

As Drake gets up from the table, he brandishes a business card.

DRAKE (CONT'D)

I'm having a party tonight. You should come.

Drake hands him a business card. The address reads... 311 Hades avenue.

Croix takes the business card and crumbles it up, then throws it away.

Drake walks back to his table to get the girls and leave the lunch room.

Once again, Croix sits alone, eating by himself in an empty lunch room.

After pondering, he looks around, then gets up to walk towards the crumpled up business card. He picks it up and salvages it.

INT. DRAKE'S HOUSE - LATER

A modern day mansion stands in the middle of an upper-class neighborhood. Music can be heard from the outside, thumping.

INSIDE THE MANSION

Numerous snooty women, dressed in black holding drinks and partying are served by shirtless men wearing bow ties and tight fitting black pants.

IN THE LIVING ROOM is a huge sofa with Drake as the center of attention, charming an all female audience.

THE DOORBELL RINGS and one of the women answers it. The door opens and Croix stands outside wearing all black and dressed to impress.

DOOR WOMAN

Come inside.

With music pumping in the background, Croix timidly enters the house full of beautiful women.

Nervous, he awkwardly strolls through the party, passing groups of conceited women from different walks of life.

Like mannequins, the all female attendees sport a high-and-mighty stature as if robotic.

One of the bus boys hands him a drink.

CROIX

Thanks.

He eventually makes it into the Living Room and sees an elated Drake who cuts his storytelling short upon locking eyes with Croix.

DRAKE
Hey Croix!

CROIX
Hey.

DRAKE
Welcome to my humble abode.

CROIX
Nice pad.

DRAKE
Thanks. Let me fix you a drink.

Both head for the bar.

AT THE BAR

Drake makes his way behind the Bar and prepare 2 glasses.

DRAKE (CONT'D)
What's your poison?

CROIX
Bloody Mary.

DRAKE
So, you changed your mind?

CROIX
Yes I did.

DRAKE
What compelled you?

CROIX
I don't know.

DRAKE
You cause quite a bit a of a stir
from that stunt you pulled the other
day.

CROIX
(sarcastically)
Which one.

DRAKE
That magic trick you did. How did
you do that?

CROIX
Wasn't a magic trick. I was trying
to kill myself.

Drake laughs.

DRAKE

Right. How long have you been working there?

CROIX

About 3 years.

DRAKE

And we finally met each other.

CROIX

And here I am, at your house.

DRAKE

Indeed. There is something oddly familiar about you.

CROIX

How so?

DRAKE

I don't know what it is. It's as if we knew each other from another life.

CROIX

Now that's weird.

DRAKE

Do you believe in God?

CROIX

Yes. And right now he's pissin me off.

Drake snickers.

DRAKE

Really?.

CROIX

Yah! Look in the mirror.

Both men turn towards the mirror and see a reflection of themselves standing next to each other.

CROIX (CONT'D)

What do you see?

DRAKE

I see a good looking guy who has everything going for him.

Brief pause.

DRAKE (CONT'D)
 What do you see?

CROIX
 (points to reflection)
 He controls that.

DRAKE
 No. You have control.

Croix's ears perks up as Drake revels at the sea of women inside his house.

DRAKE (CONT'D)
 Do you see all this? I did this. I
 am my own God. You just need to
 discover your inner God.

CROIX
 Who is your God?

DRAKE
 Probably the opposite of yours.

CROIX
 Now I know why I don't like you.
 We're probably sworn enemies in
 another life.

DRAKE
 But friends in this life.

Drake raises his drink to Croix.

DRAKE (CONT'D)
 To friendship.

CROIX
 To friendship.

Their drinks collide.

DRAKE
 Well hey, which one do you like?

CROIX
 Which one?

DRAKE
 Which one of these girls?

CROIX
 What are you, some kind of pimp?

DRAKE

Let me hook you up, for free.

Croix seems apprehensive.

DRAKE (CONT'D)

Come on, are you gay or something?

CROIX

Hell no!

Croix looks around and we see a menagerie of blondes, brunettes, redheads and black haired girls.

Chalice Dean is one of the girls and she catches his attention from across the room.

Drake notice Chalice and Croix locking eyes.

DRAKE

Oh, you like Chalice?

CROIX

I guess.

Drake SIGNALS Chalice to come over and she obliges, approaching seductively.

DRAKE

Chalice, I want you to meet my friend Croix.

CHALICE

Yah, I know him from work.

CROIX

Hi.

DRAKE

Why don't you show Croix around the house.

CHALICE

By all means.

Chalice takes Croix by the hand and walks away with him.

They leave the party and walk through the lavishly decorated hallways of Drake's house.

CROIX

Shamal Broadcasting paid for all this?

CHALICE
He's got other sources of income.

CROIX
Drugs? Prostitution?

CHALICE
That was subtle.

CROIX
Straight to the point. That's how I roll.

CHALICE
You really don't like him do you?

CROIX
He's growing on me. I see you made your way into his Harem.

CHALICE
If you wanna call it that. Yes I did.

CROIX
And what does one have to do to get this privilege?

CHALICE
He picks you.

CROIX
What do you mean he picks you?

CROIX (CONT'D)
Did he simply point at you and say you're my bitch?

CHALICE
Basically, yes.

CROIX
What is he, some kind of God or something?

CHALICE stops and TURNS AROUND towards Croix.

CHALICE
Kind of.

She turns to the side and we see a set of double doors.

Chalice opens the door, revealing a grand bedroom with a huge canopy bed in the midst of silk sheets and oak furnishings.

CROIX
What is this?

CHALICE
The Guest bedroom.

CROIX
And why did you bring me here?

Chalice shuts the bedroom door behind her.

INSIDE THE BEDROOM, Croix admires the grandeur.

CROIX (CONT'D)
He must've picked you because you
have the same boss.

CHALICE whips out a 100 dollar bill from her bra.

CHALICE
Oh you mean this?

CROIX
Well, I was referring to Drex Icon.
But if you want to consider that as
your boss then by all means.

CHALICE
With this, bullshit walks.

CROIX
The root of all evil? No thanks.
That's not my boss.

CHALICE
It's everyone's boss. It's yours and
mine. Even God's.

An earthquake happens... 2 pointer.

CHALICE (CONT'D)
You see? He agrees.

CROIX
So he bought your friendship?

CHALICE
Everything is bought.

CROIX
Not everything.

CHALICE
Name one.

Croix ponders for a second.

CROIX

Air.

Chalice responds with a silent snicker.

CHALICE

They're charging people in China for
air..

Chalice seductively stuffs the \$100 bill into her bra then
crawls onto the bed with cat-like demeanor.

As she slowly undress herself, Croix is visibly stimulated.

INSIDE DRAKE'S BEDROOM

Drake suspiciously enters then locks the door.

He makes his way to the far corner of the room and approaches
a tall, wooden cabinet. He unlocks it and upon opening it,
we see a shrine filled with pictures of Croix. Inside is a
collage of about 30 pictures, from different settings, that
was secretly shot from a distance, sniper style.

BACK IN THE GUEST ROOM

Croix suddenly SITS UP on the bed, half naked. Chalice also
sits up while covering herself with a blanket. Both are
breathing heavily.

CROIX

I can't do this!

CHALICE

What's the matter. Am I not pretty
enough?

CROIX

It's not you. Sorry.

Croix gets up off the bed and quickly puts his clothes back
on.

Before walking out of the room he looks at Chalice.

CROIX (CONT'D)

Take care.

Croix exits the room.

CHALICE

Call me.

IN DRAKE'S BEDROOM

While gazing at the shrine, Drake hears commotion outside the room.

He hastily closes the cabinet, locks it and sprints towards the bedroom door. Sticking his head out the door he sees Croix scurrying down the hall.

DRAKE
Everything alright bro?

CROIX
Yah... everything's fine. I'll see you at work?

INT. DR. AUBERON'S OFFICE - LATER

Inside a warm and inviting office, Croix lays on the Psychiatrist Bed with his Doctor sitting next to him. His name is DR AUBERON (49)

DR. AUBERON
Was that the first time you tried killing yourself?

CROIX
No. I've tried several times.

DR. AUBERON
What's going on with your life?

CROIX
Nothing's going on. I always seem to fail at everything. Suicide, women, my career.

DR. AUBERON
But what's really going on with your life?

CROIX
First off I'm always sleepy. And second I keep having these weird lucid dreams.

DR. AUBERON
Your sleepiness could be attributed to depression which explains your suicidal thoughts. Tell me more about your dreams.

CROIX
There's this girl. She's beautiful.
(MORE)

CROIX (CONT'D)

Blonde, blue eyes. Sometimes when I wake up I can still smell her.

DR. AUBERON

And that's not enough to stay away from killing yourself?

CROIX

I hope to meet her by committing suicide. If she even exists. The only time I feel happiness is after waking up from my dreams of her. Then reality sets in.

DR. AUBERON

What else are in your dreams.

We see a quick flash of the Grand Structure.

CROIX

There's this huge structure with a dome.

Then we see a quick flash of the two Angels.

CROIX (CONT'D)

And there's these two winged creatures. They're always walking next to me, as if guarding me.

DR. AUBERON

You mean Angels?

CROIX

I don't know. They're tall. Like 8 feet tall.

Then we see quick Flashes of Drake covered in blood and guts.

CROIX (CONT'D)

And my co-worker.

DR. AUBERON

What about your co-worker?

CROIX

There's blood and guts all over him.

DR. AUBERON

Who is you co-worker?

CROIX

Drake Ferrari.

(MORE)

CROIX (CONT'D)
 He's one of the managers. I just
 went to his party last night.

DR. AUBERON
 You have issues.

CROIX
 Can you translate my dreams?

DR. AUBERON
 I don't interpret dreams. But I
 have a trick up my sleeve.

INT. DR. AUBERON'S PSYCH BED - LATER

Dr. Auberon pushes the record button on his audio recorder.

Drowsy, Croix lays on the bed as a pendulum swings in front
 of his eyes.

DR. AUBERON
 Relax. Feel yourself drifting away.

His eyelids slowly close.

DR. AUBERON (CONT'D)
 Think about the Grand Structure.
 The two Angels. And the blonde girl.

His eyelids fully close and he falls asleep. Dr Auberon
 speaks into the recorder.

DR. AUBERON (CONT'D)
 The time is 4:33 pm

He sets his attention on Croix.

DR. AUBERON (CONT'D)
 You are there now.

Croix begins to moan indicating deep asleep.

DR. AUBERON (CONT'D)
 Croix? Can you hear me?

CROIX
 Yes.

DR. AUBERON
 Can you tell me what you see.

AS he intermittently twitches, we close in on his eyes as
 white envelopes the screen...

INT. HEAVEN - LATER

We are taken to a mystic land with foliage everywhere. Animals frolic about with no fear. This place wreaks of beauty. The colors are vivid and almost seem fake like a cartoon or painting.

A path cuts through the grass that spans miles as far as the eyes can see in both directions. Mostly made of dirt with pockets of gravel and pebbles, humans draped in *White Robes* peacefully stroll from either direction.

Along the path and off to the side is a Park Bench nestled within an open area surrounded by rose bushes and trees. Sitting on it and reading the Bible is Croix.

Sage approaches him with the vibrance and naiveté of a shy school girl.

SAGE

Hello

CROIX

Oh hey.

SAGE

Are you gonna invite me to sit?

CROIX

Have a seat.

Sage takes a seat on the far side of the bench, subtly keeping her distance.

SAGE

How's it going down there?

CROIX

It's not looking pretty.

SAGE

I heard.

CROIX

I've seen it worse.

SAGE

Why don't you go back?

CROIX

Not yet.

SAGE

What are you waiting for? People are suffering.

CROIX
I'm waiting for hope.

SAGE
Hope?

CROIX
Yup. Besides, if I was to go back
hell would literally break loose.

SAGE
And that's why I'd rather stay here.

CROIX
Sooner or later you're gonna have to
go down there.

SAGE
I know. But I'm scared.

CROIX
Don't be. Trust me.

SAGE
Can I go in as a Rock Star?

CROIX
You can be anything you want.

SAGE
How are you doing down there?

CROIX
I'm alone. I have very little friends.
I'm a slob who can't keep my apartment
clean. And I'm not having much luck
with the ladies.

Brief pause.

CROIX (CONT'D)
Say, would you like to go on a date
with me?

Sage explodes with excitement.

SAGE
Oh My God! I can't believe you just
asked me to go on a date.

Sage is interrupted by a group of 15 people wearing White
Robes, led down the path by a more vibrant and younger looking
Matthew Star.

MATTHEW

Hi!

CROIX

Hi!

Matthew and Croix lock in an embrace while the group pay homage by kneeling.

MATTHEW

Arrivals.

SAGE

(excited)

You guys just came back? How was it?

One of the men in the group speaks up. His name is CROW (28)

CROW

Well I died in a mass shooting.

CROIX

Who here died in a shooting?

EVERYONE in the group raise their hand.

CROW

Almost everyone there has a gun or can get a gun.

MATTHEW

(to Croix)

Which is why you need to go back.

CROIX

Not yet.

MATTHEW

What are you waiting for?

SAGE

He said he's waiting for Hope.

CROIX

(sarcastic)

Thanks.

MATTHEW

Hope?

CROIX

Yes.

Their conversation is cut short by a low rumbling noise as two, winged creatures pierce the sky like jet fighters coming around for an attack run.

As they descend upon Croix's location, their mighty wings open and flap with a blast of hurricane-like winds.

Standing at 8 feet tall, their names are MICHAEL and GABRIEL, attired like Greek Warriors with armor of steel.

CROIX (CONT'D)

Uh oh.

SAGE

What's wrong?

CROIX

Something feels funny.

MICHAEL

(to Croix)

Sir... HE beckons.

CROIX

I know.

EXT. THE OBELISK - CONTINUOUS

On their way to The Hall, they notice a glowing sphere about 2 feet in diameter and beckoning with an intense glow, suspended a few inches above a ten foot tall pyramid.

SAGE

What is that?

CROIX

The Obelisk

Sage's eyes remain glued to the Glowing Object as they walk past it, perched atop a small hill just a stone's throw away.

INT. THE HALL - CONTINUOUS

They enter a large structure made of marble equal to the grandeur of St. Peter's Basilica. Amidst the lavish decorations of statues and paintings within the building protrudes a Large Dome of equal splendor.

MICHAEL

Sir, are you sure *she* can be in here?

CROIX

She'll be alright.

Croix turns to Sage.

CROIX (CONT'D)
Stay near the entrance.

Sage heeds Croix's suggestion and stays near the entrance while the trio march towards the center of The Hall.

MICHAEL
Sir, maybe you shouldn't be in human form?

CROIX
It's only a phone call.

SAGE
A phone call from whom?

CROIX
An old friend.

The Hall darkens and sound fades away.

A red orb appears in the middle of the hall, beneath the dome. Organs and muscle tissue slither together and form a human figure.

The cluster of guts slowly reveal Drake Ferrari with 2 male escorts behind him that are as equally dark and handsome, clad in Black Suits

The LIGHTS FADE IN.

CROIX (CONT'D)
Where did you get that suit?

DRAKE
Excuse me?

CROIX
(sarcastically)
I like the suit.

They smirk in disbelief

CROIX (CONT'D)
Anyway, You called?

DRAKE
What?!

CROIX
Is there an echo in here?

DRAKE
You were suppose to have gone back by now.

CROIX
I keep telling everyone, NOT YET.
Then they ask....

DRAKE
Why?

CROIX
I'll give you 3 guesses what my answer
is.

DRAKE
The world is in shambles, it's falling
apart.

CROIX
I know that.

DRAKE
We had an agreement. I want my souls.

CROIX
Patience.

Drake notices Sage innocently standing near the doorway.
His eyes glow a fiendish red as he takes a DEEP INHALE.

DRAKE
Mmmm an INNOCENT.

Drake FLOATS past Croix and his Angels and towards an already
apprehensive Sage. Stopping uncomfortably close to her, he
leers at her young body.

He extends his holographic hand to feel her but goes right
through her.

DRAKE (CONT'D)
So pure, so innocent. I miss this.

CROIX
That's enough!

Drake FLOATS back towards Croix.

DRAKE
You are not in accord with the
agreement.

Croix stands silently.

DRAKE (CONT'D)
And to cheat me of this means that
you are cheating yourself of your
own values.

CROIX
I am not cheating.

DRAKE
Then what are you waiting for? You
can start all over again.

CROIX
(to michael)
Like I said, there's still time.

DRAKE
I will induce more hate and more
fear.

Drake gets closer to Croix's face. So close, they can kiss.

DRAKE (CONT'D)
(whispering, intensely
to Croix's face)
You will lose.

INT. DR. AUBERON'S PSYCH BED - LATER

The Doctor sits on his chair bewildered and speechless, ogling
a groggy and sweat drenched Croix freshly awakened from
hypnosis.

The Doctor pushes the stop button on the recorder.

CROIX
What happened?

DR. AUBERON
Nothing really

CROIX
Well what did I say?

DR. AUBERON
Not much really.

CROIX
How long was I out for?

DR. AUBERON
3 to 5 minutes.

His watch indicates 5:30 pm.

CROIX
Can I hear what you recorded?

DR. AUBERON
Next session.

CROIX
 (disappointed)
 Ok. Well am I crazy?

DR. AUBERON
 Not at all. I think you're just
 oppressing a lot of feelings about
 your Dad.

On his notepad are scribbled words "The Obelisk" and "The Hall".

INT. CEMETARY - LATER

STANDING OVER 2 HEADSTONES is LT. LANCE ARROW (35), wearing honorary military uniform and holding a bouquet of flowers.

He places the bouquet in between the gravestones.

After a brief pause, he salutes and walks away.

He makes his way to his car where his friend, DAVID JAVELIN (35), awaits, also wearing honorary military uniform.

DAVID
 You ok?

LANCE
 Yup.

DAVID
 Me and others are going to church.
 You wanna come?

LANCE
 Have fun.

DAVID
 Listen Lance, it's been a couple
 years now. Move on.

LANCE
 Not ready yet.

DAVID
 The only way you're gonna find healing
 is through God.

LANCE
 Seems like he's the source of my
 misery.

DAVID
 There's a reason to everything, Lance.

LANCE

What... Piss me off?

DAVID

And I'm sure they're up there watching over you.

LANCE

(pissed)

They're gone ok? There's no afterlife. There's no God. It's all an illusion. For control, don't you get it?

DAVID

I'm sorry you think that way man.

LANCE

I fought for him and this is how he repays me? I'm retiring.

DAVID

What?! You can't retire now. Who's gonna be my GUNNER?

LANCE

There are plenty around.

DAVID

But we have that exercise that's coming up. No one else can shoot like you.

LANCE

I'm done with the military.

DAVID

Please, please, please Lance. Just this last time.

LANCE

Well, if I was gonna move on I sure as hell will not move on through church.

DAVID

It's not God's fault. There is a reason why he chose your wife and daughter.

LANCE

Listen, I've heard it all. I don't need to hear it from you.

DAVID

That reason will come some day, I guarantee it.

INT. DR. AUBERON'S OFFICE - EVENING

Dr. Auberon sits in his darkened office with his laptop as the only source of light. All is quiet except for tapping on the keyboard and his audio recorder playing back his session with Croix.

DR. AUBERON (O.S.)

Tell me more about Sage

CROIX (O.S.)

She's beautiful. About 5 foot 7. Long blonde hair. Blue eyes. We're walking through this field. It's beautiful too. I can't describe it. The colors. There are so many shades of blue and green. And there are Angels everywhere and people walking around wearing white robes.

ON DR. AUBERON'S LAPTOP, words in black digital font appear on the screen.

REVELATIONS 7:13, Then one of the elders asked me, "These in white robes--who are they, and where did they come from?"

Dr. Auberon quietly reads his laptop while his audio recorder plays in the background.

DR. AUBERON (O.S.)

Tell me about the Angels

CROIX (O.S.)

They stand about 8 feet tall. I have two guarding me. Their names are Michael and Gabriel.

DR. AUBERON (O.S.)

Why are they guarding you?

CROIX (O.S.)

Because I'm someone important.

Dr. Auberon's laptop screen scrolls and lands on.

REVELEATIONS 22: 6-8 6 The angel said to me, "These words are trustworthy and true. The Lord, the God of the spirits of the prophets, sent his angel to show his servants the things that must soon take place. 7 "Behold, I am coming soon! Blessed is he who keeps the words of the prophecy in this book."

8 I, John, am the one who heard and saw these things. And when I had heard and seen them, I fell down to worship at the feet of the angel who had been showing them to me. "

DR. AUBERON (O.S.)

How so?

CROIX (O.S.)

I'm suppose to save the world.

Dr. Auberon intently listens to the audio without flinching.

DR. AUBERON (O.S.)

That's a big responsibility. Save it from what?

CROIX (O.S.)

From Evil.

DR. AUBERON (O.S.)

Isn't that a job for God?

Croix is silent. Nothing comes out of the speakers except ambient noise.

CROIX (O.S.)

There's also the Obelisk.

Puzzled, Dr. Auberon stares at his earlier scribbles of "The Obelisk" and "The Hall" on his notepad.

DR. AUBERON (O.S.)

What is it?

CROIX (O.S.)

It allows us to cross over.

DR. AUBERON (O.S.)

Are they with you inside The Hall?

CROIX (O.S.)

Yes. Sage is staying near the entrance.

EXT. HEAVEN - LATER

We are back by The Bench as beauty envelopes the screen with vivid colors and serenity. Croix and Sage contently sit next to each other.

CROIX

I finally met HIM on the other side.

SAGE

You mean... Your friend?

CROIX

Yes HIM.

SAGE

How long have you two been friends?

CROIX

For a long time.

SAGE

And why do you have to use the Hall to call him?

CROIX

He's in a far away place.

SAGE

That's good you two keep in touch with each other. How many friends do you have?

CROIX

Not very many.

SAGE

Am I your friend?

CROIX

Of course.

Croix scurries to a rose bush and breaks off a rose. He returns to the bench and gives it to Sage.

CROIX (CONT'D)

To friendship.

SAGE

Awe, thank you.

Sage gives him a hug.

CROIX

So are you ever gonna tour?

SAGE

I don't know. It sounds fun and all but...

CROIX

You should try it.

SAGE

How am I gonna do that? I would have to start off as a child.

CROIX

You can VIEW through a schizophrenic.
Or someone with multiple
personalities. Or someone who's
bipolar or even drug induced.

SAGE

I can do that?

CROIX

Yah on Earth they call it possession
As long as their minds are turned
off, you can do anything. Or you can
appear as a ghost. But you won't
feel anything.

SAGE

Why are you telling me this, out of
all people?

CROIX

Why not, it's harmless.

SAGE

Well maybe not for me, but what about
the person being possessed?

CROIX

They'll live.

Sage laughs and briefly thinks about it.

SAGE

No, this is crazy.

CROIX

Come on. You only live once.

She ponders for a moment.

SAGE

Ok, how do I do it?

EXT. THE OBELISK - CONTINUOUS

Croix and Sage walk along The Path, pass the Obelisk and she
is once again enthralled by it.

Two Angels approach the Obelisk and bow their heads. After
a few seconds, It energizes and engulfs them.

SAGE

What does that *thing* do anyways?

CROIX
That allows us to cross over.

Another pair of Angels approach the Obelisk.

CROIX (CONT'D)
They use it all the time to cross
over.

After a second, the Orb energizes and the Angels DISAPPEAR.

SAGE
Where are they going?

CROIX
To Earth, most likely to intervene

SAGE
Intervene?

CROIX
To save someone.

The Obelisk seems to beckon Sage as she veers off The Path. It glows brighter and rumbles louder the closer she gets to it.

CROIX (CONT'D)
(whispers to Sage)
Isn't it beautiful?

SAGE
What is it?

CROIX
It's everything.

SAGE
Where did you get it.

CROIX
I made it.

At the foot of the Obelisk, Sage slowly raises her hand up to it as it pulsates, as if calling to her.

SAGE
What am I feeling?

CROIX
The Universe.

At arm's reach, she extends her arm out to the glowing sphere as it undulates with mass power.

But before her hand touches the Sphere, Croix suddenly grabs her hand, the rumbling stops and Sage comes to.

SAGE
Why did you stop me?

CROIX
Only angels can cross over.

SAGE
What happens when a soul crosses over?

CROIX
You don't wanna know.

Sage ponders for a second.

CROIX (CONT'D)
Come on, let's go to the Hall.

Croix takes her hand and they walk away.

INT. THE HALL - LATER

As Croix and Sage enter the Hall, a female soul named PETAL CRIMSON (19) is already inside.

In front of her is a funeral procession in progress with a grieving mother and father crying over a casket with her body laying inside.

CROIX
(to Sage)
She's viewing her funeral on Earth.

Petal's parents, Late 50s, hold each other as they dearly cry over their daughter's lifeless body, unaware she is watching them from the other side.

The mother has a breakdown and cries uncontrollably.

MOM
My baby. MY BABY!!

The father holds onto his wife, refusing to breakdown.

Desperate, Petal turns around to Croix.

PETAL
Can I make an appearance?

The mother falls to her knees crying. Family rush to hold her up.

Croix ponders, extremely hesitant about the request.

SAGE
 (to Croix)
 Why won't you let her?

CROIX
 They're not suppose to see us.

SAGE
 But her mom is suffering.

CROIX
 If they see us then they'll know.

SAGE
 Know what?

Caught in a dilemma, Croix struggles to give an answer.

PETAL
 Please!

The mother collapses, clearly losing her mind.

INT. FUNERAL HOME - EARTH - CONTINUOUS

Distraught relatives burst into tears inside the funeral home as they watch the drama unfold near the casket which is surrounded by wreaths and bouquets of flowers.

Petal's parents have completely lost it and collapsed to the floor.

The room erupts into chaos as friends and family run to console the parents.

The room is suddenly illuminated.

Faces turn horrid and white, stunned at the sight of Petal's Apparition floating in the air.

To her surprise, the mother awakens and see her daughter floating.

MOTHER
 Petal! My baby!

FATHER
 Dear Jesus.

Wearing white and transparently floating in full specter mode, Petal makes an appearance in the middle of the room as relatives watch in shock. Some capture it on their cell phones.

MOTHER
Is that you Petal? Is that really
you?

Petal nods with a smile as tears fall from her parent's eyes.

MOTHER (CONT'D)
I love you baby.

She reaches down to her mother's face for one last caress.

MOTHER (CONT'D)
She touched me. She touched me.

INT. THE HALL - CONTINUOUS

Like a holograph, The Funeral Home fades away leaving Petal surrounded by marble.

Petal turns to Croix to express her gratitude.

PETAL
Thank you so much.

Petal quietly walks out of The Hall.

Croix takes Sage's hand and guides her towards the center.

CROIX
You ready?

SAGE
Yes.

He backs away from Sage and leaves her at the center.

Sage smiles naively.

SAGE (CONT'D)
This is exciting.

CROIX
You're not gonna remember anything
from this side, OK?

SAGE
Ok.

CROIX
Close your eyes.

Objects materialize around Sage such as an office table, chair, computers. Eventually she is within an office cubicle with Jingle sitting at her desk motionless.

Like a swarm of bees, Sage fragments into particles and fly into Jingle's body

INT. JINGLE'S CUBICLE - DAY

Jingle's eyes rapidly flutter then suddenly open. She takes a deep breath and looks around completely lost and overwhelmed with the *new sensation*.

She touches her face, the walls and the desk. Then she pricks herself with a push pin.

JINGLE

Ouch.

Much to her chagrin she looks at the blood spurting from her finger.

Matthew strolls by her cubicle and abruptly stops as he notices Jingle's peculiarity.

Jingle is startled by his presence.

JINGLE (CONT'D)

I know you.

MATTHEW

Yes you do. You work for me.

JINGLE

No... I know you from another place.

MATTHEW

Ok now you're really creepin' me out.

CROIX AWAKENS INSIDE HIS CUBICLE from his afternoon nap as we hear Jingle and Matthew's conversation on the other side.

JINGLE (O.S.)

I've seen you before.

MATTHEW (O.S.)

You are having another episode. I suggest you take your medication.

DRAMA UNFOLDS inside Jingle's cubicle.

JINGLE

Where am I? What am I?

MATTHEW

You are Jingle Powers. My employee.

JINGLE
I don't belong here.

MATTHEW
Jingle calm down.

Her movements become erratic and anxious.

Matthew attempts to calm the situation down.

IN CROIX'S CUBICLE, he hears the commotion on the other side of the partition.

MATTHEW (O.S.) (CONT'D)
Jingle... you are getting too excited.

JINGLE (O.S.)
Please, I want to leave. I want to go back.

Croix sprints out of his cubicle and into Jingle's cubicle.

Jingle is enthralled upon setting eyes on Croix. She reaches out for Croix.

JINGLE (CONT'D)
You are special aren't you.

Croix is bewildered at Jingle.

JINGLE (CONT'D)
I also know you.

They are both drawn to each other as their fingers eventually connect.

JINGLE (CONT'D)
What is your name?

CROIX
Croix.

Jingle whispers as she palms Croix's chest.

JINGLE
I can feel you in there.

Jingle gently rests her head on Croix's chest, embracing him and closing her eyes, as if LISTENING.

She begins to inaudibly whisper to his chest. And then we distinctively hear...

JINGLE (CONT'D)
 (whispering)
 Sage, Sage, Sage.

Her whispering becomes louder.

JINGLE (CONT'D)
 Who is Sage?

CROIX
 I don't know.

JINGLE
 She's special too. Isn't she?

CROIX
 I don't know what you're talking
 about.

JINGLE
 What is this place. I feel pain. I
 smell stench. I see horrid and I
 hear screams.

MATTHEW
 You work here. It's a broadcasting
 company... THE MEDIA?

JINGLE
 Please get me out of here.

MATTHEW
 Jingle, you've been working here for
 7 years now.

JINGLE
 (screaming)
 Get me out of here!

More employees congregate around Jingle's cubicle.

Matthew attempts to calm her down and trap her inside the
 cubicle.

MATTHEW
 Calm down Jingle!

Matthew and a few employees apprehend her. A struggle ensues
 and Jingle is quickly overpowered as she screams her lungs
 out.

JINGLE
 (screaming)
 Get me out of here! I want to leave!

EXT. SHAMAL BROADCASTING - LATER

Outside the building, Jingle sits inside a police cruiser.

Matthew, Croix and Drake stand together while a cop is writing up his notes.

POLICE

Are you sure you don't want to press charges?

MATTHEW

She's just having an episode.

POLICE

We're gonna bring her to the police station for a psych evaluation. Make sure she's not a danger to herself and to others.

MATTHEW

Sure thing officer.

The Cop hops into his cruiser with Jingle in the back. Croix watches Jingle as the cruiser drives away.

CROIX

Are you gonna fire her?

MATTHEW

No.

CROIX

What does it take to get fired around here?

A brief pause.

MATTHEW

Who's Sage?

INT. CROIX'S BEDROOM - EVENING

We see Croix tossing and turning in his bed.

We see flashbacks of Jingle inside her cubicle.

JINGLE

Sage, Sage,.... who's Sage?

Then he sees quick flashes of the rose and Sage in Heaven.

He pops up into a sitting position, sweating and rubbing his eyes.

CROIX
This is bullshit!

INT. DR. AUBERON'S OFFICE - DAY

Croix is once again laying down on the bed with Dr. Auberon sitting next to him and listening.

CROIX
I tried killing myself again.

DR. AUBERON
Again?

CROIX
Like always I failed.

DR. AUBERON
Maybe you don't really want to.

CROIX
Well, I do, but...

DR. AUBERON
You don't really want to.

CROIX
Do you believe in a God?

DR. AUBERON
I can't disclose that.

CROIX
I'm paying you \$120 per hour. Of course you can.

DR. AUBERON
There are all sorts of Gods. Egyptian God, Greeks.

CROIX
The Christian God.

DR. AUBERON
There's no such thing.

CROIX
What if there is? What if someone else is in charge of everything?

DR. AUBERON
It's fabricated. You are in charge of everything.

CROIX
Sometimes I feel like I'm not. Like
right now I can't sleep.

DR. AUBERON
A suicidal, insomniac. You have
more issues that I thought.

CROIX
What do I need to do?

DR. AUBERON
You need to focus and be in control.
Be more assertive. Take what you
want. Only you can make it happen.

Croix lays speechless on the bed.

INT. SHAMAL BROADCASTING - DAY

Croix wearily walks the hallways on his way to his cubicle.
He runs into Matthew.

CROIX
Did you sleep?

MATTHEW
Yes I did.

CROIX
Well I didn't. I'm gonna sleep in my
cubicle.

MATTHEW
Ok. Don't work too hard.

They part ways.

INT. CROIX'S CUBICLE - CONTINUOUS

In a desperate attempt to fall asleep, Croix lays his head
down on his office table with bags under his eyes. Weary,
he attempts to sleep but eventually fails. He gets up from
his desk, frustrated.

IN HYPER LAPSE MODE, He tries various sleeping positions
inside his cubicle such as laying on the desk, huddled
underneath and on the floor.

Frustrated, he leaves his cubicle and takes a stroll through
the hallways.

INT. CONFERENCE ROOM - CONTINUOUS

As Croix walks through the hallways, he comes upon the Conference room.

With the door ajar, we see 6 men wearing dark suits and sunglasses, gathered around the conference table. They look like mannequins and barely moving, holding hands as if praying.

Sitting on one end is the CEO, DREXX ICON (56). Grey hair, daunting, intimidating, Caucasian.

Across the table facing Drex is Drake Ferarri, the only one without sunglasses, slouched and sitting back on his chair with *eyes closed and in a hypnotic state*.

On each side of the table are 2 older males also wearing sunglasses.

DREXX
The umbrella is at 90%

Old man in his 50s wearing a black suit, RUBIK NARCO, is sitting to DREXX'S right side.

RUBIK
Acquisition is now 65% effective.

DRAKE
I want 100% acquisition.

Another man within the group, 60s, SHAMAN DOUBT, bald and dark speaks up.

SHAMAN
100% acquisition is impossible.

Drake briefly pauses.

DRAKE
(angry)
We need more hate and fear.

DREXX
We're gonna need other forms of
compensation.

FROM OUTSIDE THE DOOR, Croix curiously peer inside and listens in. From where he is we can hear their conversation through the little opening.

DRAKE
You already have UNLIMITED resources.
What more do you want?

FROM CROIX'S POV we only see THE BACK of Drake's head.

DREXX

We are seeing a trend amongst the people.

DRAKE

What kind of trend?

BACK INSIDE THE CONFERENCE ROOM.

SHAMAN

More and more of them are starting to believe.

RUBIK

Although we do have the upper hand.

DREXX

There's been a resurgence of interest in spirituality.

DRAKE

Are you telling me that you are losing control?

DREXX

No, I am telling you that something is causing them to believe.

DRAKE

You have all the major industries at your disposal. Healthcare, food, auto and especially the MEDIA. And you're telling me that you need more power?

There is a brief pause as we look at the stone cold, frozen faces of the MYSTERY MEN.

DREXX

(nervous)

We are doing our best here. You need to do your part as well.

DRAKE

(pissed)

We are limited at what we can do! That is why we hire humans to do our bidding. Perhaps we should look into other ways of persuasion.

A GUARD standing near the entrance notices the door is still open.

FROM OUTSIDE the conference room, We see Croix intently listening and peeking INTO THE OPENING.

The Guard's eyes suddenly come into view through the opening, startling Croix to look away.

The door closes shut. Confused, Croix proceeds to walk down the hallway.

BACK INSIDE THE CONFERENCE ROOM.

DREXX

No need to worry sir. We shall increase our efforts and get close to 100% acquisition.

DRAKE

I like your style.

DREXX

And may I ask why the sudden surge?

We are brought slowly TOWARDS Drake's face.

DRAKE

War.

The Men are stunned but have little reaction.

Drake awakens from his hypnotic state and returns to a groggy Earthly persona.

DRAKE (CONT'D)

How long was I out for?

INT. JINGLE'S CUBICLE - CONTINUOUS

Sitting silently facing the wall and staring into the computer is Jingle. Croix cautiously enters her cubicle.

CROIX

Jingle?

No answer from Jingle

CROIX (CONT'D)

Jingle?

Still no response.

Croix pokes her on the shoulder.

JINGLE

What do you want?

CROIX

What did you mean, you knew me?

JINGLE

Huh?

CROIX

Yesterday, you said you knew me.

JINGLE

I don't know what you're talking about.

He grabs her by the shoulders and intensely stare into her eyes. Jingle is obviously uncomfortable by the situation.

JINGLE (CONT'D)

Weirdo.

CROIX

How long have we been neighbors?

JINGLE

2 years.

CROIX

And we never once said Hello to each other.

JINGLE

Yes.

CROIX

Then how come you said you knew me?

JINGLE

I have no recollection of that incident.

CROIX

And who's Sage?

JINGLE

Are you on drugs?

DISAPPOINTED, Croix walks out of the cubicle.

INT. DRAKE'S OFFICE - CONTINUOUS

Drake paces around his office, DICTATING words to Chalice Dean, who is working on a script as she types on a laptop.

DRAKE

So, the aliens arrive, bright lights everywhere. And they are hostile.

Chalice types on her keyboard.

CHALICE

What about we change it up a little bit and make the aliens friendly.

DRAKE

NO! There is no such thing as a friendly alien.

Chalice excitedly types on her keyboard.

CHALICE

God is friendly.

DRAKE

God is not an alien.

CHALICE

Yes he is.

DRAKE

No he's not.

CHALICE

He's not from around here. Wouldn't that classify him as an alien?

DRAKE

Aliens are green and slimy.

CHALICE

According to what the media has pumped into our heads? Yes, but No.

Brief pause.

CHALICE (CONT'D)

And he doesn't fly around in a shiny, round flying saucer.

Chalice takes out her smart phone and interacts with it.

CLOSE UP of her phone we see her navigate her way to the BIBLE APP.

Her finger clicks the app.

CHALICE (CONT'D)

Matthew 24, verse 27, for as the lightning cometh out of the east, and shineth even onto the west, so shall also the coming of the Son of Man be.

DRAKE

Ok now you're creeping me out.

CHALICE

Verse 30, and then shall appear the sign of the son of man in heaven, and then shall all the tribes of the earth mourn. And they shall see the son of man coming in the clouds of heaven with power and great glory.

Drake is speechless.

DRAKE

Are we gonna finish this script or what? I have a show due in less than a week.

Chalice plays a Youtube video of a BRIGHT LIGHT hovering over the DOME OF THE ROCK, on her laptop.

Drake is drawn towards the laptop as the video plays.

CHALICE

This video was taken at Dome of the Rock, a very sacred and holy place to Christians.

DRAKE

Turn that off.

Chalice turns to Drake.

CHALICE

Each time they appear, it's like God knocking at our door.

SUDDENLY, We hear a knock on the door.

DRAKE

Come in.

It is Croix. He enters and takes a seat.

Drake gestures Chalice to leave. She walks out of the office.

DRAKE (CONT'D)

What can I do for you?

CROIX

I can't sleep.

DRAKE

Are you having problems?

CROIX

We all have problems.

DRAKE
Was it because of Jingle?

CROIX
Yes. She said she knew me.

DRAKE
Well, do you know her?

CROIX
I've never spoken to her up until
yesterday.

DRAKE
Jingle is... special.

CROIX
Do you believe in destiny?

DRAKE
No.

CROIX
What if someone or something else is
in charge?

DRAKE
You mean a God?

CROIX
Yes.

DRAKE
You are in control of everything,
right here right now.

Croix brandishes a gun, aims it at his head.

DRAKE (CONT'D)
No!

And pulls the trigger.

Croix walks up to the window and opens it. He aims the gun
outside and pulls the trigger. BANG!

He fires it a couple more times. BANG BANG!

He puts the gun up to his head... CLICK!

CUT TO ANOTHER ANGLE, and an Angel, Michael, is holding the
gun. But Croix and Drake can't see him.

CROIX

(angry)

Why can't I kill myself? And why won't you guys fire me? It's like you're all in on some kind of sick joke.

DRAKE

Croix, you're becoming paranoid.

CROIX

I just tried to kill myself right in front of you and it didn't happen and you're calling me paranoid?

Croix tramples out of the office.

INT. CROIX'S APARTMENT - EVENING

IN THE BATHROOM, Croix stands in front of the mirror and takes some SLEEP AID PILLS.

He pours MILK into a glass and chugs it down.

Then he picks up a JOINT, lights it up and takes a couple of hits.

INSIDE THE BEDROOM Croix lays down on his bed and closes his eyes

IN TIME LAPSE MODE we see him tossing and turning on his bed.

He eventually lays still on his back and his eyes open, the marijuana taking effect and from his POV the *ceiling blurs*.

Paranoia sets in and he suddenly jumps to a sitting position on his bed, his eyes panning from side to side.

CROIX

I'm trippin'.

He quickly gets up from the bed.

INT. CROIX'S LIVING ROOM - CONTINUOUS

Inside a dimly lit living room we see Croix working on the painting of Sage. This time he is focused on the rose.

He stares into her eyes. The weed is still in full effect and the painting *winks at him*. Alarmed, he tries to clear his eyes by blinking profusely and shaking his head.

CROIX

What the...?!

The painting reverts back to normal.

CROIX (CONT'D)

Who are you?

Croix stares at the painting of the rose as we are slowly brought towards it.

DISSOLVE TO:

EXT. HEAVEN - CONTINUOUS

ON THE BENCH and playing with the rose is Sage, waiting for her friend Croix.

Looking replenished, we see Jingle walking along the path and spotting Sage sitting on the bench.

JINGLE

Hey!

SAGE

Oh hi!

Sage gets up off the bench and gives Jingle a hug.

SAGE (CONT'D)

Sorry about doing *that*.

JINGLE

It's ok. That happens all the time. They call it split personality.

SAGE

That must be so tiring.

JINGLE

(pointing to her head)
Well, she doesn't have much going on up here.

SAGE

I didn't realize how invasive that was.

JINGLE

That's why no one from around here ever does it. It's usually done by someone *DOWN THERE*, if you catch my drift.

Jingle discretely points down with her finger.

JINGLE (CONT'D)

How did you know how to do *that*?

SAGE

He showed me by taking me to The Hall.

JINGLE

He authorized it? My goodness.

SAGE

Yes, I totally didn't know where I was. I was so confused and fearful.

JINGLE

I'm always experiencing that every time I wake up on the other side.

SAGE

They were very interesting emotions.

JINGLE

You're not gonna get that around here. Where is HE?

SAGE

I don't know. We actually interacted there. But after I came back I haven't seen him.

JINGLE

That's odd.

SAGE

Yes it is.

Jingle notice Sage holding the rose.

JINGLE

Pretty rose.

SAGE

He gave it to me.

JINGLE

You mean, HE?

SAGE

Yes.

JINGLE

Wow! That's new.

SAGE

Why, what's the big deal?

JINGLE

What's the big deal? Honey, HE's
never given a rose to anyone.

SAGE

We're friends.

EXT. STREET - DAWN

The streets are empty and still in the early morning stages. Croix comes out of his apartment pumped up and ready to take on the world, wearing running attire.

He sticks his hand in his pocket and finds a 20 dollar bill.

CROIX

Woo hoo, today must be my lucky day!

CUT TO Croix huffin' and puffin' through the empty streets lit up by street lamps.

He stops at a corner and notice a homeless man huddled inside a cardboard box.

BUM

Can you spare some change?

Croix reaches into his pocket and gives the bum the 20 DOLLAR BILL.

CROIX

Here you go. Don't buy any alcohol
with it.

BUM

God bless you.

Croix continues to jog.

After turning a corner, he makes a detour at a church.

He ponders for a moment, then decides to go inside.

INT. CHURCH - CONTINUOUS

Inside the church, Croix walks down the aisle, slowly approaching the altar.

At the altar is man in his 40s making daily preparations. His name is PASTOR ALAN

Croix takes a seat on one of the pews.

The Pastor notice Croix sitting alone with his head down and praying.

Pastor Alan approaches him.

PASTOR ALAN

What brings you here at this time of night?.

CROIX

I can't sleep. I used to be suicidal, now I'm an insomniac.

PASTOR ALAN

What's bothering you?

CROIX

A lot of things in this world.

PASTOR ALAN

I understand. Same with a lot of people.

Croix takes out his smart phone and shows a picture of the painting of Sage.

CROIX

You see this painting? Every time I stare into her eyes, I feel at peace.

PASTOR ALAN

Who's that?

CROIX

She's a figment of my imagination.

PASTOR ALAN

Girl of your dreams.

CROIX

I've also tried to kill myself and it never happens.

PASTOR ALAN

Well, most suicide attempts always fail.

CROIX

No, you don't understand. It never happens.

PASTOR ALAN

I do understand. I've counseled many people that have tried to kill themselves.

Croix sighs and shakes his head.

CROIX

I don't know what's going on with me.

PASTOR ALAN

You need to find what you're meant to do.

CROIX

How?

PASTOR ALAN

Cast fear and doubt aside. Then follow your heart and soul. The soul is the driver.

Pastor Alan points to his head.

PASTOR ALAN (CONT'D)

This is only an engine.

Croix ponders and then realizes something.

CROIX

I see what you mean. Thank you.

Croix exits the church.

INT. DRAKE'S HOUSE - LATER

A doorbell rings and a shirtless, half naked Drake answers the door. On the other side is Croix, still wearing his sweaty jogging suit.

DRAKE

Do you know what time it is?

CROIX

I need your help.

DRAKE

Ok, am I suppose to be happy about that?

CROIX

I need you to help me make a script for a pilot.

DRAKE

A script? What's it about?

CROIX

Hope

DRAKE

Ok

CUT TO a montage of Drake and Croix working together in the LIVING ROOM.

Drake sets two cigars on the table

Croix paces back and forth, dictating scenes while Drake types on the keyboard.

DISSOLVE TO Croix acting insane, describing a scene of someone running around in circles. Laughter ensues.

DISSOLVE TO Croix on the keyboard typing and Drake bringing food and coffee to the room.

DRAKE (CONT'D)

Breakfast of champs.

CROIX

Thanks bro.

DISSOLVE TO to Drake laying down on the couch and describing a scene while Croix types on the keyboard. Croix Laughs.

ON THEIR COMPUTER we see letters appear as they are typed describing a scene from their TV show.

DISSOLVE TO a beautiful girl walking in from the bedroom to the kitchen to get a drink from the fridge while the boys work, wearing ONLY a button up shirt and her undies.

DISSOLVE TO - DRAKE'S GARAGE, showing off his collection of luxury sports cars to Croix.

CUT TO Croix driving one of Drake's cars, recklessly.

CUT TO Drake's car pulling into a FAST FOOD RESTAURANT drive through window. Croix pays for lunch this time.

DISSOLVE TO Drake's living room eating their burgers and back to writing their script. Croix chewing and dictating while Drake types on the keyboard.

DISSOLVE TO Croix on the keyboard and Drake holding a JOINT and SMOKING IT. After a BIG HIT he offers it to Croix but he REFUSES. Drake PRESSURES Croix but he is so FOCUSED he NODS A NO. Drake pressures him even more and this time he OBLIGES and takes a HUGE hit, coughing in the process and Drake laughs.

DISSOLVE TO Croix still typing when he suddenly looks at Croix SUSPICIOUSLY and stops typing. Drake DESCRIBES a scene and suddenly stops upon noticing Croix.

Through Croix's POV Drake and the background is a bit blurry.
The pot is kicking in **HARDCORE**.

DRAKE
Everything ok bro?

CROIX
Why do you want to kill me?

DRAKE
(laughing)
What?!

CROIX
Nevermind.

Croix goes back to typing.

DISSOLVE TO both Croix and Drake watching football while
writing and having a good time.

DISSOLVE TO *night time* scene with a slower pace. Drake is
laying down on the couch while Croix types on the keyboard.

They are interrupted by the same girl, this time she is
wearing lingerie, beckoning Drake to come upstairs. He
excitedly gets up off the couch and walks upstairs with her.

DISSOLVE TO a series of different angles of Croix alone and
typing on the keyboard with cuts of letters appearing on his
laptop screen.

DISSOLVE TO Croix typing by himself and finishing the script.

ON CROIX'S COMPUTER SCREEN, the WORDS APPEAR:
INDEPENDENT
Written by:
Croix Apollo & Drake Ferarri

Croix leans back on his chair and light a CIGAR, accomplished
and satisfied.

Drake comes downstairs with a big smile on his face. No shirt,
freshly laid.

DRAKE
Hey you finished?

CROIX
Yah, and you?

They both laugh.

DRAKE
I think it'll be a hit.

CROIX
Do we need to show the execs?

DRAKE
I am the execs.

CROIX
What's next?

DRAKE
We need to audition actors.

INT. AUDITION ROOM - LATER

AN OLD COUCH is nested in the middle of the room as Croix and Drake prepare themselves with a camcorder.

CUT TO A Young woman in her 20s sitting down on the couch. Her name is DIZZY DIAZ. She is naive but beautiful.

CUT TO, AN EMPTY COUCH and another actor sits down. He is an overweight, balding man in his 50s, named SHOGUN SLOUCH. He sits down like a lumbering sloth.

CUT TO Another actress walking into view and sitting on the empty casting couch. Her name is PITA COUTIER, early 20s, beautiful and seductive with a French accent.

CUT TO Yet another actor sitting on THE SAME EMPTY CASTING COUCH. He is a male in his 30s named BLADE SAPPHIRE, cocky and short.

INTERCUT BETWEEN BRITTANY, STEPHANIE, CHRIS AND ALBERT

CROIX
Go ahead and slate the camera.

DIZZY
(stupid)
Hi my name is Dizzy.

SHOGUN
(slow and stupid)
Hi my name is Shogun.

PITA
(seductive)
Hi my name is Pita.

BLADE
(cocky)
Hi my name is Blade. That's Mr. Sapphire to you.

CROIX

Ok, so we're just gonna ask you a few questions, then you can proceed with the monologue.

DIZZY

Sure.

PITA

Ok.

CROIX

What do you see yourself doing five years from now?

DIZZY

Either a hooker or a movie star.

PITA

Justin Beiber's wife and a legend.

BLADE

(cocky grin)

Do I even need to tell you? I'm gonna be bigger than Tom Cruise.

SHOGUN

I have no idea.

Croix and Drake look at each other.

CROIX

Ok, then we'll proceed with the monologue

DIZZY

(seductively)

So, when are we doing the casting couch thing?

DRAKE

What about now.

BLADE

Are you guys gonna rape me?

CROIX

Uh no.

CUT TO Pita crying profusely and over acting

PITA

(drama queen)

Why am I here? And who are you people?

BLADE

What's a monologue?

CROIX

Can you just proceed with the monologue?

BLADE

Unfortunately, no one can be told what the Matrix is. You have to see it for yourself.

DIZZY

This is your last chance. After this, there is no turning back. You take the blue pill, the story ends...

PITA

You wake up in your bed and believe whatever you want to believe. You take the red pill...

SHOGUN

You stay in Wonderland, and I show you how deep the rabbit-hole goes.

CROIX

Ok, thank you for coming.

DIZZY

Wait, don't you want me to get naked?

BLADE

Are you sure you're not gonna rape me?

SHOGUN

What the hell just happened?

PITA

(in French)

This is bullshit. You guys are amateurs. I've seen more professional people than this.

Croix and Drake are frustrated.

EXT. HEAVEN - HALL - DAY

Sage anxiously walks around the entrance of THE HALL, contemplating to walk inside.

OUTSIDE THE HALL people are walking around, going about with their business with no one noticing what she's doing.

Matthew walks by and Sage beckons him.

SAGE

Hey Matthew.

MATTHEW

Hi Sage.

SAGE

How's he doing down there.?

MATTHEW

He's doing good.

SAGE

I want to see him.

MATTHEW

Sage, you can't go there. You're an innocent.

SAGE

But I can visit using the Hall.

MATTHEW

Sage, it's dangerous.

SAGE

(desperate)

But I need to see him.

Matthew pulls her off the path for some privacy.

MATTHEW

(quietly)

Ok. You must be careful. On earth, when you materialize, the rules do not apply. Rules like gravity. They will see you as a ghost.

SAGE

A ghost? What's that?

MATTHEW

They're scared of us in that form.

SAGE

Why are they scared?

MATTHEW

I don't know, blame the media.

MATTHEW (CONT'D)

It takes a little practice when you materialize down there. You move by thought. And be careful with old people, babies, and animals. Especially cats.

SAGE

Ok.

MATTHEW

Sage, you shouldn't go.

SAGE

I won't take long.

INT. CONFERENCE ROOM - LATER

A FULL room with all seats occupied while some are left standing. All eyes are on the BIG TV screen.

We CAN'T see what's on TV, only the bewildered and amazed expressions of the viewing audience.

Croix and Drake are having a proud moment as everyone seems focused on their pilot.

The music hits a climax, then it's over.

The lights go on and everyone is speechless.

Looking tense, Croix awaits for the verdict or at least a reaction from someone.

A few awkward seconds pass then someone claps. Then another one claps. And eventually the whole room is clapping.

DREXX

Air it!

Croix is excited.

CROIX

Thanks Mr. Icon.

DREXX

You thought of all that?

CROIX

Mr. Ferarri helped me.

DREXX

Great job guys. I want this aired first thing tomorrow. Prime time?

CHALICE
 Prime time? But we have a show airing
 around that time.

DREXX
 Cancel it. I want this one aired
 instead.

CHALICE
 Yes sir.

Croix and Drake are both overwhelmed with excitement.

Everyone in the room congratulates Croix with a handshake
 and a smile including Chalice.

CHALICE (CONT'D)
 (flirty)
 Great job. Call me.

Drake notices with envious eyes as he watches Croix receive
 accolades from his colleagues.

Croix senses something peculiar about Drake and confronts
 him.

CROIX
 (to Drake)
 Everything cool man?

DRAKE
 Yah. Let's get some drinks and
 celebrate.

CROIX
 I think I'm gonna go home and get
 some sleep. Some other time?

DRAKE
 Ok. good job bro.

CROIX
 Thanks for the help.

As Croix walks away, Drake's face turn sour as envy saturates
 him.

INT. HALL - DAY

We see Sage stick her head through the entrance of the Hall
 as she cautiously enters. There is not a soul in sight.

SAGE
 Hello?

With extreme apprehension she makes her way to the center of the Hall. Upon arriving at the center, she closes her eyes.

SAGE (CONT'D)
 (whispering)
 By thought, by thought.

Her eyes open and she looks around. She does it again and closes her eyes.

SAGE (CONT'D)
 By thought, by thought

Suddenly...

JINGLE
 Excuse me.

Sage is startled.

SAGE
 You scared me.

JINGLE
 I'm sorry. I saw you come in here.
 What are you doing?

SAGE
 Oh, just... admiring the grandeur of
 this place.

JINGLE
 Who are you visiting?

SAGE
 A friend.

JINGLE
 But aren't you an INNOCENT? How do
 you have friends over there?

SAGE
 I was gonna visit Croix.

JINGLE
 You love him don't you?

SAGE
 Yes.

JINGLE
 He can't love you back. Not the way
 you want.

SAGE

Why not?

JINGLE

You don't have the slightest clue of who he is do you?

SAGE

I do.

JINGLE

Sage, he is not like you and I. Do you know what that means?

SAGE

He is alone.

JINGLE

He's always going to be alone. You can never change that.

SAGE

Well, I can try.

JINGLE

For someone who's never toured, you sure are stubborn.

SAGE

How do I use this thing?

INT. CROIX'S LIVINGROOM - EVENING

We see Croix working on the painting of Sage and putting on the final touches.

He pauses and peers into the painting's eyes.

CROIX

(to himself)

Maybe I'll see you in my dreams.

Focused on the flower, he dabs a few final and careful strokes of highlights with his brush.

A peculiar cold breeze blows through the window as his brush halts in mid stroke.

Affected by the sudden drop in temperature, he gets up to close the window.

As chills run up his spine, he returns to his easel to continue painting.

IN CROIX'S KITCHEN, an eerie breeze blows through as the lights dim and flicker.

A blurry, humanoid form materializes in the kitchen. It gradually morphs into Sage, appearing as a floating and transparent apparition.

Her surroundings look surreal and fake from her point of view.

She attempts to touch the kitchen counter but her hand passes right through it.

IN THE LIVING ROOM, Croix's cat casually comes out of the bedroom and brushes up affectionately on his leg. Then, she makes her way around the corner and disappears into the kitchen.

The living room is quietly tense as Croix focuses on his painting.

We suddenly hear the cat growl and hiss from the kitchen, distracting Croix from his painting. It darts out of the kitchen and scampers into the bedroom.

CROIX (CONT'D)

Kitty! What's the matter with you?

Croix makes a leery approach towards the kitchen and disappears around the corner, leaving the living room in a creepy stillness. Sage suddenly floats through the wall from the kitchen, missing each other by seconds.

IN THE KITCHEN, Croix cautiously looks around and nothing seems to be out of the ordinary. He notices the window is open.

IN THE LIVING ROOM, from Sage's point of view we see her looking around. She sets her eyes on her painting and approaches it.

IN THE KITCHEN, Croix shuts the window.

CROIX (CONT'D)

(to himself)

It was just the wind.

He walks back to the living room.

IN THE LIVING ROOM, Sage is intrigued by the painting when Croix walks in and freaks out at her presence.

CROIX (CONT'D)

Aaaah!!!

Croix faints and collapses to the floor. Sage floats to his aid and hovers over him. She is elated by his presence and reaches out to caress his body.

CROIX'S EYES slowly open and sees the ghost hovering above him. He SCREAMS and faints again.

SAGE
(whispering)
I missed you.

EXT. HEAVEN - DAY

Feeling rejuvenated, Croix *appears* up on the bench. People passing by greet and wave to him. Sage approaches.

SAGE
Hey!

CROIX
Hey. You used the Hall didn't you?

SAGE
Sorry.

CROIX
You're lucky the Ghostbusters weren't around.

SAGE
Who's that?

CROIX
Nevermind. Well thank you for visiting. I couldn't sleep.

SAGE
You're welcome. I just had to see you.

CROIX
I missed you.

SAGE
I missed you too.

CROIX
So what about that date?

SAGE
Yes.

CROIX
What about we get something to eat.

SAGE

Ok.

CROIX

I love this place, the girls always
say yes.

EXT. EDITING BAY - NIGHT

Something stirs within the video editing bay of Shamal Broadcasting with Drake at the helm. With fiendish eyes his hands controls the mouse and keyboard with evil intent.

We don't see the monitor but creepy, whispering sounds emanate from its speakers.

The audio scrubs as the mouse, guided by Drake's hand, glides back forth on the mouse pad.

The sound is inaudible but eventually the whispers become "666...666... 666"

The whispering becomes louder and louder and his eyes begin to glow.

Drake reaches over to a button labeled "TELEWISE" and pushes it.

EXT. HEAVEN - DAY

Croix and Sage engage in a blissful romance as they frolic through every corner of Heaven. They fly through the clouds and through endless fields while souls admire their courtship.

They pause and catch their breath near a patch of grass on the ground, aughing and exhausted from the energy they're expending.

CROIX

Let's run away.

SAGE

What? How?

CROIX

I can do anything I want.

SAGE

Can you be human?

CROIX

I wish.

SAGE

Why do you long to be human so much?

CROIX

They have everything. Flaws,
insecurities, turmoil, life. I want
all that.

SAGE

But you do have it. Every time you
go back to Earth.

CROIX

It's not the same.

SAGE

I think I'm ready to go on a tour.

CROIX

Really? That's great!

SAGE

Yes. And I want to be your wife and
a movie star.

CROIX

My wife and a movie star?

SAGE

Yes I want to experience life with
you. Then come back here in our dreams
and talk all about it.

CROIX

You'd have to start off as a baby.
I'll be 60 by the time you're of the
right age.

They both laugh.

SAGE

I wouldn't care how old you are. Or
you can use your powers to start me
off in the right age.

CROIX

That would be abuse of power.

SAGE

I think you're becoming like us.

CROIX

I'm learning. But it's IMPOSSIBLE.

SAGE

Isn't everything possible with you?

SLOWLY, Croix and Sage's face converge as if about to kiss when we suddenly hear Michael's voice.

MICHAEL (O.S.)

Sir!

Croix and Sage are startled and see Michael and Gabriel standing over them.

CROIX

(whispers)

Uh oh.

Michael and Gabriel stands ominously over the two lovebirds as they both get up.

MICHAEL

Sir your time on Earth must now end.

CROIX

Says who?

MICHAEL

Says you.

Michael brandishes a SCROLL and unrolls it.

MICHAEL (CONT'D)

Rule #643 states that in the event that emotions become a distraction, I give Michael the authority to end the mission.

CROIX

I am not emotionally distracted.

MICHAEL

It is obvious you and Sage have a bond.

CROIX

It's called friendship.

MICHAEL

It's more than friendship.

CROIX

How would you know?

MICHAEL

Sir, don't patronize me. I have a job to do.

CROIX

And you do as I say.

MICHAEL

You are not thinking clearly. You authorized an appearance and fell in love with an innocent.

Croix's pent up frustration suddenly explodes.

CROIX

(screaming)

I want to feel human! I want to be human! I want to feel what they feel! I want to know what it's like to be small, to be careless! To be happy and sad!

Brief pause

CROIX (CONT'D)

I'm forfeiting the scrolls.

Michael turns the scroll and shows his signature in cursive writing.

MICHAEL

The scrolls cannot be forfeited. You made it that way.

Michael ominously glows and approaches a fearful Croix in a threatening manner.

CROIX

Stay away from me.

MICHAEL

It'll be quick.

A sudden BOLT OF ENERGY unleashes from Michael's hand hitting Croix in the head and incapacitating him. He writhes in pain as all muscles in his body tense up.

MICHAEL (CONT'D)

It's better if you don't fight back.

SAGE

Stop! You're hurting him! Why are you doing this?

MICHAEL

This is what he wants. This needs to happen.

Sage attempts to subdue Michael but is quickly overpowered and thrown back to the ground.

The energy overwhelms Croix and he collapses to the ground. He desperately tries to reach out to Sage, who is on the ground, shaken.

CROIX

Sage I'm sorry.

His consciousness slips when suddenly...

ANGELICA

Stop!

A Female Angel, with long blonde hair and blue eyes commands Michael to stop. Her name is ANGELICA, early 20s.

Michael ignores her request.

ANGELICA (CONT'D)

I said Stop!

Angelica FIRES a burst of energy at Michael and is knocked down to the ground, freeing Croix.

Sage runs to Croix's aid and cradles him in her arms.

Michael gets up, infuriated as he recollects himself.

MICHAEL

(to Angelica)

You better have a good explanation
for what you just did.

TWO other female angels surround ANGELICA as if backing her up.

ANGELICA

Earth needs our help.

EXT. CITY - EARTH - EVENING

The city is in turmoil as hooligans run around looting stores and lighting cars on fire.

CUT TO the sidewalk, there is a gang brawl in progress. People from different walks of life fist fight, hitting each other with meleé weapons.

CUT TO the freeway, we see people exchanging gun fire while driving.

CUT TO city streets and We see a woman kicking and screaming as she is carried away by a group of men.

CUT TO a group of men ducking behind a car, popping up and shooting their guns towards an angry mob.

CUT TO a police car being overtaken by a mob of people.

INT. SHAMAL BROADCASTING - EARTH - EVENING

Croix runs into his workplace where people are fighting. He rushes down the hall and two women are wrestling on the ground.

He continues his sprint down the hallway.

A man with a broken broom handle pops out of the corner and lunges at him. A struggle ensues and Croix quickly overpowers him and renders him unconscious.

Bodies litter the hallway as he jumps over them on his way to The Media Room

IN THE MEDIA ROOM, As he runs inside, he freezes upon seeing the main screen. His eyes are in complete shock as he focuses on the Television. We hear the same evil, whispering sound when Drake was editing it, but we do not see the video.

The video hypnotically grabs his attention as his face glows from the pulsating blue hue of the TV. His eyes stay wide open and his body stiff as a rock.

Miraculously, he regains his consciousness after blinking a couple times and shaking his head.

CROIX

That's not my video!

We hear someone laughing in the background. It is Drake, sitting and slouched on a chair while grasping a bottle of alcohol.

CROIX (CONT'D)

What is this!?! This is not my video.

Drake laughs.

DRAKE

Very good.

Croix grabs him by the collar.

CROIX

You did this didn't you? What have you done?

DRAKE

Did you really think you can have all the glory?

CROIX

I wasn't trying to take the limelight away from you.

DRAKE

I've worked here for many years to get where I am now. You make one pilot and everyone congratulates you? What the heck is that all about?

Croix realizes that the video has something to do with the chaos outside.

CROIX

What have you done?

DRAKE

It's also on-line now. The whole world is watching.

Drake bellows a sinister laugh as Croix runs out of the media room.

Frantically running through the maze of crazed co-workers in the hallway, he runs into Matthew.

CROIX

Matthew!

MATTHEW

What in the hell is going on?

CROIX

Exactly, HELL is going on?

MATTHEW

What do you mean?

CROIX

Have you watched TV at all? Have you watched my show?

MATTHEW

No I haven't!

CROIX

Don't watch TV and especially my show. Drake changed it and anyone who watches it goes crazy and becomes violent!

MATTHEW

What? Are you kidding me? How's he doing that?

CROIX

I have no idea.

MATTHEW

What are you gonna do?

CROIX

Pray.

INT. WORLD IN CHAOS - DAY

INSIDE A SEMI TRUCK We see a Caucasian man, heavy set, in his late 40s, his name is CHESTER SCOGGINS. Country music blares in the background.

While driving, he's watching Croix's TV show on a dash monitor.

We only hear the evil, whispering sound when the man's face is suddenly fixated on the monitor while his truck barrels down the road.

INSIDE A FULLY LOADED COMMERCIAL PLANE, One of the passengers is a man in his 30s, Caucasian, his name is STEVE GILL. He's watching *The Show* on his smart phone when his eyes suddenly turn hypnotized. He drops the phone and gets up like a robot.

Other people get up off their seats with the same robotic and hypnotized look on their face. They all head in one direction, towards the back of the plane.

CUT TO THE WAR ROOM of the USS Ronald Reagan. A huge electronics headquarters is housed within the ship's hull. It is filled with busy military personnel and an assortment of high tech panels and digital screens.

SUPER UP: USS RONALD REAGAN

One of the workers is a female in her 20s, Caucasian, wearing a headset and holding a smart phone sitting at her station while watching *The Show*. Her name is GINA O'HARA.

Her eyes turn hypnotic after a few seconds. She drops the phone and heads for a workstation with the words "BALLISTICS" written on a high tech panel lined with an array of high tech buttons and controls.

With no trepidation she rapidly types a series of codes on the keyboard and the panel lights up.

A countdown commences, a button turns red and an alarm buzzes.

ON HER MONITOR it reads "Missile launch confirmed in 2 minutes. Destination - Moscow, Russia."

EXT. HEAVEN - DAY

With a sense of urgency, a group of about 40 Angels walk together like a Platoon of Soldiers on a mission with Michael and Gabriel leading the way.

Out of nowhere Sage catches up to them with an equal urgency.

SAGE
What's going on?

MICHAEL
We're gonna cross over.

SAGE
Why?

MICHAEL
We have business to take care of.

SAGE
There's more of you this time.

MICHAEL
Earth is in complete chaos.

SAGE
Is he OK?

MICHAEL
He is fine.

MICHAEL (CONT'D)
Listen Sage, do you want my advice?

SAGE
Sure.

MICHAEL
Stay away from him.

SAGE
But he's my friend.

MICHAEL
He has NO friends.

SAGE
He has me.

MICHAEL
Sage, you have no idea what kind of danger you're bringing into our world and Earth.

SAGE
How is friendship a danger?

The Angels snicker at her.

MICHAEL
Innocents.

SAGE
How can I help?

MICHAEL
You can't.

The Angels arrive near the Obelisk and completely surround it. It powers up and like a disco ball, rays of light emit, absorbing each Angel into the core.

INT. WORLD IN CHAOS - DAY

THE SEMI TRUCK creeps to stop in front of an elementary school, across the street. Children are playing in the front lawn surrounded by a chain link fence.

An oblivious little boy, age 4, notice the man and approach the fence to greet him with a smile.

In a hypnotic state, Chester comes out of the truck holding an assault rifle. He cocks the rifle and aims it towards the school.

Behind him, A BRIGHT LIGHT explodes, a portal opens and an Angel steps out. But Chester doesn't see it.

Excited, the little boy sees the Angel and laughs.

As Chester aims, the Angel reaches out for the gun and locks the safety mechanism. Chester pulls the trigger and it doesn't fire. Confused, he repeatedly pulls the trigger but it fails to fire.

The Angel puts his hand on Chester's shoulder, snapping him out of his trance-like state and bringing him back to normal.

INSIDE THE PASSENGER PLANE, about 7 hypnotized people have congregated near the door. While the plane flies at breakneck speeds, they attempt to unlatch the door but fail to do so.

Passengers are alarmed at the potential terrorist act unfolding before their eyes.

A fearful Old Lady in her 70's is bewildered at the sight of a glowing, Angelic apparition near the door, keeping the latch from moving with ease against a handful of tiny hypnotized humans.

OLD LADY
 (screams)
 Angel!

Man sitting next to her in his 40s begs to differ.

MAN ON PLANE
 That's no angel. They're terrorists!

INSIDE THE WARSHIP, The Alarm Blares as Gina stares into the panel, soldiers converge behind her cocking their automatic rifles.

SOLDIER 1 (O.S.)
 Sargent! Sargent!

On her computer screen, numbers countdown to zero.

OUTSIDE THE WARSHIP, An alarm crackles and multiple streaks of light shoot from atop the ship leaving it covered in smoke.

As we fly along MISSILE 1 at breakneck speeds, A light explodes and two Angels appear, flying right next to it.

With ease, they swoop in close to the missile and one of them reaches into its hull. The Angel pulls on a bundle of wires and sparks fly from within.

The rocket exhaust eventually dies out and the missile falls to the ocean.

The Angels fly to the other missiles.

INT. TV - DAY

We see an overly dramatic station identification with an equally dramatic VELVET STAR, news reporter. She is blonde and blue eyed with a botox riddled face.

REPORTER
 The whole world is in sudden turmoil and people are dying and IT'S ALL BEING BLAMED on a TV pilot that was aired last night by Shamal Broadcasting. It's being called the Devil's video because of its supposed, subliminal messages that causes people to react violently. An employee of Shamal Broadcasting has agreed to be interviewed only if we conceal his identity.

WE SEE A SILHOUETTE OF DRAKE.

DRAKE

I know the guy who created it. He was creepy and evil. He would always stare at you with these beady eyes. I think he's the devil, to be honest with you. I think he wanted to rape me.

Then we see a picture of Croix.

REPORTER

This man may be the anti Christ that everyone is talking about and may have single handedly brought upon the end of the world with this video.

We see b-roll footage of riots, shootings, and fighting.

EXT. CITY - DAY

The whole world seems to be on fire as Croix aimlessly wanders the street. With an empty stare in his face, he continues his trek without flinching at the explosions and debris surrounding him.

CROIX

I give up.

Croix looks up into the sky.

CROIX (CONT'D)

You're not coming are you? Where are you!

A car comes to a crawl next to him and the male passenger screams out the window.

MALE DRIVER

Hey man, what are you doing here by yourself. Do you need a ride?

Croix turns around and nods. The female passenger recognizes him.

FEMALE PASSENGER

Oh my God, it's that guy who made that video!

MALE DRIVER

What video?

FEMALE PASSENGER

The video that's turning everyone insane!

MALE DRIVER

That video screwed up my family!
I'm gonna kill him!

FEMALE PASSENGER

Don't touch him! Just get away from
him. He's Evil!

The driver floors the gas pedal and his car takes off. Croix keeps walking.

AT A STREET CORNER Croix sits down next to a makeshift home made out of a cardboard box.

A group of thugs run past him holding melee weapons. We hear gunfire, screaming and explosions.

A man crawls out of the make-shift home, it's the same homeless person.

BUM

Getting kinda crazy out here, don't
yah think?

CROIX

Yah.

BUM

Why aren't you looting?

Croix sees a painting sticking out of the man's cardboard home.

CROIX

Can I take a look at that painting?

BUM

Sure.

Croix pulls IT out and is stunned upon seeing a painting of a blonde haired, blue eyed girl holding a ROSE, in the same position, almost identical to Sage's painting.

CROIX

Did you make this?

BUM

Yes a long time ago.

CROIX

Who is she?

BUM

My wife. She died 20 years ago.

QUICK FLASHES of Croix and Sage on the bench giving her the flower.

He shakes his head.

CROIX

Deja vu.

Then we see more flashes of Sage, when they were on the bench.

BUM

Do you love her?

CROIX

I think so.

BUM

Then let her go. A higher calling awaits you.

FROM BEHIND the bum we see a tiny hint of a wing tucked underneath his jacket. But Croix doesn't see it.

The bum hands Croix a flask.

BUM (CONT'D)

Here this'll knock you out.

CUT TO:

INT. HEAVEN - DAY

As if ON A MISSION, Sage enters The Hall with confident strides towards the center.

Upon her arrival at the center, she closes her eyes and the lights dim.

The familiar red orb appears in front of her, then it morphs into a slithering mess of muscle tissues and into its final form, Drake Ferrari.

DRAKE

You called?

SAGE

Croix needs your help.

DRAKE

(laughs)

Ok.

SAGE

You are his friend, right?

Drake hesitates for a moment, then laughs.

DRAKE

Yes I am.

SAGE

Well maybe you and I can both help him since no one from around here seems to care about him.

A sinister laugh burst out of Drake as he senses her naiveté.

SAGE (CONT'D)

What's so funny?

He uncomfortably closes the gap between him and Sage as he inhales deeply to absorb her essence.

DRAKE

You're so innocent.

Sage is apprehensive.

DRAKE (CONT'D)

Tell me Sage, what price are you willing to pay?

SAGE

Anything.

A faint glow of red emanates from his eyes as his breathing gets heavier, fiendishly excited.

DRAKE

Oh, really?

In an attempt to savor every inch of her, he slowly ogles her whole body but fails to make physical contact.

DRAKE (CONT'D)

I need something from you.

SAGE

What do you need?

DRAKE

Do you see that out there?

Drake points to the Obelisk.

SAGE

The Obelisk?

DRAKE

I need you to bring that to me.

SAGE

But...

DRAKE

You're his friend right?

SAGE

Yes.

DRAKE

Then get me the Obelisk.

Sage appears to agree.

EXT. HEAVEN, THE BENCH - LATER

Croix appears on the bench, absorbing the environment with his senses and admiring the beauty and grandeur of this place he calls home.

As usual, souls passing by and minding their own business greet him with a wave of the hand or a smile. He returns the greetings with an equal gesture.

He beckons Matthew who happens to be strolling by.

CROIX

Hey where's Sage?

MATTHEW

Last time I saw her she was walking towards THE HALL.

CROIX

Ok thanx.

Croix gets up to go The Hall.

INT. HALL - CONTINUOUS

Croix strolls into the hall.

CROIX

Sage?

He casually looks around for any signs of Sage but he doesn't find her. He eventually sees the flower on the ground and picks it up. Alarmed, he notices that the flower is *singed*.

At the same time, Matthew urgently runs into The Hall.

MATTHEW

The Obelisk is missing!

EXT. HEAVEN - PARK - CONTINUOUS

Croix and about thousands of Angels converge near The Obelisk's last location. This time they are attired in Suits of Armor with Swords holstered at their side. With a determined look on their faces, they have prepared themselves for battle.

CROIX

The day has arrived and evil is upon us. Earth has plunged into darkness, reaching catastrophic proportions. Using lies and deceit, the enemy managed to convert billions of souls, misleading them into eternal damnation. Souls that belong to us. Today we are taking back what is rightfully ours and bringing light into a world of chaos. And bringing evil back where it belongs. Back to Hell!

The Battalion of Angels loudly cheer and raise their fiery swords into the air.

Michael approaches and kneels in front of Croix.

MICHAEL

Sir, I'm sorry about what I did earlier.

CROIX

You were only doing you job.

MICHAEL

Are you going to appear as your true self?

CROIX

I will appear in my human form.

MICHAEL

But you will be vulnerable.

CROIX

That's exactly what I want.

MICHAEL

I will protect you.

CROIX

Do not worry about me. The only weapon the enemy has is deception.

MICHAEL

And he is very good at it.

CROIX

That is why Croix is going to remember everything.

MICHAEL

He's gonna remember your thoughts?
Even your memories of Heaven?

CROIX

It'll give him an advantage once he realizes true reality. There's no greater power than waking up from slumber.

MICHAEL

(concerned)

But....

CROIX

The time has come.

Croix addresses the Legions of Angels before him and raises his glowing hand up in the air.

CROIX (CONT'D)

(screams)

For Earth!

All the Angels raise their swords, set ablaze by fury as each one morphs into an Orb. Croix turns into a Fireball opening a portal behind him. Like a swarm of fireflies, the Orbs quickly fly into the portal, leaving a trail of fire behind them.

INT. STORAGE ROOM - EARTH - DAY

We see a dark storage room encased in concrete with no windows. It is damp and cold with cobwebs and rusty pipes decorating the walls and ceiling. Junk and various metallic debris clutter the floor.

In the middle of the room with both hands tied up and whimpering on a chair is Sage. Terrified and half naked, sets of beady eyes watch her from the shadowy corners of the room as they monstrosly grunt and breathe.

The door creaks open and leading the way is Drake, entering the room in full evil splendor with 5 other minions, all dressed in Black.

Sage trembles in fear as her shackles vibrate against her cold skin and rusty, metallic chair.

The malevolent group congregates around her, smirking and snickering at her naked vulnerability.

SAGE

Where am I?

DRAKE

Look around you. Where do you think you are?

SAGE

What am I feeling?

DRAKE

It's called fear.

Drake gets obscenely close to Sage and smothers his face on her neck while inhaling deeply.

DRAKE (CONT'D)

And you reek of it.

He continues to smother her face and neck, savoring every inch of her innocence with a sensory overload from his hands, nose and tongue.

DRAKE (CONT'D)

Give me more.

Helpless, Sage screams and cries as Drake fiendishly introduces her to an Earthly violation unlike anything she's ever felt.

DRAKE (CONT'D)

Ahhhhhh!

In a frenzy, Drake has completely overwhelmed her with prying hands and a lustful tongue. His minions hysterically cheer him on as Sage actuates her final resort.

SAGE

(silently and crying)

Please forgive me for I have sinned.
I am not worthy anymore of your
presence.

Flabbergasted, Drake grinds to a halt and his face grimaces.

SAGE (CONT'D)

I have committed an act against you.

INT. VORTEX - CONTINUOUS

At lightning speed, we are flying through a vortex-like tunnel with a swarm of orbs led by Croix.

As we get close to him, we hear Sages' prayer reverberate in his head.

SAGE (O.S.)

And I should not be forgiven. But I only did it out of love. I only did it to see you... To be with YOU.

INT. WINDOWLESS ROOM - CONTINUOUS

SAGE

I am sorry for what I did. This I pray unto you.

We see Drake laughing, lust in his eyes.

DRAKE

Your God is dead. I am your God now.

With lustful eyes, Demons slither out of the shadows and 10 to 15 men enter the room, encircling a broken and weary Sage.

From OUTSIDE THE ROOM, we see her engulfed by the hellish fiends as the door violently shuts and she bellows a horrific scream.

INT. CHURCH - CONTINUOUS

As commotion ensues outside, the inside of the church remains untouched. Pastor Alan kneels at the altar praying with a congregation of 30 people. Their chanting is accompanied by muffled gunshots, explosions, sirens and screaming coming from outside the church.

After praying, Pastor Alan addresses the congregation.

PASTOR ALAN

The day has finally come. As God's children we have prepared ourselves. We are ready to go home to the Lord. We are not afraid anymore for we know that the Lord is with us. The gates of Heaven are open for us.

The congregation responds in unison with an "Amen!"

Someone screams from the pews. An old lady, in her 60s is stricken with fear and awe at something on the altar.

Soon, the rest of the congregation joins her as they too see something on the altar. Some of them kneel, others pray. A few run to the back in horror while the younger ones record with their smart phones.

While facing the congregation, Pastor Alan realizes something is happening behind him and he cautiously turns around. He is overwhelmed upon seeing ALL the statues are crying blood.

The ground rumbles and shakes as everyone OUTSIDE and INSIDE the church fall to their knees.

EXT. CARDBOARD HOME - CONTINUOUS

A magnitude 6 shakes the Earth while Croix lays asleep next to the cardboard box. As we spiral towards his face, we get so close both eyes fill the screen.

As if waking up from an eternal slumber, both eyes open.

Croix gets up realizing that he is something else. In a state of total disbelief, he marvels at his newly formed reality as he recalls memories of his true self.

We see a quick montage of his time on the bench with Sage.

The Bum, who owns the cardboard home, gets up and reveals his true self, The Angel Michael.

In front of him, as looters run amok out in the street with melee weapons and Molotov Cocktails, he takes the opportunity to test his new powers.

Holding his hands out, he freezes every gangster and looters with an unseen force as they writhe in mid-action. Leaving them suspended, he takes a walk down the street littered with abandoned cars. With one calm wave of his hand millions of tons of metal carpeting the street are quickly parted like the Red Sea.

Croix looks at his hands in disbelief.

CROIX

I am real.

EXT. CITY - NIGHT

A DARK and OMINOUS cloud slowly oozes its way through sky in a fluidic and organic manner, making its way from one corner of the sky to the other and eventually covering the stars. Intermittent flashes of lightning come from within, distracting rioters and victims alike and calling for their attention to look up.

The city comes to a standstill as everyone gazes up to the sky.

The lightning intensifies and an orb emerges from within the cloud. Another orb follows and then another.

Soon, a squadron appears and then swarms of hundreds pour out of the sky.

People on the ground are horrified as everyone scatters. Some actually stay put, unafraid by the lights.

EXT. CARDBOARD HOME - CONTINUOUS

MICHAEL stands outside of his cardboard home, looking up at the sky.

MICHAEL

We're back!

INT. SPACE COMMAND - CONTINUOUS

We are inside a maze of Electronic Panels and Computer Screens with busy Military Personnel hastily scurrying about with their emergency procedures.

One of the personnel operating a radar panel is CHRIS GORE, 30's male.

CHRIS

Sir, I am tracking multiple bogies appearing over Los Angeles.

Captain STEVEN GERARD, 50s, approaches from behind Chris..

STEVEN

Are they Russian?

CHRIS

No, sir, it originated from space.

STEVEN

ICBMs?

CHRIS

No sir, speed is fluctuating.

STEVEN

How many are there?

CHRIS

Hundreds, thousands.

STEVEN

Launch the Apaches and get some ground troops out there.

CHRIS

Yes, sir.

EXT. CITY - CONTINUOUS

Thousands of Orbs blanket the sky, resembling UFOs from a distance, like an apocalyptic swarm of locusts.

Upon a closer look the Orbs are actually Angels with an intense and blinding light emanating from their chest.

A fearful man in his 30's stands atop a pile of rubble to rally a militia.

BYSTANDER 1

The aliens have arrived! They've
come to invade us!

The ORBS remain above the city, scattered with no flight pattern.

BYSTANDER 1 (CONT'D)

Let's band together and fight them.
It's just like the movies. It's an
invasion!

Together, a garrison of civilians arm themselves with melee weapons in preparation for a battle against the 'Aliens'.

INT. SHAMAL BROADCASTING - NIGHT

Drex Icon along with Rubik, Shaman and the other Mystery Men calmly look out his office window, watching the lights above the city with their sunglasses on.

SHAMAN

They have arrived.

RUBIK

Contingency is in place.

DREXX

How effective?

SHAMAN

100 percent.

EXT. WAREHOUSE - CONTINUOUS

Nestled within an old, industrial neighborhood is an abandoned warehouse sporting a brick facade held together by a rusty and dilapidated metallic skeleton.

Croix stands across the street as fury brews within him. The air is thick with tension, enough to cut with a knife.

CROIX
 (screaming to the
 warehouse)
 Abaddon!

The calm wind is pierced with Croix's intense rapture-like beckoning.

CROIX (CONT'D)
 (screaming)
 Abaddon, come before me!

A sharp, grating noise shrieks from the foot of the warehouse as a rusted door opens. About 10 humanoid figures emerge through the door, sharply dressed in black suits and led by Drake. They align themselves along the base of the building.

Hidden within the glare of the brightly lit orbs, descending behind Croix are Michael and Gabriel.

CROIX (CONT'D)
 Where is the innocent?

Drake and his minions snicker and laugh.

DRAKE
 She is no longer innocent.

A sultry female clad in a tight fitting outfit exits through the door, sporting a bad girl attitude.

Croix couldn't believe his eyes when he realizes the female is Sage.

CROIX
 Sage?

SAGE
 Who is Sage?

CROIX
 It's me, Croix.

SAGE
 I don't know you.

CROIX
 Yes, you do Sage, the bench?

SAGE
 I don't know what you're talking about.

CROIX
(to Drake)
What have you done with her?

DRAKE
We've converted her.

CROIX
Where is the Obelisk?

DRAKE
You mean this?

Drake holds up the Obelisk.

DRAKE (CONT'D)
Come and get it.

CROIX
Look around you. You and your men
are outnumbered!

Drake laughs.

DRAKE
(laughing)
Outnumbered? You've strolled into
the wrong alley.

Drake laughs uncontrollably.

DRAKE (CONT'D)
You look around. There might be
hundreds of you, but there are
BILLIONS of us!

EXT. CITY - CONTINUOUS

ON THE GROUND, fleets of military transports and armored vehicles come to stop in various locations throughout the city.

Hundreds of militia and soldiers armed with assault rifles litter the streets like ants.

On the Horizon, an Armada of about 50 Attack Helicopters, Cobras and Apaches approach the city. Each one are armed to the hilt with hellfire missiles.

Inside one of the Apache Gunships is gunner Lt. Lance Arrow, sitting in front of his Pilot David Javelin.

LANCE
This is leader one.
(MORE)

LANCE (CONT'D)
Got vector on multiple bogies. Jesus,
there must be thousands of them.

From a distance, thousands of Orbs blanket the city's skyline.

Lance actuates his LEFT EYE monocle.

LANCE (CONT'D)
Lock and load.

Within the swarm, orbs fly in different directions at
breakneck speeds without colliding with each other.

The Angel Angelica notices the approaching squadron of
Helicopters.

ANGELICA
Prepare yourselves! Do not harm the
humans!

Swords ablaze with fire as the Legion of Angels pull them
out of their Scabbards.

BACK INSIDE LANCE'S APACHE, confusion overwhelms Drake and
Lance as their computer goes haywire as indicated through
their monocles and targeting computer.

LANCE
I'm having a hard time getting a
lock on.

Several targets appear on the scopes as the computer attempts
to lock.

The cross hairs intermittently blip from green to red. Then
he gets A SOLID GREEN.

LANCE (CONT'D)
Got solid tone. FOX 1 FOX 1.

Missiles are unleashed from the Squadron and head for the
orbs. The Orbs scatter in different directions and evade
each hellfire.

LANCE (CONT'D)
Shit! They dodged it. Switching to
guns. Engage the targets at point
blank range.

DAVID
There's too many of them!

THROUGH LANCE'S MONOCLE, cross hairs make futile attempts to track the fast moving orbs as the guns carelessly fire without a lock. Bullets streak but miss the quickly evading Angels.

EXT. WAREHOUSE - CONTINUOUS

FROM THE GROUND, the sky is swarmed with Helicopters and Orbs flying in different directions without a loss or casualty on either side.

IN FRONT of the warehouse, they all watch the battle unfold above them.

DRAKE

As you can see Almighty, they've turned against you.

Croix seems disappointed.

DRAKE (CONT'D)

Perhaps now is a good time to make an appearance.

CROIX

Everything will die.

DRAKE

These people are damned. Their souls belong to me.

CROIX

Not all.

DRAKE

From what they're capable of, all of them deserve eternal damnation.

CROIX

You're wrong!

DRAKE

Still hanging on to your hope?

Drake calls upon Sage as she happily obliges and presents herself to him. As a mockery to Croix, she allows Drake to smother her with kisses and subtle molestations.

DRAKE (CONT'D)

Do you see how easily your souls can be persuaded?

CROIX

Where's the Obelisk?

DRAKE

The Obelisk is now mine.

CROIX

What do you plan to do with it?

Drake raises The Obelisk above his head and flares of light emit from its core. It ascends towards the sky and above the city.

DRAKE

Just as you used this against us, I
will use it against you!

The Obelisk expands and morphs into a large, blackened opening. Red orbs trickle out of the hole, then they eventually pour out by the thousands.

Cloaked by the glare is a shrieking, scaly winged Demon emitting an equally intense, bright red light.

EXT. WAREHOUSE - CONTINUOUS

While looking up, Croix, Michael and Gabriel are frozen and speechless as they realize the enormity of their enemy.

DRAKE

You've lost Almighty.

EXT. CITY - CONTINUOUS

With superhuman agility, Angels successfully evade missiles and killing humans, while humans relentlessly fire and miss their targets, not realizing what they really are.

LANCE

Damn aliens are all over the place!
Rounds are ineffective.

DAVID

None of us have been shot down.

COMMANDER (O.S.)

Don't let your guard down. Keep
firing. Help is on the way.

From Lance's point of view the Orbs have overwhelmed the sky. Outside his Gun ship, hundreds of orbs streak past his cockpit at breakneck speeds, faster than his machine gun.

AN ORB suddenly pauses in front of their Helicopter and a stand off ensues.

LANCE

Shit!

Frightened, they peer at the orb from about 20 feet away. After a brief staring contest, it hovers towards them.

DAVID

Shoot it! Shoot it! It's gonna abduct us!

Lance's finger hesitates to pull the trigger. As the orb closes in the glare intensifies. Lance pulls down his helmet's 'sun visor'.

With the brightness filtered out, Lance is shocked to see that the Orb is not what he thought it was.

Angelica waves and smiles at the stunned pilot.

DAVID (CONT'D)

Shoot it DAMN IT!

LANCE

Pull down your sun visor!

David pulls down his sun visor and is equally shocked to see the blonde haired, blue eyed Angel smiling and waving at him.

LANCE (CONT'D)

Are you seeing what I'm seein?

DAVID

Uh yah. SHOOT IT?

LANCE

It's an Angel you idiot!

DAVID

Can't be. They're not real.

LANCE

Well, it's right in front of us.

DAVID

Are you sure it's not a holograph?

Angelica puts her face up against the glass window and kisses the glass pane.

LANCE

Hi.

DAVID

Wow! They really do exist.

Angelica backs away and a Demon suddenly swoops down and grabs her as they both plunge towards the ground.

The two pilots are shocked.

LANCE
Whoah! What the...!!

DRAKE
That was a Demon!

LANCE
No shit!

DRAKE
It took our Angel!

Lance quickly realizes what's going and nose dives his Apache towards the ground in pursuit of Angelica.

Both Angelica and the Demon intertwine and fight in midair, rapidly descending towards the ground. With a determined death grip on Angelica's arms, the Demon renders her sword useless as she struggles to break free amidst the gnawing and clawing.

On a full vertical nose dive, the Apache throttles on high despite the futile attempt to keep up with the battling adversaries.

Another Demon initiates a secondary assault on a kicking and screaming Angelica whose fight seems hopeless.

From Lance's point of view, the ground and buildings enlarge as they follow the spiraling rivals.

THROUGH HIS MONOCLE, data feeds are going HAYWIRE, alarms are going off, and cross hairs are having difficulty locking on. We hear an electronic voice in the background.

ELECTRONIC VOICE
Pull up, pull up!

Angelica unleashes a sudden and final jolt of energy and both demons lose their grasp and are thrown away.

She aims with her sword and a FIREBOLT shoots one of the demons, engulfing it in flames as it falls to a fiery, shrieking death.

She aims and shoots another firebolt at the other Demon, but it quickly evades her.

INSIDE THE APACHE, Lance takes the opportunity and aims with his monocle.

LANCE
Guns guns guns!!!

Through his monocle, the word "LOCK" blinks and his Chain Gun fires a lethal dose of high explosive rounds, hitting the demon multiple times as it explodes in a mash up of guts and fire.

LANCE (CONT'D)

Take that bitch!

DAVID

Hee HAW! We just killed a DEMON!

Bruised and battered, Angelica recuperates as her damaged wings still manage to keep her afloat. Feeling a world of gratitude, she hovers towards Lance's Apache and plants a kiss on the bulletproof canopy.

ANGELICA

Thank you.

With one mighty flap of her wings she flies away.

DAVID

You're welcome. Did I just talk to an ANGEL?

ABOVE THE CITY, Angels and Demons engage in an Epic battle with firebolting swords and lashing claws. The damnations from hell outnumber the Divine Beings and gain the upper hand as, one by one, they are overpowered by multiple hellions.

From a distance, the Armada of Gun ships have disengaged and reassemble away from the bloodshed that is Armageddon, unfolding before them.

APACHE 2

Sir, which target do we engage?

LANCE

You're not gonna believe me if I told you.

Suffering great losses, The Angels rendezvous on the northern side of the city while the Demons form their own Front on the southern side, with the Helicopters caught right in the middle.

DAVID

Shit!. What's going on?

LANCE

Armageddon. And we're literally right in the middle of it!

Inside his metallic sarcophagus, Lance comes to a realization.

LANCE (CONT'D)

This is Apache Leader. All guns
towards the south! I repeat, all
guns towards the south!

Each helicopter defiantly turns toward the hordes of demons.

The spawns of hell shriek in a symphony of disbelief and
anger as they realize the Armada is turning against them.

Cobras and Apaches create a menacing barricade of metal as
squadrons of F-35s, Harriers and Angelic Orbs hover into
position and join the Battlefront. Clearly outnumbering the
Demon horde, Humans and Angels band together to form a force
that spans the whole skyline.

EXT. WAREHOUSE - CONTINUOUS

The tides change and elation comes over Croix and his
bodyguards while Drake and his minions stare upwards, frozen
in disbelief at the realization of impending defeat.

DRAKE

What's going on?

CROIX

It's called Hope.

The newly formed squadron hovers like an impenetrable awl as
Humans and Angels band together as a force of reckoning.

ON THE GROUND, militia, soldiers, tanks and missile launchers
turn their weapons towards the Demons.

A few remain loyal and refuse to turn their turrents towards
the south.

BYSTANDER 1

You are all being deceived!

In unison the Demons wail a final shriek by the thousands as
they brazenly charge towards the Angels.

INT. LANCE'S APACHE - CONTINUOUS

Lance's targeting computer lights up and with one unabashed
command, he takes a deep breath.

LANCE

Fire!

EXT. LANCE'S APACHE - CONTINUOUS

An eruption of missiles and firebolts unleash from the Northern Battle line, carpeting the sky with an inferno of fire and smoke.

The demons charge vehemently with no tactics as hundreds of hellfire missiles bear down on them.

A violent cacophony of explosions reverberates through the night sky as Demons explode upon collision with the missiles.

Some demons actually escape the wall of missiles and continue their futile charge towards God's army.

With valiant fury, Angelica raises her sword and yells with all her might...

ANGELICA

Charge!

The Angels fly towards the remaining demons with swords ablaze. Helicopters and jets follow close behind.

Both Demons and Angels violently collide as swords cut through demonic flesh and hellish screams bellow.

Lance and his fleet of helicopters and jets come to a hover and watch the onslaught.

EXT. WAREHOUSE - CONTINUOUS

Calmly stewing over the defeat, Drake and his minions watch the sky as their counterparts fall in a fiery death.

DRAKE

So you got your hope. But I still have control of the Obelisk.

In a final act of defiance, Drake convulses and his eyes turn blood red. Horns sprout from his head and fangs rupture from his mouth as wings unfurl from his back. He morphs into the black, scaly creature that all nightmares are made of.

But Croix fearlessly snickers at the towering monstrosity before him. A pile of slithering tentacles and slimy muscle tissues known by many names and dreaded by all man, he is Lucifer in his true vile form.

LUCIFER

Why are you laughing?

CROIX

Because I made you.

Lucifer is perplexed as all sounds diminish and an Angelic voice faintly sings a heavenly hymn in falsetto amidst the eerie silence.

The song stirs mystery within the squadron of pilots and the people on the ground. To no avail no one can find its origin.

Annoyed, Lucifer takes action and heaves his mighty arm to swing at Croix but unsuccessfully strikes multiple times because of a force field.

INT. LANCE'S APACHE - CONTINUOUS

DAVID

Where's that singing coming from?

LANCE

I don't know.

As if guided by the song, the Angels rally into formation by the thousands, aligning in the sky to form a Chorus Line. One solitary Angel leads a spine tingling, devil-blasting crescendo cueing the legion to join in on the serenade.

DEMONS on the ground and in the sky shriek in annoyance as the song sends a shiver of dread up their spine. MOST of the humans are delighted while others renounce the hymn.

LUCIFER relentlessly pummels at Croix but without landing a strike. He eventually stops when he notices Croix begin to glow. Gradually the glow glares so bright that the Fallen One can't take it and moves away in fear.

CROIX gets brighter and hotter and the ground rumbles as humans run in fear.

The song gets more dramatic and intense as Croix completely morphs into a Ball of Fire.

INSIDE THE CHURCH

The Congregation trembles in fear as they kneel and pray to the altar. The ground shakes as statues and ornaments topple. Family and friends huddle together.

CHURCH GOER 1

This is it.

Kneeling and praying at the Altar is Pastor Alan. Realizing the moment he anticipated is near he murmurs one last phrase.

PASTOR ALAN

Welcome back.

OUTSIDE THE WAREHOUSE

Croix glares brighter as the rumbling powers up like a jet engine.

SATAN

NO!

A firewave quickly explodes from Croix, engulfing every living thing and setting it ablaze.

Lucifer immediately disappears before the wave touches him.

IN THE SKY, a force field envelopes the squadron of Helicopters, preventing harm from the Wave.

Demons and humans writhe in pain as every inch of their bodies are set on fire.

The shockwave rapidly overwhelms everything within miles.

FROM SPACE

We see the Shockwave as a small speck on the Planet, then swiftly expands and overcomes Earth, eventually turning its blue and green landscape into a bright orange inferno.

ON THE GROUND

Most of the humans survive the cataclysmic event while a few disintegrate to ashes.

Inanimate objects like buildings and cars remain intact, but are also ablaze.

Nothing escapes the Almighty's fury.

FROM LANCE'S APACHE

Like the surface of the Sun, the ground has completely turned into a lake of blinding fire.

LANCE

Oh my God! The world's on fire!

FROM SPACE

Both the Sun and Earth gleam like two fireballs within the vastness and quietness of space.

ON THE GROUND

Croix intensely glows with arms out, hovering above the sea of Fire.

INSIDE THE CHURCH

Everyone in the congregation is ablaze whilst kneeling and praying.

The inferno slowly subsides as each person and object slowly reverts to normal. People go from writhing in pain and on fire, to collapsing on the ground unconscious and billowing with smoke.

Croix gradually descends onto the ground while his mighty eminence subsides and reverts to his human form.

An apocalyptic scene of bodies litter the ground, all over the world, with no movement but a small billow of smoke from each one. A thick layer of ash covers their skin.

INSIDE APACHE ONE, Lance and Drake rejoice in rapture at the sight of Earth returning to normalcy.

LANCE (CONT'D)

This is Apache leader. All pilots sound off, I repeat ALL PILOTS sound off.

IN THE SKY, Angels and Gunships hover together unscathed by the wrath.

EXT. WAREHOUSE - MORNING

Something moves within a pile of bodies. A body covered in greyish-black ash rises like the undead. Then another one rises, completely unrecognizable. Soon, the streets are filled with stumbling, bi-pedal humanoids covered in ash.

Flakes of ash begin to fall off revealing human flesh underneath as their zombie facade are shed away.

Throughout the world, humans pick themselves up while shedding a thick layer of soot.

The stronger ones help the weaker ones arise. Different races hold and help each other up.

The ground is carpeted with the dark grey remains of burnt human flesh as people carelessly trample on the remnants

Croix kneels on one knee with head bowed down. Completely relaxed, he raises his head and sets his eyes on the *rising sun*.

A big smile forms as the sunlight lands on his face.

CROIX

Welcome back.

Suddenly we hear a female yelp. Croix looks around and sees Sage getting up. A little groggy and dizzy, she gradually gets up.

ANGEL MICHAEL comes to her aid, cradling her as she recuperates.

SAGE

Hi.

MICHAEL

Hi.

SAGE

What happened?

MICHAEL

You went on a journey.

SAGE

Where am I?

MICHAEL

You're home.

SAGE

Who are you?

MICHAEL

A friend.

Croix keeps his distance.

MICHAEL (CONT'D)

Do you remember anything?

SAGE

No.

EXT. PARK - DAY

A BUSTLING PARK with people walking around and playing on the grass are HAPPY. It seems perfect, white and pristine. There are cars in the background and other machines.

Then Sage scampers from around a corner talking into a cell phone and dressed like a Starlet.

SAGE

I want to play something that's faith based. I want a character like Mary.

An entourage of about 8 busy people follow behind her and talk over each other, also on their cell phones.

One of the people in her entourage is Matthew Star.

MATTHEW

George Lucas says he wants you in
the Next Star Wars!

They stop at a Park Bench and Sage takes a seat.

MATTHEW (CONT'D)

Why do you like coming here?

SAGE

I don't know.

MATTHEW

Well, do you want to be in the next
Star Wars?

SAGE

I think, I'll pass.

While the entourage rambles on and talk to her she stares at a rose on a nearby rose bush. Sound fades away as she smiles and sets her attention on the Rose wobbling precariously with the wind.

MATTHEW

We have to go, they're gonna shoot
in a minute.

SAGE

Ok.

She turns her head back towards the bush and notice it's gone.

CROIX (O.S.)

Hi.

Sage turns and finds him standing nearby holding the rose.

MATTHEW

Stalker!

The Entourage quickly surround and apprehend Croix but Sage intervenes.

SAGE

It's ok!

They let him go and Croix hands her the rose.

SAGE (CONT'D)

Thank you. Do I know you?

CROIX
No. I believe we just met.

SAGE
You seem strangely familiar.

CROIX
Maybe from a past life.

SAGE
So what do you do?

CROIX
I'm an artist.

SAGE
Oh, creative type.

Croix turns his attention to a PHONE BOOTH.

CROIX
And by the way, you wouldn't happen
to have a quarter would yah?

FADE OUT:

The end