

ALL-MIGHTY

an original screenplay by

<VINCE REMO>

Vince Remo  
626-297-1900  
949-395-4496  
vince@sanremoproductions.com

FADE IN:

INT. LIVINGROOM - DAY

We hear the beeping of a heart monitor and hissing of an oxygen machine.

A BED SURROUNDED BY ABOUT 10, grieving and sniffing family members.

ON THE BED lies a 70 year old man breathing his last breaths. Oxygen tube plugged into his nostrils.

MALE VOICE (V.O.)

Some of us have a view point about death.

CUT TO:

INT. ELECTRIC CHAIR CHAMBER - DAY

ON THE ELECTRIC CHAIR sits a man in his late 40s strapped with ELECTRODES all over his body, Eyes BLINDFOLDED, TEAR DROP TATTOO on his right cheek. Beads of sweat cascade down his face, TREMBLING WITH FEAR.

OUTSIDE THE CHAMBER is a seated audience of about 7 people anticipating. GUARDS present both INSIDE and OUTSIDE the chamber.

MALE VOICE (V.O.)

Is it black when we die?

BACK IN THE LIVING ROOM

CLOSE UP of the OLD MAN inhaling LONG BREATHS of air on the bed. Family members embrace each other for the inevitable.

THEN ONE LAST INHALE, longer than the others, his eyes OPEN WIDE, blankly staring RIGHT AT US as he releases a FINAL EXHALE.

We are so close we hear the gurgling of his saliva, in his throat and out his mouth.

His eyes eerily wide open as we ASCEND AWAY towards the ceiling, away from his body. Family and friends cry around him.

DISSOLVE TO:

IN THE ELECTRIC CHAIR CHAMBER, the clock strikes 8pm. A guard turns to THE OPERATOR gripping the DEATH SWITCH with itchy hands. He nods and pulls with no hesitation.

THOUSANDS of bolts flood the inmate's body. His body arches, teeth grind, lights flicker.

THE AUDIENCE are both horrified and delighted.

WE CLOSE IN towards him, subjected to watch in horror for 10 seconds, 20 seconds, smoke rising, body convulsing, blood flows from his blindfolded eyes.

DISSOLVE TO:

INT. HEAVEN - MORNING

WE ARE FLYING THROUGH CLOUDS, Serene and white. So peaceful We can almost feel the crispiness and moisture on our face.

MALE VOICE (V.O.)

What if it's not black. What if there really was a Heaven.

A GARDEN APPEARS. Colors are so vivid and bright. The grass is so green.

We see more and more plants come into view. Endless foliage all around. Butterflies and hummingbirds buzzing. Bunnies and deers frolicking.

As we go deeper in, we see A PATH. This path has length. Hundreds of FEET, perhaps MILES. Like THE YELLOW BRICK ROAD.

MALE VOICE (CONT'D)

And what if there really was a God.

AS WE WALK down THE PATH, A woman in her 20s walks into view. Her name is JULIE. Pretty and innocent, she naively strolls the path. Casually wearing a sun dress, ALL WHITE and strolling along without a care in the world.

MALE VOICE (V.O.) (CONT'D)

What if Heaven was this multi-dimensional world where words can't even describe it.

We are behind Julie, gradually strolling through the path, ALONE IN THE WOODS.

FROM A DISTANCE, WE ARE WATCHING HER THROUGH THE BUSHES.

Then we see a man in his 20s (man 01) coming from the other direction. He also wears all white. TEAR DROP TATOO on his right cheek. They both lock eyes and smile at each other as they pass.

JULIE

Hello.

MAN 01

Howdy.

We are behind Julie again as we come to a bend in the path and we see a man in his 30s. Caucasian, his name is CROIX APOLLO, sitting on a park bench, reading THE BIBLE.

CROIX (V.O.)

And what if God, one day, decided to pay us a visit, as one of us.

Julie sees him and smiles. She walks up to him.

JULIE

Hello.

CROIX

Hello.

JULIE

Watcha readin?

CROIX

The Bible.

JULIE

Haven't you read it before?

CROIX

I read it like it's my first time.

JULIE

May I sit?

CROIX

Sure.

Julie takes a seat on the other side of the bench, subtly keeping her distance.

JULIE

Nice day today.

CROIX

It sure is.

JULIE

Aren't you suppose to be...

CROIX

Yah I'm waiting for him.

JULIE

Are you always finishing...

CROIX  
Everybody's sentence?

Julie rolls her eyes.

JULIE  
Show off.

CROIX  
(laughs)  
Sorry.

JULIE  
Waiting for him to...

CROIX  
... wake up?

JULIE  
Oh, your vessel?

CROIX  
Yup.

JULIE  
I'm so excited you went back.

CROIX  
Well I'm not back. I'm touring?

JULIE  
Oh ok.

CROIX  
Besides if I was to come back all  
hell would break loose, literally.

JULIE  
I heard It's getting close to that  
point.

CROIX  
Close, but not quite.

JULIE  
Earthquakes everywhere, wars, famines.

CROIX  
I'm not gonna go back just yet.

JULIE  
What are you waiting for?

Croix ponders.

CROIX

Hope.

His watch beeps.

CROIX (CONT'D)

Well guess who's finally waking up

JULIE

We'll have to talk more about this,  
hope, thing.

CROIX

Sure. See yah?

Croix closes his eyes and after a few seconds, he disappears.

JULIE

Dandy.

CUT TO:

INT. CROIX'S BEDROOM - EARTH - MORNING

AN ALARM CLOCK BLARES in the background as WE ARE CLOSE UP on Croix's eyes.

They suddenly open and WE ZOOM AWAY TOWARDS THE CEILING. His hand lazily flails for the SNOOZE BUTTON! The alarm stops and he gets up off the bed.

PAINTINGS litter his room. Some are finished, some are not, leaning up against anything, the cabinet, bed, chair. Some posted on the walls.

CROIX (V.O.)

Every night, our spirit goes back to  
Heaven and interact with friends and  
family, alive or dead, just like  
here on Earth.

ONE UNFINISHED painting in particular, on an easel is a portrait OF A FACELESS WOMAN in its first phases of painting. Blonde haired and blue eyed, only her HEAD, HAIR and NECK LINE are painted.

The finished paintings adorns the signature "C.A." on the bottom right

CROIX (V.O.) (CONT'D)

The only catch is we have this thing  
called a brain.

INT. BATHROOM - CONTINUOUS

We see his bathroom littered with ARTS and CRAFTS. On the sink, mirror, walls. He is obviously CREATIVE, but also VERY MESSY.

Looking groggy and still trying to wake up, he brushes his teeth and we are SLOWLY brought towards him.

CROIX (V.O.)

A brain powerful enough to ONLY interpret images on Earth. But not images from heaven.

INT. SHOWER - CONTINUOUS

Then he jumps in the shower. We only see from the chest up.

CROIX (V.O.)

That is why our dreams are often abstract. Our brain can't handle images from Heaven.

INT. BEDROOM - CONTINUOUS

Croix stands in front of the bathroom mirror, putting on the daily finishing touches. Dabbing after shave, snipping the nose hairs.

CROIX (V.O.)

Think about it. It's like installing a computer program from the 80s into a computer from today. It's not compatible.

IN THE BACKGROUND WE HEAR THE TV.

Dressed in Business Casual attire, Croix is ready to go to work.

ON TV is an OVERLY DRAMATIC news reporter. Blonde, blue eyed female in her early 30s. She is VELVET STAR.

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 TV. Amateur and shaky, from different parts of the world.

VELVET (CONT'D)

Videos have been popping up online of lights captured on tape.

(MORE)

## VELVET (CONT'D)

Experts have analyzed these videos  
and most agree that they are 100%  
fake.

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

## UFO EXPERT

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

IT catches Croix's attention.

## CROIX

Photoshop is for pictures you idiot.

ON THE COUNTER is an INVITATION FLYER with a picture of an  
old man in his 70's. The title reads.

"Thank you for coming to Rain Appollo's funeral"

CUT TO:

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 fires 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 the 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 reactions to the radio.

INT. SHAMAL BROADCASTING - LATER

CROIX WALKS THROUGH a set of doors and We are inside Croix's workplace. A Production Company, clean and busy, people crossing his path without colliding.

He steadily walks THE HALLWAYS without saying hi to anyone.

CROIX (V.O.)

And incase you haven't figured it out yet. When you're awake here on Earth, you don't remember anything about the other side. So for all you know, you could be a woman in Heaven. Or a different race. Heck, what if you have God hitchin a ride.

IN THE HALLWAYS

A woman in her 30's, awkwardly stands alone, facing the wall, frozen and weird.

She is JINGLE POWERS, late 30's, peculiar, no efforts to fix herself up.

Croix approaches with caution FROM BEHIND, avoiding contact.

CREEPILY, she turns her head slowly to Croix startling him and avoiding eye contact.

ANOTHER WOMAN, walking the opposite direction, pretty, early 20s, her name is CHALICE DEAN, blonde hair, blue eyes. Confidently wearing a powersuit, resembling JULIE. He sports a big smile as he passes her and gets a grin in return.

CROIX (CONT'D)

Hello.

CUT TO:

INT. CROIX'S CUBICLE - CONTINUOUS

We see stacks of books and papers, garbage, bowls with leftover food, water bottles, unwashed coffee cups with lip stains on the rim, a few of his paintings, It's a mess and he obviously doesn't care.

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

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

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

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

CROIX  
 (subtle)  
 Yay.

He launches his internet browser and logs on to FACEBOOK.

We see that he only has 20 friends.

ON HIS COMPUTER, He checks his messages.

NOTHING exciting, mostly messages from GUYS. There are a couple from friends requesting to play STUPID FACEBOOK GAMES.

Then we hear a voice.

MATTHEW (O.S.)  
 One of these days you will clean  
 your cubicle right?

Croix turns around and sees his boss, MATTHEW STAR, Caucasian, 30s, robotic.

CROIX  
 Yah maybe next year.

Matthew walks away.

CUT TO:

INT. LUNCH ROOM - LATER

We see Croix SITTING ALONE in the cafeteria eating his lunch.

SITTING ACROSS the lunchroom is Chalice Dean also eating her lunch. They are the only ones inside the lunchroom.

IN SLOW MOTION He CONFIDENTLY gets up and heads towards her Like a Lion on the prowl. (Cue cheesy 80's music)

From his POV, she seemingly anticipates his arrival with a flirty grin and flicks of her hair.

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 hands Croix her smart phone.

CHALICE

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

CROIX

Oh.

He takes the cell phone but looks dumbfounded.

CROIX (CONT'D)

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

Chalice frowns.

CHALICE

Awe bummer.

CUT TO Croix DAYDREAMING on the table and staring at Chalice from across the room. Chalice uncomfortably notice him gawking.

A handsome man walks into the cafeteria. Dark and mysterious with piercing eyes, he is SCALE FERARRI, late 30's, great shape.

Scale notices Chalice and sits on the table next to her. He already catches her attention.

From across the lunchroom Croix enviously observes the ritual.

SCALE

(confidently)

Hi, I'm Scale.

CHALICE

Hi.

SCALE

Are you new?

CHALICE

3 months.

SCALE

May I join you?

CHALICE

Sure.

Scale gets up and sits on Chalice's table. WITHIN SECONDS he already has her laughing and flirting.

SCALE SUDDENLY CHOKES, holding his neck in pain. We hear a LOW RUMBLING NOISE.

Across the room we see Croix holding his hand out, clairvoyantly and angrily SQUEEZING Scale's throat.

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

Croix EXERTS every bit of TELEKINETIC power in him to choke Scale.

CROIX

Die!

CUT TO Croix's POV, Scale and Chalice laughs hysterically together. Croix was once again DAYDREAMING.

Croix breaks the plastic spoon he's eating with.

CUT TO:

INT. CAR - LATER

Gripping the wheel HARD, Croix drives home CLEARLY IRRITATED, eyes focused straight ahead. He picks up the phone and speaks into it.

CROIX

Call Jennifer.

CROIX'S PHONE

Calling Jennifer

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.

We suddenly hear a BLAST from a POLICE SIREN.

Through his rear view mirror we see a cop with his LIGHTS ON.

CROIX (CONT'D)  
 Awe crap!

JENNIFER (O.S.)  
 Excuse me?

CROIX  
 Oh sorry. I just got pulled over.

JENNIFER (O.S.)  
 Oh, maybe we should go out some other time.

CROIX  
 It's ok. I'm not dying because of it.

Cop walks up to his window with his cell phone to his ear.

COP  
 License and registration please.

INT. CROIX'S LIVINGROOM - EVENING

Croix is sitting on a stool, painting the half finished portrait of A GIRL. We can now see the TORSO and part of the ARMS. FACE is clearly visible.

IT'S A PAINTING OF JULIE.

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 standing in THE RIGHT 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 Julie.

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

We're still on the SAME SHOT of the kitchen. This time he's ON A DIFFERENT CORNER with his Phone to his ear.

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.

INT. BEDROOM - LATER

Looking defeated and buttoning the final buttons of his Pajamas.

ON THE WAY TO BED, HE STOPS IN FRONT OF THE PAINTING OF JULIE.

Staring into her eyes and angling his head, he is drawn to it.

CROIX  
 Who are you?

Croix slips into bed and pulls the blanket over him.

WE ARE ABOVE HIM as he comforts and situates himself. Then he looks directly right at us.

After a second, WE SLOWLY descend to his face. As we get closer, his eyes get droopier. We get closer and closer to his eyes. Until we're REALLY CLOSE and they SHUT.

Then a FLASH OF WHITE.

DISSOLVE TO:

INT. HEAVEN - LATER

We see Croix sitting on THE BENCH. He looks around and sees Julie sitting on the far side.

JULIE

Hey.

CROIX

Hey. Were you waiting for me here?

JULIE

No, So how did it go?

CROIX

It went well. Same old, same old.  
It's getting really crowded down  
there.

JULIE

Right. That's why I stay up here.

CROIX

Have you toured?

JULIE

Not yet.

CROIX

Wow.. so you're an INNOCENT?

JULIE

Yup.

CROIX

But you are gonna tour soon though  
right?

JULIE

Of course.

CROIX

Well I'm not having much luck with  
the ladies down there at all.

Brief pause.

CROIX (CONT'D)

Say would you like to go on a date  
with me?

As Julie smiles and about to say YES, a group of 15-20 people in their 20's and 30's walk up to Croix and Julie, approach him as if he's a famous rock star.

LEADING THEM is MATTHEW STAR, his boss ON EARTH. Looking  
ENERGETIC, Younger and ANNOYINGLY HAPPY.

MATTHEW  
Hi!

CROIX  
Hi!

They both hug each other.

MATTHEW  
(to his group)  
arrivals.

CROIX  
Welcome back.

They ALL kneel in front of Croix, others shake his hand and  
bow to him.

MATTHEW  
On Earth I am his supervisor.

One of the them speaks up, RAIN, male, late 30s

RAIN  
It was an honor being your father on  
Earth?

CROIX  
Dad!

Croix gets up and gives him a hug.

RAIN  
Who would've thought I was raising  
God.

CROIX  
You were a great teacher.

A woman in her 20's walks up to the group. Her name is Candle.

CANDLE  
Hi Croix.

CROIX  
Oh Hi Mom.

CANDLE  
Just welcoming your dad to Heaven.

Candle and Rain hug each other.

RAIN  
 (to Candle)  
 I missed you.

CANDLE  
 I missed you too.

CROIX  
 Thank you for being such great  
 parents?

Croix gets up and hug the both of them.

CROIX (CONT'D)  
 Do you two plan on returning?

RAIN  
 I'd like to come back as your child.

CROIX  
 That would be interesting.

CANDLE  
 I was thinking the same thing too.

CROIX  
 I still yet have to find a wife.

Julie and Croix look at each other.

RAIN  
 God help us.

Everyone laughs.

CROIX  
 And who are the rest of these people.

MATTHEW  
 They all just finished their tour.  
 This one died of a gang shooting.  
 This one drug overdose. This one  
 AIDS.

CROIX  
 (to sage)  
 Wow, you all must've led interesting  
 lives.

One of them is a man named CROW, 20's

CROW  
 But at least we made though.

CROIX  
That you did.

Croix looks at each of them as if INSPECTING.

CROIX (CONT'D)  
You're all worthy to stay.

They breathe a sigh of relief.

CROIX (CONT'D)  
Make yourselves at home.

We SUDDENLY hear a RUMBLING noise and the Earth TREMBLES.  
Everyone looks around. Birds fly out of trees, animals run.

DEAFENING, "JET-LIKE" noise fills the air.

Up in the sky, like FIGHTER JETS coming around for an attack  
run are TWO ANGELS. Flying at BREAK NECK SPEEDS, swooping  
down towards Croix.

As they approach for a landing their WINGS SPREAD and FLAP  
WITH MIGHT, debris everywhere, hair and clothes displaced  
from the cyclone-like power.

With the height of about 7 feet tall, their names are MICHAEL  
and GABRIEL wearing ALL white clothes, WINGS folded behind.

CROIX (CONT'D)  
Whoah! Ease up on the Rock and Roll  
entrance!!

MICHAEL  
Rock and Roll?

CROIX  
Sorry, little phrase I learned from  
down there.

MICHAEL  
Sir... HE beckons.

Croix suddenly looks CONCERNED.

CROIX  
I know.

JULIE  
Who beckons?

CROIX  
An old friend.

CUT TO:

INT. THE HALL - HEAVEN - CONTINUOUS

Croix, Julie, Michael and Gabriel enter THE HALL. A HUGE DOME structure made of marble, lavishly decorated with the circumference of about 100 feet. Think St. Peter's Basilica.

Michael looks concerned for Julie.

MICHAEL

Sir, are you sure she can be in here.

CROIX

She'll be alright.

Julie cautiously stays near the entrance.

CROIX (CONT'D)

(to Julie)

You ok?

JULIE

Yah.

Their footsteps reverberate as Croix, Michael and Gabriel walk towards the center of The Hall.

Croix leads, the Angels are close behind him, side by side.

MICHAEL

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

CROIX

It's only a phone call.

The Angels back away as The hall darkens and SOUND FADES OUT.

A RED ORB appears in the middle of the hall.

It EXPANDS into a human figure then morphs into a MAN wearing a black suit, head facing down.

A slow reveal of his face as he lifts his head and we see It is SCALE FERRARI, he is THE DEVIL with two escorts behind him also wearing Black Suits, hair greased back.

The LIGHTS FADE IN.

CROIX (CONT'D)

Sup!

SCALE

Excuse me?

CROIX  
(sarcastically)  
What up yo!

SCALE  
What is this tongue you speak in.

CROIX  
Oh... What do you want.

SCALE  
What do I want? Are you kidding me?

CROIX  
Is there an echo in here?

SCALE  
You were suppose to have gone back  
by now.

CROIX  
You think so?

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

CROIX  
Not yet.

SCALE  
We had an agreement. I want my souls.

CROIX  
There's still time.

Scale notices Julie innocently standing near the doorway.  
His eyes glow and he takes a DEEP INHALE.

SCALE  
Mmmm an innocent.

Scale FLOATS past Croix and his Angels and TOWARDS JULIE.  
Julie prepares herself.

Croix and his escorts are alarmed.

Scale gets uncomfortably close to Julie. He gawks at her up  
and down.

Julie is frozen.

He extends his hand out to cop a feel on her arm.

BUT LIKE A HOLOGRAPH HE GOES RIGHT THROUGH HER.

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

CROIX  
That's enough!

Scale turns around towards Croix and FLOATS towards him.

SCALE  
You are not in accordance with the agreement.

Croix stands silently.

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

CROIX  
I never cheat.

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

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

SCALE  
Ok, since you're taking your time. I'm gonna step it up. Tempers will rage hotter, lies will stab deeper and hate will shine brighter.

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

CLOSE UP on Scale's face NEXT TO Croix's head.

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

Scale moves back with his escorts to the CENTER.

Then They fade away. Lights come back on.

Croix stands in the middle of the hall, speechless and stunned, as if worried.

Julie walks up to Croix.

JULIE  
Who was that?

CROIX  
A friend.

He looks at Julie.

JULIE  
(naively)  
He seems like a nice guy.

CROIX  
Come on let's go for a walk.

CUT TO:

INT. SHAMAL BROADCASTING - LATER

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 sits at his desk and TYPING on the keyboard. Amp'd on coffee and stone cold.

He's writing something up.

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

CROIX  
Are you gonna fire me? I want unemployment.

Matthew keeps typing.

MATTHEW  
No.

CROIX  
May I ask why?

MATTHEW  
I'm looking for hope.

Matthew pauses his typing, silence in the room. BOTH ponder and look confused.

CROIX  
Talk about a Deja Vu.

MATTHEW  
(surprised)  
A double deja vu.

CROIX  
What does that mean?

MATTHEW  
It means we interacted with each  
other in our dreams.

Brief pause.

CROIX  
Nevermind. Anyways.... HOPE?

Matthew proceeds to type after a few seconds of silence.

MATTHEW  
Do you know what that is?

CROIX  
I think so. Have we had this  
conversation before?

MATTHEW  
No. Are you accusing me of being  
insane?

CROIX  
No it just seems familiar.

MATTHEW  
Definition of insanity is doing the  
same thing over and over and expecting  
the same results. Do you concur?

CROIX  
Uh yah! So anyways... hope is finding  
that light at the end of the tunnel.

MATTHEW  
Correct.

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... we  
need you in this company.

CROIX

Then I have no time to waste. I must  
get back to work.

Croix makes his way to the door.

MATTHEW

I know you have it in you Mr. Apollo.  
I can feel it. You haven't reached  
your full potential.

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

CROIX

Duly noted.

INT. CUBICLE - LATER

Croix sits at his desk... staring blankly into 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 Croix stares blankly into his laptop, AN EARTH QUAKE  
HAPPENS, 3 pointer.

It doesn't phase him though. A few people run past his  
cubicle, screaming.

Croix reaches into his drawer and takes out a GUN.

Holds it up to his head and pulls the trigger.

"CLICK"...nothing.

CLICK, CLICK, CLICK.... still nothing.

He removes the magazine and WE see that it's LOADED.

CROIX WALKS OUT OF THE BUILDING AND OUT TO THE STREET.

He lays down in the middle of the two lane highway.

CROIX

(whispering)

Take me God! Please take me already.

Cars zoom by at 40 to 50 mph, MIRACULOUSLY dodging him.

INSIDE MATTHEW'S OFFICE A group of about 7 people gather to watch Matthew's suicide attempt.

The group reacts in UNISON as they SWAY TOGETHER like a CHOREOGRAPHED DANCE ROUTINE, saying "ooohs" and "oh shits" as Croix brushes with death, several times.

Amongst the group in Matthew's office is SCALE FERARRI.

SCALE

3rd time this month huh?

MATTHEW

Yup.

As he watches Croix, we are SLOWLY brought toward's Scale's face, OBSESSIVELY WATCHING Croix.

We hear a low RUMBLING noise in the background as Scale's face fills the screen.

SCALE

You gonna call the cops?

MATTHEW (O.S.)

Nah, he's not gonna die.

Scale snickers.

SCALE

(to himself)

Amazing.

DISSOLVE TO:

INT. LUNCH ROOM - HEAVEN - LATER

We're inside a busy cafeteria, people walking around carrying trays of food, walking to their tables.

Workers on the other side of the counter serving food to people in line.

It's just like Earth but PEOPLE ARE HAPPY. It's perfect.

On one table we see THE SAME PEOPLE THAT WAS INSIDE MATTHEW'S OFFICE that watched Croix's suicide attempt. NOW IN HEAVEN in a lunch room, reminiscing about the day's events on Earth, and laughing about it.

Rain and Candle are also amongst the group.

OFFICE MATE 1  
He tried to kill himself.

Everyone laughs.

MATTHEW  
He tried to blow his brains out and  
then laid down in the middle of the  
street hopin' he'd get run over.  
AGAIN!!

Everyone laughs louder.

The whole lunch room ERUPTS with joy as CROIX WALKS IN. People  
clap and high-five him

BIG MAN on campus, everyone knows that he tried to commit  
suicide, looked upon as a big joke in Heaven.

Croix is humbled but gladly smiles about it.

LIKE COPS, Michael and Gabriel stand to the side with arms  
crossed, looking over everyone, especially Croix.

CROIX  
(to michael)  
Thanks for saving my life. Again.

Michael winks.

MICHAEL  
(to Croix)  
That's what I do.

Julie comes running up to Croix and greets him with a BIG  
hug. Lifting her off the ground as he hugs her back.

Michael and Gabriel's face TURN SOUR as they watch the budding  
love birds connect.

JULIE  
I heard you tried to kill yourself  
again?

CROIX  
Yah.

JULIE  
What did you feel?

CROIX  
Despair, loneliness, pure sadness.

JULIE

Awe I've heard about those emotions.  
I long to feel them as well.

MATTHEW

Everyone feels like killing themselves  
at some point on the other side.

JULIE

Really? I hope when I tour, I am a  
famous, drug induced, rock star.

Everyone laughs.

Then we see ELVIS in the background, in line, getting his  
food.

ELVIS

Hey, hey... not funny.

More laughter ensues.

JULIE

I'm gonna get some food. Want anything  
in particular?

CROIX

Get me some spaghetti.

JULIE

Ok.

With a big smile, she walks away towards the banquet line.

Michael walks up to Croix.

MICHAEL

Sir, you seem to have caught the  
attention of an innocent.

CROIX

Yah, and?

MICHAEL

Sir, do you remember the rules?

CROIX

Yes.

MICHAEL

Then you know what you need to do.

CROIX

I do.

MICHAEL  
Sir, focus.

CROIX  
ok.

The decibel level deteriorates as EVERYONE'S ATTENTION turns towards MICHAEL AND CROIX.

From afar Julie notices Croix and Michael talking to each other, but she can't hear the conversation.

MICHAEL  
Sir, you can't fall in...

CROIX  
...I know.

MICHAEL  
It stops today.

Croix intensely STARES into Michael's eyes.

With no words exchanged, Michael walks away.

HOLDING a tray full of food, Julie walks back to Croix. She SENSES something is bothering him.

JULIE  
What's wrong?

CROIX  
Nothing.

His watch beeps.

CROIX (CONT'D)  
I gotta go back. Afternoon nap.

JULIE  
Ok.

Croix walks away without a hug or saying goodbye.

The lunch room is ALMOST silent and still as Julie stands alone, with a tray full of food.

DISSOLVE TO:

INT. CAFETERIA - EARTH - LATER

We see Croix sitting alone at a table eating his lunch inside a DIMLY LIT and EMPTY lunchroom.

Then Scale walks into the lunchroom with 3 giggling young women. One of the women is Chalice. Croix tries to ignore the foursome.

Scale notices Croix, as they walk to the far side of the lunch room and sit at a table. The four giggle and mumble amongst themselves. Scale takes CURIOUS GLANCES at Croix.

Finally, Scale gets up and walks over to Croix's table.

Croix sees his approach and reacts with a dreary, droopy look.

Scale extends a welcoming hand to Croix.

SCALE  
Hi my name's Scale.

CROIX  
I'm Croix.

They both shake hands.

SCALE  
May I sit?

CROIX  
Sure.

The TENSION is so thick the women across the lunchroom quietly watch as Scale takes a seat.

SCALE  
Everything ok with you?

CROIX  
Fuck off!

SCALE  
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!

SCALE  
Yah I got it too, weird!

CROIX  
Really?! I was told that it's called  
a double...

Brief pause.

CROIX (CONT'D)

...Nevermind.

SCALE

Anyways. That's no way to treat someone you just met.

CROIX

I don't like you.

SCALE

May I ask why?

CROIX

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

SCALE

Is it my clothes?

CROIX

No.

SCALE

Is it my cologne?

CROIX

No.

SCALE

Do you envy me?

CROIX

No I don't.

SCALE

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.

SCALE

Well I guess we've established our relationship.

CROIX

Stay away from me.

SCALE

Ok. Well it was nice meeting you  
too.

Scale gets up.

He walks away then pauses. And comes back to Croix's table.

SCALE (CONT'D)

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

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

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

Scale grins and walks back to his table, gently grab the  
girls. They happily oblige and exit the lunchroom with Scale  
sporting a grin at Croix.

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

After a brief moment of pondering, he looks around, then  
gets up to walk towards the CRUMBLED UP BUSINESS CARD.

He picks it up and salvages it.

CUT TO:

INT. SCALE'S HOUSE - LATER

We see a very lavish and upscale house. Current electronics,  
modern furniture. Scale obviously has a lot of money.

Music blaring in the background, women everywhere, mingling  
with drinks in their hand.

The ONLY MEN ARE THE ONES SERVING DRINKS, shirtless with a  
bow tie, tight pants.

IN HIS LIVING ROOM, A lavish sofa with Scale sitting back,  
booze and plenty of women surrounding him, giggling and  
laughing.

THE DOORBELL RINGS.

A BEAUTIFUL WOMAN answers it and opens the door.

It is Croix wearing a sports jacket, ALL BLACK, dressed to  
impress.

DOOR WOMAN  
 (seductively)  
 Come inside.

Croix cautiously proceeds and enters.

He looks around and see mostly women.

Classy scene. Groups of 2-4 women in different clusters spread throughout the house, mingling and talking to each other. Having a good time and holding their drinks.

Croix catches their attention as he prowls through, attitude at hand. A bit nervous and goofy, he has NO GAME.

He reaches THE LIVING ROOM and sees Scale, sitting back on the couch, relaxed with a drink, mingling and having a good time.

Scale happily sees Croix and raises his drink TO HIM.

SCALE  
 Hey Croix!

CROIX  
 (shy)  
 Hey.

Scale gets up from the couch and approaches Croix.

SCALE  
 Welcome to my humble abode.

CROIX  
 Nice pad.

SCALE  
 Thanks. Let me fix you a drink.

Both head for the bar.

Scale walks behind the bar and prepares 2 glasses.

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

CROIX  
 Bloody Mary.

SCALE  
 So, you changed your mind?

CROIX  
 Yes I did.

SCALE

What compelled you?

CROIX

I don't know.

SCALE

I've been working in that company for a long time. I've seen you around. You're quite the quiet type.

CROIX

(sarcastically)

I was gonna say the same thing about you.

SCALE

How long have you been working there?

CROIX

Probably about the same time as you.

SCALE

And we finally met each other.

CROIX

And here I am, at your house.

SCALE

Indeed. There is something oddly familiar about you.

CROIX

How so?

SCALE

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

CROIX

(spooked out)

Ok. I don't believe in that crap.

SCALE

You have to believe in something. Do you believe in God?

CROIX

I do and I hate him.

Scale snickers.

SCALE

Why do you hate him?

CROIX

Look in the mirror and tell me why.

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

CROIX (CONT'D)

What do you see?

SCALE

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

Brief pause.

SCALE (CONT'D)

What do you see?

CROIX

I see HIM. He controls everything.  
My fate and my destiny.

We see both of their reflection on the mirror.

SCALE

And you hate him for that?

CROIX

I want control of my own destiny.

SCALE

We all have control. WE all want to play God.

CROIX

Who is your God?

SCALE

Probably the opposite of yours.

CROIX

We're probably sworn enemies in another life.

SCALE

But friends in this life.

Both laugh and the tension breaks.

Scale raises his drink to Croix.

SCALE (CONT'D)

To friendship.

CROIX  
To friendship.

Their drinks collide.

SCALE  
Well hey, which one do you like.

CROIX  
Which one?

SCALE  
Which one of these girls?

CROIX  
What are you some kind of pimp?

SCALE  
Let me hook you up, For free.

Croix looks around, but is shy.

SCALE (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 right away.

Scale notices Chalice and Croix, locking eyes.

SCALE  
Oh you like Chalice?

CROIX  
I guess.

Scale SIGNALS Chalice to come over from the other side of the room. Chalice obliges and moves in seductively.

SCALE  
Chalice, I want you to meet my friend Croix.

CHALICE  
My pleasure.

CROIX  
(flustered)  
Hi.

SCALE

Why don't you show Croix around the house.

CHALICE

By all means.

CLOSE UP on Scale grinning as Chalice takes Croix's hand and walks away with him and into the...

THE HALLWAYS.

Croix walks closely behind Chalice as she leads him to a place unknown.

CROIX

Shamal Broadcasting paid for all this?

CHALICE

He's got other sources of income.

CROIX

Drugs? Prostitution?

CHALICE

(sarcastic)  
That was subtle.

CROIX

Straight to the point.

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

You don't have to do anything. He picks you.

CROIX

What do you mean he picks you. What, he simply pointed at you and said you're my bitch.

CHALICE  
Basically, yes.

Croix laughs sarcastically

CROIX  
And what is he some kind of God or something?

CHALICE stops and TURNS AROUND towards Croix.

CHALICE  
Yah, kind of.

BEFORE THEM is set of DOUBLE DOORS, thick, heavy and wooden.

CHALICE OPENS IT and reveals an OPULENT BEDROOM. Silk sheets, fireplace, canopy above the bed. It is the dream bedroom.

CROIX  
What is this?

CHALICE  
Guest bedroom?

CROIX  
And you brought me here because....

Chalice SHUTS THE DOOR leaving US outside the bedroom.

CUT TO, INSIDE THE BEDROOM, as Croix absorbs the grandeur of the room.

CROIX (CONT'D)  
So Why did Scale pick you.

CHALICE  
He picked me.

CROIX  
Did he sprinkle pixie dust and said abracadabra?

CHALICE  
Kind of.

CROIX  
Must have been the fact the you have the same boss as him?

Serena 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. With this,  
everything is possible.

CROIX

The root of all evil? No thanks.

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

(discretely)  
Or disagrees.

CROIX (CONT'D)

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

You'll be taxed for that someday.

Chalice takes the \$100 bill, folds it and stuffs it into her  
bra. Like a cat, she crawls onto the bed.

Croix watches her.

On the bed and on her knees, she methodically and slowly  
undresses herself.

Not once does Croix blink or even look away for a second as she completely takes all her clothes off.

INSIDE SCALE'S BEDROOM we see Scale suspiciously enter and lock the door.

He makes his way to the far corner and approach a tall, wooden CABINET about 6 feet tall.

He quietly unlocks it and upon opening it, we see a SHRINE filled with PICTURES OF CROIX inside the cabinet.

CUE CREEPY MUSIC IN THE BACKGROUND.

A COLLAGE OF PICTURES, different snapshots of Croix in the lunch room, laying on the street, mostly snapped from afar, secretly, most likely with a high powered lens.

Scale is obsessed with him.

IN THE GUEST ROOM We suddenly see Croix SIT UP on the bed, half naked, BREATHING HEAVILY, hair's a mess. Chalice sits up as well holding the blanket to cover herself.

CROIX

I cant 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 on.

Before walking out of the room he looks at Chalice.

CROIX (CONT'D)

Take care.

Croix exits the room.

Chalice sitting up on the bed, UNSATISFIED AND ALONE, covering her body with the blanket.

SERENA

(whimpers)

Call me.

INSIDE SCALE'S BEDROOM, Scale GAZES at the shrine, he hears commotion outside the room.

He quickly closes the cabinet, locks it and sprint to the bedroom door.

He sticks his head out the door and sees Croix scurrying down the hall.

SCALE  
Everything alright bro?

Croix keeps walking.

CROIX  
Yah... everything's fine.

Croix POWER WALKS down the hallway.

CROIX (CONT'D)  
I'll see you at work?

Scale watches him from his bedroom door.

Down the hall, Chalice comes out of the bedroom with BEDSHEETS DRAPED over her body.

Scale and Chalice look at each other, confused. Scale gestures a "what happened" look.

Chalice gestures back with an "I dont know" look.

DISSOLVE TO:

EXT. HEAVEN - LATER

Julie and Croix silently hangout on the bench without saying a word to each other. THE ENERGY SEEMS LOW.

JULIE  
So what happened over there?

CROIX  
Oh nothing much.

JULIE  
Are you sure? You seem quiet.

CROIX  
Yah just another typical day on Earth.

Brief pause.

CROIX (CONT'D)  
I finally met HIM on the other side too.

JULIE  
You mean... Your friend?

CROIX

Yes HIM.

JULIE

How long have you two been friends?

CROIX

(hesitant)

For a long time.

JULIE

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

CROIX

He's in a **far** away place.

JULIE

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

CROIX

Not very many.

JULIE

Am I your friend?

CROIX

Of course.

Croix gets up from the bench and runs to a ROSE BUSH. He  
picks out a ROSE and runs back to the bench and hands IT to  
Julie. Julie responds with a big smile.

CROIX (CONT'D)

To friendship.

JULIE

Awe, thank you.

Julie gives him a hug.

Strolling along THE PATH is Chalice Dean. In this world she  
is VERY energetic and innocent. She spots the two FRIENDS on  
the bench.

CHALICE

Hi!

CROIX

Oh... Hi!

Croix gets up and gives Chalice a hug.

CHALICE

(excited)

I just want to say what an honor it was to interact with you on the other side.

CROIX

The honor is mine.

CHALICE

So was it a good experience for you?

CROIX

Yah I experienced humility and shame. Thank you for that.

Julie observes quietly.

CHALICE

You are so welcome.

Chalice and Julie lock eyes and SPORTS THE BIGGEST "I HATE YOU" SMILE at each other. TENSION is in the air.

CROIX

This is my friend Julie.

Chalice shakes her hand.

CHALICE

Hi nice to meet you.

JULIE

It's a pleasure.

Chalice looks at Julie for a moment.

CHALICE

Hmm, no wonder.

VERY Awkward moment as Julie senses something peculiar.

JULIE

Excuse me?

CHALICE

Oh nevermind.

She turns to Croix.

CHALICE (CONT'D)

I know you want to keep it a secret...

Croix nervously freezes.

CHALICE (CONT'D)

But everyone senses that there is something, special about you.

CROIX

(sarcastically)

Well I am God.

CHALICE

No I mean on Earth.

CROIX

Oh I know. Kind of hard to hide it when I'm hitchin' a ride.

CHALICE

Your vessel is quite interesting.

CROIX

Yah, artistic type. But I'm learning a lot through him though.

CHALICE

Well maybe we'll see each other again.

CROIX

Yah that'd be great.

CHALICE

What about we set something up. A chance encounter. Sushi restaurant on Wilshire and Mariposa.

CROIX

Ok, it's date.

Julie doesn't look pleased.

CROIX (CONT'D)

Let's have em bump into each other at exactly 12:33 pm.

CHALICE

Who knows what'll happen afterwards.

Chalice and Julie look at each other.

CHALICE (CONT'D)

Well I gotta go. I have a party to go to. Japanese business men.

CROIX

Ok see yah. Ease up on the sushi.

Chalice closes her eyes then disappears.

CROIX (CONT'D)

YES!. I finally got a date on Earth.

JULIE

Who's that?

CROIX

Lady I work with.

JULIE

Do you like her?

CROIX

(guilty)

Eh, she's just a friend.

JULIE

(suspicious)

A good looking friend.

Awkward silence

CROIX

So are you ever gonna tour?

JULIE

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

CROIX

You should try it.

JULIE

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 drug induced.

JULIE

I can do that?

CROIX

Yah on Earth they call it possession.  
As long as their minds are turned  
off you can view through them. Or  
you can appear as a ghost. But you  
won't feel anything. You're just  
gonna float around.

JULIE

Why are you telling me this out of all people.

CROIX

Why not, it's harmless.

JULIE

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

CROIX

They'll live.

Julie laughs and briefly thinks about it.

JULIE

No, this is crazy.

CROIX

Come on. You only live FOREVER.

JULIE

As opposed to...

CROIX

You only live once. It's a big saying on Earth.

JULIE

Imagine that. One life to live.

Brief pause.

JULIE (CONT'D)

Ok How do I do it.

CROIX

The Hall. Come on I'll show you.

They both get up from the bench.

EXT. THE OBELISK - CONTINUOUS

ON THE PATH, We see Croix and Julie strolling along, happy.

A good distance away we see THE OBELISK. A four foot tall OBJECT holding a GLOWING SPHERE about the size of a CANTALOUPE.

Two ANGELS walk up to the object and bow their heads. In a second THEY DISAPPEAR.

IT CATCHES JULIE'S ATTENTION.

JULIE

What is that thing anyways.

CROIX

THE OBELISK. THAT allows US to cross over.

Another pair of Angels walk up to the Obelisk.

CROIX (CONT'D)

They use it all the time.

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

JULIE

Where are they going?

CROIX

To Earth, probably to save someone.

They both laugh.

Julie gets DRAWN by the OBELISK and STRAYS from the path, hypnotically lured by IT.

Croix closely follows Julie with no effort to stop her.

The Obelisk glows and rumbles as Julie's enchantment brings her close to arm's length with the object.

CROIX (CONT'D)

(whispers to Julie)

Isn't it beautiful?

JULIE

What is it made of?

CROIX

It's everything.

JULIE

Where did you get it.

CROIX

I made it.

Pulsating like a heart with a LOW RUMBLING noise, Julie slowly raises her hand up to it.

JULIE

What am I feeling.

CROIX

The Universe.

Julie closes her eyes.

The Obelisk RUMBLES louder as her finger gets CLOSER to the surface of the Obelisk.

SUDDENLY, Croix grabs her hand. The rumbling STOPS. Julie awakens.

JULIE  
Why did you stop me?

CROIX  
Only angels can cross over.

JULIE  
What happens when a soul crosses over.

CROIX  
You don't wanna know.

Julie 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

Croix and Julie enters the Hall where SOMEONE is already inside.

A female soul standing in the center of the hall. Her name is PETAL CRIMSON, late teens, early 20s. Before her are her grieving parents standing over a casket inside a funeral home. The body inside the casket is Petal's.

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

The parents hold each other as they cry over their baby girl.

Petal watches silently and contently.

The mother begins to cry uncontrollably.

MOM  
My baby. MY BABY!!

The father keeps it together and holds on to his wife.

DESPERATE, PETAL TURNS TO CROIX.

PETAL

Can I make an appearance?

The mother falls to her knees crying and screaming.

Croix ponders, extremely HESITANT about the request.

JULIE

(to croix)

Why won't you let her?

CROIX

Appearances are extremely dangerous.  
They're not suppose to see us.

JULIE

Isn't that a good thing?

CROIX

No, it's not.

Croix and Julie briefly pause and stare at each other.

PETAL

God, Please!

The mother collapses and clearly losing her mind.

INT. FUNERAL HOME - EARTH - CONTINUOUS

Distraught relatives and friends cry in the pews, helplessly watch Petal's parents cry near the foot of the coffin, adorned with bouquets of flowers.

The FATHER looks up in despair towards the sky.

FATHER

For God's sake help us!

BACK IN THE HALL, we are CLOSE UP on Croix's face as we hear the mother and the father's cries in the BACKGROUND.

CROIX

Do it!

Petal SHE CLOSES HER EYES and the wind begins to stir.

CUT TO A COUPLE family and friends quickly run to the parent's aid. The mother has completely COLLAPSED, in the verge of passing out. As friends and family FAN the mother to resuscitate her, SOMETHING ILLUMINATES THE ROOM.

PEOPLE'S FACES turn white, Some HORRIFIED, while others pray and fall to their knees. STUNNED as they see their beloved PETAL as A GHOST.

Some capture photos and videos with their smart phones.

The mother awakens and see her daughter floating.

MOTHER

Petal! My baby!

FATHER

Sweet Jesus.

Petal observes with little movement. Her hair and gown sway as if underwater.

MOTHER

Is that you Petal? Is that really you?

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

MOTHER (CONT'D)

I love you baby.

Petal reaches down to her mother's face for one final caress.

MOTHER (CONT'D)

She touched me. She touched me.

INT. THE HALL - CONTINUOUS

THE FUNERAL HOME fades away as Petal turns to Croix expressing gratitude.

PETAL

Thank you so much.

JULIE

(to Croix)

You did the right thing.

Petal humbly walks out of The Hall.

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

CROIX

You ready?

JULIE

Yes.

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

Julie smiles naively.

JULIE (CONT'D)

This is exciting. What are we doing?

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

JULIE  
Ok.

CROIX  
Close your eyes.

OBJECTS begin to materialize around Julie. Vaguely at first but then an office table, chair, computers, papers, pencil then JINGLE sitting at her desk motionless.

Julie FRAGMENTIZES into little particles traveling like a swarm of bees INTO JINGLE.

CUT TO:

INT. JINGLE'S CUBICLE - CONTINUOUS

JINGLE'S EYES FLUTTER rapidly for a few seconds as if electrocuted. SOMETHING WENT INSIDE JINGLE. With a deep breath she takes a look around, confused and dazzled at the same time. A NEW PERSONALITY.

Touching her face as she looks in the mirror, she is completely lost and overwhelmed with the NEW SENSATION.

Then we see Matthew strolling by her cubicle and ABRUPTLY STOPPING as he looks into Jingle's cubicle.

Jingle (or Julie) is startled by his presence.

JINGLE  
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.

BACK INSIDE JINGLE'S CUBICLE, drama is unfolding.

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, anxious, heavy breathing.

Matthew attempts to calm the situation down.

IN CROIX'S CUBICLE, Croix slowly tries to wake up.

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 FREEZES upon setting eyes on Croix.

ALL SOUNDS fade away as they both lock eyes. She extends her  
 hand out towards Croix.

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

Croix is bewildered.

JINGLE (CONT'D)  
 I know you, too.

BOTH slowly extend their hand out towards each other, as if  
 an energy is DRAWING THEM TOGETHER.

SLOWLY but surely their fingers converge.

The gap closes, then suddenly, "TICK!"... STATIC SHOCK!

BACK TO REALITY.

JINGLE (CONT'D)

What is your name?

CROIX

Croix.

Jingle whimpers as she palms Croix's chest.

JINGLE

You are special. I can feel you in there.

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

She begins to whisper as if TALKING INTO HIS CHEST but her words are inaudible.

And then distinctively...

JINGLE (CONT'D)

(whispering)

Julie, Julie, Julie.

Her whispering becomes louder.

JINGLE (CONT'D)

Who is Julie?

CROIX

I... I.. don't know.

JINGLE

She's special too. Isn't she?

CROIX

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

JINGLE

(fearful)

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

MATTHEW

(jokingly)

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

JINGLE

I don't belong here. 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 tries to calm her down and approach her, TRAPPING  
HER inside the cubicle

MATTHEW

Calm down Jingle.

Matthew and a couple other 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.

CUT TO:

EXT. SHAMAL BROADCASTING - LATER

Outside the building, Jingle sits inside a police cruiser.

Matthew, Croix and Scale 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

Probably not.

A brief pause.

MATTHEW (CONT'D)

Who's Julie?

CUT TO:

INT. CEMETARY - LATER

STANDING OVER 2 HEADSTONES is LT. LANCE ARROW, man in his 30s, 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, DRAKE JAVELIN, also in his 30s, is waiting. Also wearing honorary military uniform.

DRAKE

You ok?

LANCE

Yup.

DRAKE

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

LANCE

Have fun.

DRAKE

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

LANCE

Not ready yet.

DRAKE

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

LANCE

Seems like he's the source of my  
misery.

DRAKE

There's a reason to everything, Lance.

LANCE

What... Piss me off?

DRAKE

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?

DRAKE

I'm sorry you think that way man.

LANCE

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

DRAKE

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

LANCE

There are plenty around.

DRAKE

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

LANCE

I'm done with the military.

DRAKE

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.

DRAKE

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.

DRAKE

That reason will come some day, I  
guarantee it.

DISSOLVE TO:

INT. CROIX'S BEDROOM - CONTINUOUS

We see Croix tossing and turning on his bed. HE CAN'T SLEEP.

FLASHBACKS of Jingle.

JINGLE

Julie, Julie,.... who's Julie?

Then he sees QUICK FLASHES of the rose and Julie in Heaven.

He pops up onto a SITTING POSITION, rubbing his eyes.

CROIX

This is bullshit!

INT. SHAMAL BROADCASTING - DAY

We see Croix with bags under his eyes walking the hallway 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

Croix lays his head down on the desk, eyes to the side while  
sitting on his chair.

He CLOSES his eyes and we SLOWLY MOVE towards his face.

We get REALLY CLOSE and his eyes OPEN. Still no sleep.

IN HYPER LAPSE MODE Croix tries various positions, on his  
chair, laying on the desk, crouched underneath the desk.

Frustrated, he leaves his cubicle to stroll through the hallways.

INT. CONFERENCE ROOM - CONTINUOUS

As he passes THE CONFERENCE ROOM, the door is ajar. And through the tiny opening we see 6 MEN WEARING DARK SUITS, sitting down and gathered around the conference table. Like Mannequins barely moving, holding hands as if praying. ALL WEARING SUNGLASSES.

One of them, sitting in ONE END is the CEO, DREXX ICON. 50s, grey hair, daunting, intimidating, Caucasian.

ACROSS THE TABLE, FACING DREXX is Scale Ferarri, sitting back on his chair, eyes closed, head back and resting. The only one WITHOUT SUNGLASSES, in a trance.

ON EACH SIDE of the table are two older males also wearing sunglasses.

DREXX

The umbrella is set and operating at 95%.

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

RUBIK

Acquisition is now 65% effective.

Scale's voice sounds different.

SCALE

I want 100% acquisition.

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

SHAMAN

100% acquisition is impossible.

Scale briefly pauses.

SCALE

(angry)

Insinuate more hate and more fear.

DREXX

We're gonna need other forms of compensation?

FROM OUTSIDE THE DOOR Croix curiously tries to peer inside and listen in. From where he is we can hear their conversation THROUGH THE LITTLE OPENING.

SCALE

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

FROM CROIX'S POV WE ONLY SEE THE BACK OF SCALE'S HEAD.

DREXX

We are seeing a trend amongst the  
people.

SCALE

What kind of trend.

We are back INSIDE the Conference room.

SHAMAN

More and more of them are starting  
to believe in God.

RUBIK

Although we do have the upperhand...

DREXX

...There's been a resurging interest  
in Christianity.

SCALE

Are you telling me that you are losing  
control?

DREXX

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

SCALE

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?

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.

SCALE

(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.

SUDDENLY, the GUARD'S EYES POP into view through the opening.

Croix is STARTLED and looks 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 as close to 100% acquisition.

SCALE

I like your style.

DREXX

And may I ask why the sudden surge.

We are brought slowly TOWARDS Scale's face.

SCALE

War.

The Men have LITTLE REACTION but they are definitely stunned.

Scale awakens and looks around, dazed. His Earthy persona restored.

SCALE (CONT'D)

I could never understand why we have these meetings and why you guys hypnotize me like that. I'm not hiding anything. 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 and approaches her slowly.

CROIX

Jingle?

No answer from Jingle

CROIX (CONT'D)

Jingle?

Still no response.

Croix POKES at her back. She slowly turns around, EXORCIST STYLE. Croix draws back, alarmed.

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.

Croix grabs her by the shoulders and puts his face right up to Jingle's face and STARES INTO HER EYES.

He stares into her eyes intensely. Jingle stares back blankly. After a while he lets her go, frustrated.

Jingle is uneasy.

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 Julie?

JINGLE

Are you on drugs?

Croix lets it go and walks out of the cubicle.

INT. SCALE'S OFFICE - CONTINUOUS

Scale paces around his office, DICTATING words to Chalice Dean as she types on a laptop, working on a script already in progress.

SCALE

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.

SCALE

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

Chalice excitedly types on her keyboard.

CHALICE

God is friendly.

SCALE

God is not an alien.

CHALICE

Yes he is.

SCALE

No he's not.

CHALICE

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

SCALE

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.

SCALE

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.

Scale is speechless.

SCALE

Are we gonna finish this script or what. I have a show due in 3 days.

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

Scale 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.

SCALE

Turn that off.

Chalice turns to Scale.

CHALICE

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

SUDDENLY, We hear a knock on the door.

SCALE

Come in.

It is Croix. He enters and takes a seat.

He gestures Chalice to leave. Chalice walks out of the office.

SCALE (CONT'D)

What can I do for you.

CROIX

I cant sleep.

SCALE

Are you having problems?

CROIX

We all have problems.

SCALE

Was it because of Jingle?

CROIX

Yes. She said she knew me.

SCALE

Well, do you know her?

CROIX

I've never spoken to her up until yesterday.

SCALE

Jingle is, special.

CROIX

Remember that conversation we had about fate?

SCALE

Yes what about it?

CROIX

Do you believe in a destiny?

SCALE

I don't know what to believe.

CROIX

What if someone or something else is in charge.

SCALE

You mean God?

CROIX

Yes.

SCALE

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

Croix brandishes a gun and aims it at his head.

He pulls the trigger "CLICK"

Scale just watches. Stone cold and doing nothing.

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

Fires it a couple more times. BANG BANG!!

Puts the gun up to his head... CLICK!

CUT TO ANOTHER ANGLE, and an Angel is holding the gun. BUT  
CROIX AND SCALE DOESN'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.

SCALE

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.

Matthew rushes in.

MATTHEW

I heard gunshots!

CUT TO:

INT. CROIX'S APARTMENT - LATER

IN THE BATHROOM, Croix stands in front of the mirror and  
taking 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.

Laying down on his back and eyes open, the marijuana takes 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  
Im' trippin'.

He quickly gets up from the bed.

INT. CROIX'S LIVINGROOM - LATER

Inside a dimly lit livingroom we see Croix WORKING ON THE PAINTING OF JULIE. 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. Confused, 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?

We are slowly brought TOWARDS HER EYES.

DISSOLVE TO:

EXT. HEAVEN - LATER

ON THE BENCH, PLAYING WITH THE ROSE is Julie, anticipating Croix's arrival.

Looking lively, Jingle walks by. She spots Julie on the bench.

JINGLE  
Hey!

JULIE  
Oh Hi!

Julie gives Jingle a hug.

JINGLE  
How did you manage to do a possession?

JULIE  
Well HE kinda showed me.

JINGLE  
You mean God? Are you serious.

JULIE  
Yah, what's the big deal?

JINGLE  
Honey, possessions are RARE around here.

Jingle discretely points down with her finger, referring to hell.

JINGLE (CONT'D)  
Only the guys downstairs do it.

JULIE  
Downstairs?

JINGLE  
Yah as in hell.

JULIE  
Hell?

JINGLE  
Wait, was that your first time.

JULIE  
Yes. I'm an innocent.

JINGLE  
O.M.G! And he let you posses someone?  
What in the world was he thinking.

JULIE  
He says you only live forever.

They both laugh.

JINGLE  
Where is HE?

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

JINGLE  
Hmm, that's kinda odd.

JULIE

Yes it is.

Jingle notices Julie's rose.

JINGLE

What's that?

JULIE

He gave it to me.

JINGLE

(shocked)

Ok, what is going on here?

JULIE

Nothing, we're just friends.

JINGLE

Just friends huh.

JULIE

Yah, no big deal.

JINGLE

He's never given a rose to anyone.

JULIE

Never?

JINGLE

Yes never. That's like George Clooney finding a wife.

JULIE

Who's George Clooney?

CUT TO:

EXT. STREET - EARTH - DAWN

Croix comes out of his apartment pumped up and ready to take on the world, wearing RUNNING ATTIRE and uncomfortably stretching his extremities, like he's never done it before.

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. NOT a soul in sight. Street lamps light the way.

He stops at a corner and encounters a BUM LAYING DOWN 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 yah go. You're not gonna buy crack with that are you?

The bum laughs.

BUM

God bless you.

Croix continues to jog.

After turning a corner, A CHURCH catches his attention.

He ponders for moment then decides to go inside.

INSIDE THE CATHOLIC CHURCH, grand motif, statues of Saints, Jesus and Mary, candles at the entrance. Croix walks in admiring the splendor as he makes his way to the pews.

A MAN IS INSIDE on the altar. His name is PASTOR ALAN, man in his 40s.

Croix takes a seat in one of the pews near the entrance.

Pastor Alan is at the altar organizing and moving things around when HE NOTICES CROIX sitting alone, with his head down, praying.

Pastor Alan approaches him.

PASTOR ALAN

What brings you here at this time of night?.

CROIX

I can't sleep.

PASTOR ALAN

Something Bothering you?

CROIX

A lot of things. This world.

PASTOR ALAN

I understand. A lot of things in this world bother people.

Croix brandishes his smart phone and opens the picture of the snapshot he took of Julie's painting.

CROIX

You see this painting? Everytime I stare into her eyes, I feel peace.

PASTOR ALAN

Who's that?

CROIX

She doesn't exist. Figment of my imagination.

PASTOR ALAN

Girl of your dreams, huh.

CROIX

I've also tried to kill myself numerous times, but always fail.

PASTOR ALAN

Well most suicide attempts always fail.

CROIX

No, you don't understand. Something stops it from happening.

PASTOR ALAN

You mean divine intervention?

Croix sighs and shakes his head.

CROIX

Yes, exactly. A lady I work with was out of her mind the other day. She put her head up to my chest and said that I was special.

Pastor Alan chuckles.

PASTOR ALAN

Well you are. Every one of us is special.

CROIX

What makes me special?

PASTOR ALAN

It's your soul. The driver.

Pastor Alan points to his head.

PASTOR ALAN (CONT'D)

This is only an engine. And sometimes it has a mind of its own.

Brief pause.

PASTOR ALAN (CONT'D)

Don't let this  
 (points to his head)  
 Take control of this.  
 (points to his chest)

Croix ponders and then something clicks.

CROIX

I see what you mean. Thank you.

Croix exits the church.

CUT TO:

INT. SCALE'S HOUSE - LATER

A DOORBELL rings and ANSWERING THE DOOR and sporting a bed head with no shirt on is Scale. On the other side of the door is Croix.

SCALE

Do you know what time it is?

CROIX

I need your help.

SCALE

(sarcastic)  
 Ok am I suppose to be happy about that?

CROIX

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

SCALE

A script? What kind of script? What's it about?

CROIX

Dreams.

SCALE

Ok. Come on in.

IN SCALE'S LIVINGROOM We see a COLLAGE of Scale and Croix working together. WE ONLY HEAR MUSIC IN THE BACKGROUND. (Cue cheesy 80s music) BONDING TIME for Croix and Scale.

Croix paces back forth DICTATING SCENES while Scale types on the keyboard. Scale nodding and sometimes disagreeing. Even inputting his own idea.

DISSOLVE TO Croix acting insane, describing a scene of someone running around in circles. THEY BOTH LAUGH.

DISSOLVE TO Croix on the keyboard typing and Scale brings food and coffee to the room.

SCALE (CONT'D)  
Breakfast of champs.

CROIX  
Thanks bro.

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

ON THEIR COMPUTER we see letters appear as they are typed.

DISSOLVE TO a beautiful girl WALKING OUT to the livingroom and into the kitchen to get a drink from the fridge while the boys work, ONLY wearing Scale's button up shirt and HER UNDIES. Scale winks at Croix.

DISSOLVE TO - SCALE'S DRIVEWAY with both boys looking into the engine compartment of Scale's LUXURY SPORTS car. Croix is visibly INTRIGUED while Scale BRAGS and talks about the engine and its capabilities.

CUT TO Croix driving the car really fast with Scale as the passenger CHEERING HIM ON. Croix is really enjoying the car's performance gripping the wheel hard and flooring the gas pedal, SPEDING down the street.

CUT TO Scale's car pulling into a FAST FOOD RESTAURANT drive thru window. Croix PAYING FOR LUNCH this time.

CROIX (CONT'D)  
Lunch of Champs.

DISSOLVE TO Scale's livingroom EATING THEIR BURGERS and back to writing their script. Croix chews and dictates while Scale types on the keyboard.

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

DISSOLVE TO Croix still typing when he suddenly looks at Croix SUSPICIOUSLY and stops typing. Scale is busy describing a scene as The pot is takes effect.

SCALE  
Everything ok bro?

CROIX  
Why do you want to kill me?

SCALE  
(laughing)  
What?!

CROIX  
Nevermind.

Croix goes back to typing.

DISSOLVE TO a couple of man-boys holding bags of CHIPS, CHEERING TO A FOOTBALL GAME on the couch while TYPING on the keyboard.

DISSOLVE TO (NIGHT) energy level is a lot SLOWER but Croix relentlessly types on the keyboard, Scale lays on the couch and dictating words when he suddenly looks towards the stairs. The girl from earlier is standing on the stairs wearing lingerie. SCALE quickly gets up and walks towards her. Croix is busy writing.

SCALE  
I'll be back in a few.

DISSOLVE TO a series of different angles of Croix alone and typing on the keyboard with cuts of his LAPTOP SCREEN, LETTERS APPEARING AS HE TYPES.

DISSOLVE TO Croix's computer screen, the WORDS APPEAR:  
INDEPENDENT  
Written by:  
Croix Apollo & Scale Ferarri

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

Scale comes down the stairs with a big smile on his face. No shirt, freshly laid.

SCALE (CONT'D)  
Hey you finished?

CROIX  
Yah, and you?

They both laugh.

SCALE  
I think it'll be a hit.

CROIX  
Do we need to show the execs?

SCALE

I am the execs.

CROIX

What's next.

SCALE

We need to audition actors.

INT. AUDITION ROOM - LATER

A COUCH is nestled against the wall. A few feet away from the couch is CROIX and SCALE with a camcorder in between them.

CUT TO A Young woman in her 20s, WALKS INTO THE SHOT and sits down on the couch. Her name is DIZZY DIAZ, ditzzy.

CUT TO, AN EMPTY COUCH and another actor sits down. Overweight, balding man in his 50s, his name is RANDOM SLOTH.

Croix and Scale looks at each other.

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

Scale and Croix admire her sexiness.

CUT TO Yet another actor sitting on THE SAME EMPTY CASTING COUCH. 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.

RANDOM

(slow and stupid)

Hi my name is Random.

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.

RANDOM

I have no idea.

Croix and scale look at eachother.

CROIX

Ok then we'll proceed with the monologue

DIZZY

(seductively)

So when are we doing the casting couch thing.

Scale concurs

SCALE

What about now.

Croix gives Scale a dirty look.

BLADE

Are you guys gonna rape me?

CROIX

Uh no.

Stephanie begins to cry, 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,

RANDOM  
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.

RANDOM  
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 Scale look at eachother.

CUT TO:

EXT. HEAVEN - HALL - DAY

Julie ANXIOUSLY walks around the entrance of THE HALL contemplating whether or not she should go inside.

Typical day in Heaven, people minding their business, walking around, no one notices her.

Matthew walks by and she BECKONS HIM.

JULIE

Hey Matthew.

MATTHEW

Hi Julie.

JULIE

How's he doing down there.

MATTHEW

He's doing good. He's really kickin butt.

JULIE

I want to see him.

MATTHEW

Julie, you can't go there. You're an innocent. You have no vessel, let alone experience.

JULIE

I don't see why it's such a big deal.

MATTHEW

Julie it's dangerous. You can't just make an appearance.

JULIE

(desperate)

But I need to see him.

Matthew sympathizes for HER and 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. They will see you as a ghost.

JULIE

A ghost? What's that?

MATTHEW  
They're afraid of ghosts.

JULIE  
Why?

MATTHEW  
Blame Hollywood.

JULIE  
Hollywood?

MATTHEW  
Nevermind that. You move by thought.  
And Be careful with animals.

JULIE  
Ok.

MATTHEW  
Julie, please.

JULIE  
I won't take long.

MATTHEW  
Go get him tiger.

INT. CONFERENCE ROOM - LATER

We are inside a FULL conference room, all SEATS occupied, people left standing against the wall. All heads turned towards the TV.

But we don't see what's playing on TV, we only hear the SOUND AND MUSIC.

Most of the company's MANAGERS AND BOSSES are inside the room. Everyone appears MOTIONLESS AND FOCUSED on Croix's show.

The MUSIC HITS A CLIMAX then it's over.

The lights go on and EVERYONE is SPEECHLESS.

LOOKING TENSED, Croix awaits for the verdict or at least a reaction from SOMEONE.

A few seconds pass then SCALE hesitantly CLAPS. Then MATTHEW joins in on the clapping. Then another one. Soon the whole room is CLAPPING and CHEERING

DREXX  
Air it!

Croix is stoked.

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 Scale is VERY EXCITED as they give each other "the  
bro" handshake.

Chalice walks up to Croix.

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

Scale looks jealous.

CROIX  
(to Scale)  
Everything cool man?

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

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

SCALE  
Ok. good job bro.

CROIX  
Thanks for the help.

As Croix walks away Scale stares him down...ENVIIOUSLY. He UNHAPPILY looks around the room and NOTICES EVERYONE IS ADMIRING CROIX'S WORK.

CUT TO:

INT. HALL - DAY

We see Julie stick her head through the entrance of THE HALL as she CAUTIOUSLY ENTERS. Not a soul in sight.

JULIE

Hello?

She waddles her way to the center, as if she might've strolled in by accident. She takes her time to get to the center.

Upon arriving at the center, she stops and looks around.

She prepares herself and closes her eyes.

JULIE (CONT'D)

(whispering)

By thought, by thought.

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

JULIE (CONT'D)

By thought, by thought

SUDDENLY...

JINGLE

Excuse me.

JULIE JUMPS AND SCREAMS.

JULIE

You scared me.

JINGLE

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

JULIE

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

JINGLE

Oh. Who are you visiting?

JULIE

A friend.

JINGLE

But aren't you an innocent. How do you have friends over there.

JULIE

(flustered)

I was gonna visit Croix.

JINGLE

You love him don't you.

JULIE

Yes.

JINGLE

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

JULIE

Yes he can.

JINGLE

I don't think you have the slightest clue of what he is do you?

JULIE

I do.

JINGLE

Julie, he is not like you and I. He is the Almighty. Do you know what that means?

JULIE

He is alone.

JINGLE

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

JULIE

Well I can try. It just seems like he's trying to reach out.

JINGLE

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

JULIE

Are you gonna help me with this thing or what?

CUT TO:

INT. CROIX'S LIVINGROOM - EVENING

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

He pauses and wearily peers into THE PAINTING'S eyes.

CROIX  
(to himself)  
Maybe I'll see you in my dreams.

He is focused on the flower, carefully dabbing a few more strokes.

THEN A COLD breeze blows through the open window. He HALTS his painting and AWKWARDLY LOOKS towards the window.

Affected by the sudden drop in temperature, he gets up and walks towards the window to close it.

Feeling uncomfortable, He sits back on his painting chair as chills run up his spine and proceeds to paint.

IN CROIX'S KITCHEN A breeze blows through and LIGHTS FLICKER.

SOMETHING'S MATERIALIZING, something humanoid, transparent, white and GHOSTLIKE. We can make out the features but it looks blurry and misty.

IT IS JULIE.

From her POV THE KITCHEN looks surreal, FAKE, DREAMLIKE.

She tries to put her hand on the kitchen counter but she goes right through it.

CROIX'S CAT comes out of HIS BEDROOM. It strolls by Croix, who's still painting and RUBS UP against him. Then we see her disappear around the corner and walk into the kitchen.

We are FOCUSED ON CROIX, painting, as it gets quiet and tense.

CROIX is suddenly startled as we hear a loud HISS followed by a CAT'S GROWL, the sound of kitchen utensils hitting the floor.

THE CAT DARTS OUT OF THE KITCHEN and runs into the bedroom.

Croix looks alarmed.

CROIX (CONT'D)  
Here kitty, kitty.

He turns his attention towards the kitchen and cautiously makes his way towards it.

Tense and quiet and taking little baby steps.

He turns the corner and disappears into the kitchen. At the same time JULIE'S APPARITION floats through the wall MISSING EACH OTHER BY A SPLIT SECOND.

INSIDE THE KITCHEN, Croix looks around cowering, eyes panning and jumpy. Nothing seems to be out of the ordinary. He notices the window is open.

IN THE LIVING ROOM, from Julie's POV she pans around Croix's livingroom. The easel and HER PAINTING catches her attention and she floats towards it.

IN THE KITCHEN, Croix shuts the window.

CROIX (CONT'D)  
 (to himself)  
 Its just the wind.

He walks back to the living room, UPON SEEING JULIE'S GHOST, Croix FREAKS OUT and screams like a bitch.

CROIX (CONT'D)  
 Aaaah!!!

Croix faints and collapses to the floor.

Julie floats towards Croix's body and hovers close to him.

As he lays on the floor unconscious and vulnerable, she admires his EARTHY LOOK. She bends down and reaches for his face.

She gently caresses his cheeks.

INSIDE CROIX, We see his INNER SPIRIT, as Croix, EYES CLOSED, and a grin on his face as if admiring Julie's touch.

Then Croix's PHYSICAL EYES slowly open and sees the ghost hovering above him and he SCREAMS and faints again.

JULIE  
 (whispering)  
 I missed you.

CUT TO:

EXT. HEAVEN - DAY

Croix appears on the bench and saying Hello to passer by's walking along the path.

Then Julie walks up.

JULIE

Hey!

CROIX

Hey. You used the Hall didn't you.

JULIE

Sorry.

CROIX

You're lucky the ghostbusters weren't around.

JULIE

Who's that?

CROIX

Nevermind. Sorry for being gone. I couldn't sleep.

JULIE

You couldn't just make yourself go to sleep. I mean you're the Almighty after all.

CROIX

It doesn't work that way.

JULIE

I missed you.

CROIX

Hey wanna go on a date?

JULIE

(enthusiastically)

Yes.

CROIX

What about we get something to eat.

JULIE

Ok.

CROIX

I love this place the girls always say yes.

CUT TO:

EXT. EDITING BAY - NIGHT

We see Scale sitting at the editing bay with MULTIPLE MONITORS in front of him. Stacks of electronic panels with blinking lights, keyboards and mouse at his control.

His face GLOWING from the TV and Eyes looking evil.

WE DON'T SEE THE MONITORS but we HEAR a LOW HUMMING sound pulsating, creepy WITH WHISPERS IN THE BACKGROUND.

As his mouse glides BACK AND FORTH, the whispers SCRUB FORWARD AND BACKWARDS and we vaguely hear "666".

We are brought towards his eyes, the whispering repeatedly gets louder and LOUDER, 666, 666, 666,

All the monitors and panels begin to BLEED.

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

CUT TO:

EXT. HEAVEN - DAY

HAPPY MUSIC IN THE BACKGROUND

We see Croix and Julie frolicking, HOLDING HANDS and having a good time.

Chasing each other through the fields, THEY'RE IN LOVE.

ONLOOKERS watch and admire, smiling and amazed at what they're seeing.

Then they fall to the ground panting, exhausted from the energy of Love.

CROIX

Let's run away.

JULIE

What? Are you crazy?

CROIX

No I'm God.

JULIE

You sure are careless for a God.

CROIX

Do you know how long I've been a God? And for once, I'd like to be human.

JULIE

Human?

CROIX

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

JULIE

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

CROIX

It's not the same.

JULIE

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

CROIX

Really? That's great!

JULIE

Yes and I want to be your wife on Earth.

CROIX

My wife?

JULIE

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 age.

They both laugh.

JULIE

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

CROIX

(sarcastically)

I can be your sugar daddy.

They both laugh and Julie gets really close to Croix and stares at him.

JULIE

I think, You're becoming like us.

CROIX

I'm learning. But it's IMPOSSIBLE.

Julie closes in on Croix.

JULIE

With You, all things are POSSIBLE.

As they're about to kiss, SOMEONE INTERRUPTS.

MICHAEL

Sir!

Croix is startled.

CROIX

(whispers)

Uh oh.

Croix gets up.

Michael and Gabriel standing ominously, disliking the sight of their God falling in love.

MICHAEL

Sir your time on Earth has ended.

CROIX

Says who.

MICHAEL

Says you.

Michael brandishes a SCROLL and unrolls it.

MICHAEL (CONT'D)

Rule #643 states that In the event God becomes blinded by love, I hereby give Michael the authority to end all interactions with the souls in Heaven and on Earth.

JULIE

Why can't you fall in love?

MICHAEL

You are not thinking clearly. You authorized AN APPEARANCE, let an innocent possess a human and fell in love.

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.

(MORE)

CROIX (CONT'D)

I want to know what it's like to be this 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 God's signature in cursive writing.

MICHAEL

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

Michael ominously makes his way towards Croix as he begins to glow. Croix backs up scared.

CROIX

Stay away from me.

MICHAEL

You must forget everything! It'll be quick.

A sudden BOLT OF ENERGY unleashes from Michael's hand hitting Croix in the head and PARALIZING him.

Croix cringes in pain as ALL MUSCLES in his body TENSES UP.

MICHAEL (CONT'D)

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

JULIE

(to michael)

Stop you're hurting him. Why are you doing this!

MICHAEL

This is what he wants. This needs to happen.

Julie GRABS Michael but is instantly OVERPOWERED and thrown back and falls to the ground.

Croix is stunned upon seeing Julie get hurt and immediately tries to over power Michael but to no avail.

He eventually COLLAPSES to the ground. With his eyes still open, he reaches out to Julie.

Julie is on the ground, shaken.

CROIX  
Julie I'm sorry.

Just as he's about to lose consciousness...

ANGELICA  
Stop!

A FEMALE ANGEL commands Michael to stop. Beautiful, long blonde Hair, blue eyes, early 20s, her name is ANGELICA.

Michael doesn't concur.

ANGELICA (CONT'D)  
I said Stop!

Angelica FIRES an energy burst at Michael and is knocked down to the ground, FREEING Croix.

Julie goes to Croix's aid and cradles him in his barely conscious state.

Michael gets up, PISSED. Brushes himself off.

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 beckons.

CUT TO:

EXT. CITY - EARTH - DAY

We see a city in turmoil. PEOPLE RUNNING AROUND AND LOOTING. Cars and buildings are on fire.

CUT TO the sidewalk, gang brawl in progress. People from different walks of life fist fighting, hitting each other with melee weapons.

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

CUT TO city streets and a woman is 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.

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

INT. SHAMAL BROADCASTING - EARTH - DAY

Croix runs into his workplace in complete chaos. He rushes down the hall and two women are WRESTLING on the ground.

He passes them up and 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 OVER POWERS him and renders him UNCONSCIOUS.

He continues to run down the hall, jumping over bodies.

IN THE MEDIA ROOM, As he runs inside, he freezes in dismay upon seeing the main screen. CLOSE UP of his eyes, shocked, BUT WE DON'T SEE THE MAIN SCREEN.

We only HEAR an evil, pulsing, low-bassy noise with a lot of WHISPERING AND GROANING in the background.

CROIX

That's not my video!

Scale is SITTING on a chair, drunk, grasping a bottle of alcohol.

The video grabs Croix's attention and he is brought into a HYPNOTIC state. His face GLOWS from the reflection of the TV, but he regains CONSCIOUSNESS, shaking his head.

CROIX (CONT'D)

What is this! This is not my video.

Scale laughs.

SCALE

(sarcastically)

Very good.

Croix grabs him by the collar.

CROIX

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

SCALE

Did you really think you can have all the glory.

CROIX

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

SCALE

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 LOOKS OUT THE HALLWAYS AND OUT THE WINDOW AND SEES THAT THE WORLD IS IN CHAOS.

THEN HE LOOKS AT THE MONITOR.

By the way he looks it appears something has clicked in his head.

CROIX

Do you realize what you've done?

Croix runs out of the media room.

SCALE

It's also online now. The whole world is watching.

Scale laughs.

As Croix runs down the hall, WE HEAR SCALE'S EVIL LAUGH REVERBERATE THROUGH THE HALLS.

CROIX bumps into Matthew.

CROIX

Matthew!

MATTHEW

What 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. Scale 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, late 40s, country music in the background.

AS HE DRIVES he's watching THE SHOW on his dash monitor.

WE ONLY HEAR THE PULSING SOUND and the man's face is FIXATED on the monitor, his Eyes off the road.

CUT TO INSIDE A COMMERCIAL PLANE, fully loaded with passengers in mid-flight.

One of the passengers is a man in his 30s, Caucasian, watching THE SHOW on his smart phone.

CLOSE IN on his face, eyes wide and hypnotized.

HE SUDDENLY drops the phone and gets up like a robot.

A FEW other people gets up off their seats with the same ROBOTIC and HYPNOTIZED look on their face. They all head in ONE DIRECTION, TOWARDS THE DOOR.

CUT TO A BATTLESHIP'S WAR ROOM, electronics panels everywhere, workers in their military uniform, wearing headsets, criss crossing each other's paths like busy bees, doing their errands.

SUPER UP: USS ARIZONA

One of the workers is a female in her 20s, wearing a headset, holding a smart phone and watching THE SHOW.

Her eyes, wide open AND HYPNOTIC. No reactions just a blank stare. And like a ROBOT she turns to a panel of switches and controls. Her finger begin to rapidly punch letters and symbols on the keyboard.

ON HER MONITOR: Missile launch confirmed in 2 minutes. Destination - Moscow Russia.

EXT. HEAVEN - DAY

A group of Angels, about 50 walk like they're on a mission and with a sense of urgency. One of them is MICHAEL.

With a concerned look, Julie runs and tries to catch up to Michael.

JULIE  
What's going on?

MICHAEL  
We're gonna cross over.

JULIE  
Why?

MICHAEL  
We have business to take care.

JULIE  
There's more of you this time.

MICHAEL  
Earth is in chaos.

JULIE  
Is he OK?

MICHAEL  
He is fine. Listen Julie do you want my advice?

JULIE  
Sure.

MICHAEL  
He is the Almighty being. He's not even in his true form when you're hanging out with him. You should stay away from him.

JULIE  
But he's my friend.

MICHAEL  
The Almighty has NO friends.

JULIE  
Yes he does, he has me AND...

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

JULIE  
How is love a danger.

MICHAEL  
Go on a tour and you'll find out.

JULIE  
How can I help?

MICHAEL  
Stay away from him.

JULIE  
I will not.

Michael glows as if powering up...

MICHAEL  
(loudly)  
Julie I command you.

Julie stands her ground.

Angelica and a few other female Angels CONGREGATE behind her

JULIE  
Are we gonna do this again? I aint  
got all day.

Michael is angered, walks away and joins up with the rest of  
Angels near THE OBELISK.

They gather around the obelisk, it powers up and they  
disappear.

CUT TO:

INT. WORLD IN CHAOS - DAY

THE SEMI TRUCK comes to stop in front of an elementary school.  
Children playing in the front behind a chain link fence.

A LITTLE BOY, age 4 walks up to the fence, smiling and having  
a good time. He looks at the man, smiling.

In a ROBOTIC state, The man pulls out a rifle from behind  
his seat. He COCKS and AIMS towards the children

Suddenly a bright light appears behind him like a portal and  
an Angel walks out.

THE LITTLE BOY (boy 1) from behind the fence sees the Angel  
and points and laughs.

BOY 1

Angel!

Other kids run up to the fence and they ALL see the Angel.

THE MAN AIMS towards the school and the Angel reaches from behind him and fiddles with the gun.

HE CAN'T SEE THE ANGEL.

He squeezes the trigger but the gun doesn't fire. He continues to pull the trigger repeatedly.

The Angel puts his hand on the man's shoulder. After a few seconds the trucker calms down and SNAPS out of his HYPNOTIC STATE and looks around, confused.

CUT TO THE PASSENGER PLANE and we see The HYPNOTIZED people converge near the door.

One of them walks up to the LATCH and struggles to pull on it. ANOTHER HYPNOTIZED PASSENGER lends a hand and pulls.

The latch begins to move slightly.

A LIGHT APPEARS behind them and an Angel materializes.

An old lady sitting in one of the seats gets up in AWE. SHE'S THE ONLY ONE WHO SEES THE ANGEL.

THE ANGEL PUTS HIS HAND ON THE LATCH.

THE MEN TRY THEIR HARDEST TO MOVE THE LATCH BUT IT DOESN'T BUDGE.

The old lady points towards the crazy people.

OLD LADY

(screams)

Angel!

CUT TO INSIDE THE WARSHIP The female operator quickly typing on her keyboard and pushing buttons on her control panel.

On her monitor we see the word "LAUNCH" blinking.

An alarm goes off.

Everyone in the room is ALERTED.

OUTSIDE THE WARSHIP, the silos open. In the background we hear an alarm BUZZING.

INSIDE THE SILO is a missile, red lights come on, smoke billows from the bottom. An alarm crackles.

Suddenly BOOM!, rockets IGNITE and we are ENGULFED in smoke.

OUTSIDE THE WARSHIP Smoke SHOOTS OUT from one of the silos followed by a streak of light, it's AN ICBM.

AND ANOTHER ONE SHOOTS OUT. AND THEN ANOTHER ONE. About 3 total. From afar, we see SMOKE TRAILS coming from the warship like little tendrils.

CUT TO MISSILE 1 as we are flying next to its hull at BREAKNECK SPEEDS.

Suddenly a burst of light appears and 2 angels materializes. One of them gets REALLY CLOSE and reaches INTO its hull. His arm goes in like a holograph.

INSIDE THE MISSILE We see electronic panels, wires everywhere. The ANGEL'S HAND grabs a bundle of wires and yanks it.

OUTSIDE THE MISSILE, sparks come out of the exhaust port and soon the ROCKET FIZZLES and the missile FALLS.

THE ANGELS FLY AFTER THE OTHER MISSILES.

CUT TO:

INT. TV - DAY

We see an overly dramatic station identification with an equally dramatic Velvet Star, news reporter. Blonde, blue eyed with botox riddled face.

REPORTER

The whole world is in sudden turmoil 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 cause people to react violently. An employee of Shamal Broadcasting has agreed to be interviewed only in the condition of anonymity.

WE SEE A SILHOUETTE OF SCALE.

SCALE

I know the guy who created THIS. He was 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

We see Croix walking the streets as bottles and DEBRIS ARE THROWN ABOUT AROUND HIM, PEOPLE LOOTING AND FIGHTING.

Car whizzing by uncontrollably with someone ON THE HOOD. He seems to NOT CARE anymore as he continues his march down the street.

A car approaches FROM BEHIND and slows down as it gets closer to Croix.

TWO PASSENGERS are inside, male driver and female passenger.

The car closely follows Croix.

MALE DRIVER

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

FEMALE PASSENGER

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

The driver FLOORS the gas pedal.

FEMALE PASSENGER (CONT'D)

He's Evil, get away from him.

He continues his PITIFUL walk down the street.

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

GROUPS OF Thugs urgently run past.

A man crawls out of the make-shift home. The same bum he gave twenty dollars to EARLIER.

BUM

Something bothering you kid?

CROIX

Yah. Everything I do always seem to go wrong.

WE SUDDENLY hear a violin playing a sad song. Played by a bum. Croix watches speechless.

CROIX (CONT'D)

What are you doing?

BUM

We're having a pitty party.

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, almost identical to JULIE'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.

WE SEE QUICK FLASHES of Croix and Julie on the bench giving her the flower.

He shakes his head.

CROIX

Deja vu.

Then we see MORE FLASHES of Julie, 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 wings ON HIS BACK. 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

Julie enters THE HALL with THE ROSE on her ear, she confidently makes her way to the middle.

She gets to the center of the hall AND CLOSES HER EYES. The lights go dim.

A red orb appears in the center and it MORPHS INTO A HUMANOID FIGURE. It is Scale.

Julie appears anxious.

SCALE  
You beckoned?

JULIE  
Croix needs OUR help.

SCALE  
(laughs)  
Ok.

JULIE  
You are his friend right?

Scale hesitates then laughs.

SCALE  
Yes I am.

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

Sarcastic laugh from Scale.

JULIE (CONT'D)  
What's so funny?

Scale walks up to Julie, uncomfortably close. He takes a DEEP inhale.

SCALE  
You're so innocent.

Julie is frozen while Scale trembles with excitement.

SCALE (CONT'D)  
Tell me Julie. What price are you  
willing to pay.

JULIE  
Anything.

SCALE  
Oh Really.

THE CAM slowly pans down the length of her body, Scale stares CREEPILY as he attempts to touch JULIE, savoring every inch of her with his eyes. Then he looks outside and SEES THE OBELISK.

SCALE (CONT'D)  
I need something from you.

JULIE  
What do you need?

SCALE  
(pointing to the  
obelisk)  
Do you see that out there?

JULIE  
The Obelisk?

SCALE  
I need you to bring that to me.

JULIE  
But...

SCALE  
You're his friend right?

JULIE  
Yes.

SCALE  
Then get me the Obelisk so that we  
can both help him.

CUT TO:

EXT. HEAVEN - THE BENCH - DAY

Croix appears on the bench. He looks around smiling.

Surprised, as he realizes Julie is not next to him.

CROIX

I'm back.

People passing by, strolling and waving at him. He naturally waves back. He looks around and we see people walking around. Then he sees Matthew and flags him down.

CROIX (CONT'D)

Hey where's Julie?

MATTHEW

Last time I saw she was walking towards THE HALL.

CROIX

Ok thanx.

Croix gets up and heads for the HALL. Matthew looks VERY concerned.

INT. HALL - CONTINUOUS

Croix strolls into THE EMPTY HALL.

CROIX

Julie?

He looks down and sees the flower that he gave her. He picks it up and upon a closer look, he notices that it's SINGED.

Matthew runs into the hall with a sense of urgency.

MATTHEW

The Obelisk is missing!

EXT. HEAVEN - PARK - CONTINUOUS

Croix gathers up a number of Angels. There must be hundreds of them converging at THE PARK, wearing GOLDEN SUITS OF ARMOR and A SWORD.

Croix stands at the front of the rally with various souls walking around.

CROIX

The day has come 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.

(MORE)

CROIX (CONT'D)

Souls that belong to Heaven. Today we are taking back what is rightfully ours and bring light into a world of chaos. And bring evil back where it belongs. Back to Hell!

All the ANGELS FIST PUMP the air. Michael walks up to Croix and kneels.

MICHAEL

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

CROIX

It's ok. You were only doing your job.

MICHAEL

How will you appear on Earth?

CROIX

I will be in my human form.

MICHAEL

But you will be vulnerable.

CROIX

They will not expect that. I will also share my knowledge and thoughts with Croix.

MICHAEL

(concerned)

He's gonna remember?

CROIX

It'll give him an advantage.

CROIX looks at Michael and holds his hands.

CROIX (CONT'D)

Michael, I'm gonna need you to protect me.

MICHAEL

That is my job. That is why you created me.

CROIX

And you've been doing a great job.

MICHAEL

It'll be like old times.

CROIX  
 Except this time humans will be  
 fighting alongside them.

MICHAEL  
 What else is new.

Croix raises his fist in the air.

CROIX  
 (screams)  
 For Earth!

The Angels ALL raise their SWORD in the air. Each one randomly turns into a BRIGHT ORB and quickly fly up in the air. Each one accompanied by a loud explosion.

Then we see Croix POWER UP and turn into a GIGANTIC ORB about 100 feet in circumference. One by One the Angels fly into CROIX'S ORB

CUT TO:

INT. WINDOWLESS ROOM - EARTH - DAY

We see Julie sitting, TIED UP, terrified and crying INSIDE some kind of storage room. Dark, with rusty pipes and shadowy corners, cluttered with junk.

The door opens with a rusted, creaking noise. Five men dressed in black suits with greased black hair. ONE OF THEM IS SCALE.

Look of surprise on Julie's face.

They ALL gather around Julie as she whimpers and cries.

JULIE  
 Where am I.

SCALE  
 Look around you. Where do you think  
 you are.

JULIE  
 What am I feeling.

SCALE  
 It's called fear.

Scale suddenly lunges and grabs Julie, smothering her.

SCALE (CONT'D)  
 And you reek of it.

Scale smothers himself all over Julie, on her neck and her face.

SCALE (CONT'D)  
Give me more.

Julie whimpers uncontrollably. CRYING.

JULIE  
Please stop!

Julie screams.

JULIE (CONT'D)  
(silently and crying)  
Dear God, forgive me for I have  
sinned. I am not worthy anymore of  
your presence.

Scale suddenly stops what he's doing. His face grimaces.

JULIE (CONT'D)  
I have committed an act against you.

INT. VORTEX - CONTINUOUS

We see Croix flying at LIGHT speed with HUNDREDS of Orbs right behind him. He hears Julie's prayer.

JULIE (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. I'm  
sorry.

INT. WINDOWLESS ROOM - CONTINUOUS

JULIE  
This I pray to you my Lord, Amen.

Julie cries.

Scale laughs hysterically.

SCALE  
Your God is dead. I am your God now.

Croix and his henchmen approach her.

OUTSIDE THE ROOM looking through the entrance, we see about 10-15 men in Black suits surround her until we can't see her anymore. They ALL crowd into the room. We hear her SCREAMING and the men LAUGH and JEER. The DOOR closes shut!

CUT TO:

INT. CHURCH - CONTINUOUS

We see Pastor Alan AT THE ALTAR kneeling and praying along with a congregation of about 30 people also praying.

A closer look at the congregation and we see different walks of life. Focused on praying and scared wearing that attire that was quickly thrown on.

We hear a muffled reminder of the chaos going outside within the solace church.

Pastor Alan TURNS AROUND towards the congregation.

PASTOR ALAN

The day is here. We have spiritually 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 whole congregation is energized and raise their hands in the air shouting "AMEN!" We SUDDENLY hear a scream from one of the congregation, an old lady. We see her holding her mouth gasping in shock looking at something on the altar...EYES WIDE!

The congregation is energized as they raise their hands in the air and screaming "AMEN!"

An old lady SCREAMS looking HORRIFIED.

Then the whole congregation is STUNNED, looking at something on THE ALTAR. Some kneel, while others pray, a FEW run away.

Facing the congregation, Pastor Alan realizes everyone is STARING at something BEHIND HIM, he slowly and cautiously turns around. HIS EYES widen and mouth gape, breath gasp as his face is LIT UP by something ON THE ALTAR.

Pastor Alan realizes everyone is STARING at something BEHIND HIM. SLOWLY and CAUTIOUSLY he turns around and sees ALL Statues of Jesus Christ, Mary and other Saints CRYING BLOOD.

The Big Cross in center is GLOWING. The Earth rumbles.

THE CARDBOARD HOME, The RUMBLING continues as we are above Croix, spiraling towards his face, asleep on the SIDEWALK. The spinning stops when his eyes fill the screen.

Then BOTH EYES OPEN. He has awakened.

EXT. CITY - DAY

In the sky above the warehouse, we see a DARK OMINOUS cloud rolling in. Rioters, police officers and victims stop what they're doing and look up.

Suddenly the whole city is silenced. We only hear the RUMBLING, BILLOWING noise from the CLOUDS as it gets bigger and bigger.

FLASHES of lightning from within the clouds. Then an ORB descends from the clouds. Then another, and another. Soon a squadron of about 10 to 15 ORBS. Then more appear, about 50, then hundreds, POURING out of the sky.

People on the ground are astonished and afraid.

THE BUM comes out of his cardboard home LAUGHING.

BUM

Shit now we got aliens?!

INT. SPACE COMMAND - CONTINUOUS

We are inside a COMMAND ROOM, radar and electronic panels with blinking lights. People scurrying around wearing headsets, THE MILITARY. We see a Radar Panel operated by CHRIS WHITE, 30s

Super up: SPACE COMMAND

CHRIS

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

Captain STEVEN GERARD, 50's is in command.

STEVEN

Are they Russian?

CHRIS

No sir they originated from space.

STEVEN

ICBMs?

CHRIS

No sir, speed is fluctuating.

STEVEN

How many are there.

CHRIS

Hundreds, perhaps thousands.

STEVEN

Launch the Apaches and get some ground troops out there.

CHRIS

Yes sir.

EXT. CITY - CONTINUOUS

HUNDREDS of Orbs descend towards the city.

UPON CLOSER LOOK WE SEE THEY ARE ANGELS.

AT GROUND LEVEL, rioting has seized. EVERYONE IS LOOKING UP!

A man in his 30s, (bystander 1), slowly gets up from a kneeling position as he looks up at the light show.

BYSTANDER 1

Oh my God. They're here! They've come to invade us.

Rioters and people see the incoming lights.

Everyone seems frozen, shocked.

A few run away.

BYSTANDER 1 (CONT'D)

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

A group of rioters, looters and civilians armed with rifles and melees raise their weapons up in the air and yell "YAH!"

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

From across the street, we see an OLD ABANDONED WAREHOUSE, netled within a dark neighborhood. The air is silent and stale.

The WIND BLOWS and CROIX CASUALLY WALKS INTO THE SHOT from BEHIND THE CAMERA, towards the warehouse.

He stops in the middle of the street.

CROIX

(screaming, mad)  
Dark one!

As he stands before the huge warehouse, we only hear the howling wind.

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

After a brief pause, a door in the front creaks open near the base of the warehouse. Men in BLACK SUITS start coming out. The fifth one is Scale cocky and smiling. Right behind him are more men. Totalling about 10.

2 Orbs descend behind Croix. They are Angels Michael and Gabriel.

CROIX (CONT'D)  
 Where is the innocent?

Scale and his minions laugh.

SCALE  
 She is no longer innocent.

JULIE EXITS Through the front door. Hair's wild, clothes are tighter and shinier, wearing heavy makeup.

CROIX  
 Julie?

JULIE  
 Who is Julie?

CROIX  
 It's me Croix.

JULIE  
 I don't know you.

CROIX  
 Yes you do, Julie, The bench?

Julie is flustered. Confused

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

CROIX  
 (to Scale)  
 What have you done with her.

SCALE  
 We've converted her.

CROIX  
 Where is the Obelisk.

SCALE  
You mean this?

Scale holds up the Obelisk.

SCALE (CONT'D)  
Come and get it.

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

Scale laughs.

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

Scale laughs uncontrollably.

SCALE (CONT'D)  
You look around. There might be  
hundreds of you. But there are  
BILLIONS of us.

CUT TO:

EXT. CITY - CONTINUOUS

ON THE GROUND a fleet of military transports approaches.  
There must be HUNDREDS of soldiers.

ON FOOT, hundreds of MILITIA armed with assault rifles make  
their way through the streets.

IN THE HORIZON we see an ARMADA of about 40 ATTACK  
HELICOPTERS.

INSIDE ONE OF THE HELICOPTERS is gunner LT. Lance Arrow  
sitting tandem with pilot Drake Javelin.

LANCE  
This is leader one. Got vector on  
multiple bogies. Jesus, there must  
be thousands of them.

From his POV we see the SKYLINE of the buildings set against  
a CLEAR dark, starry night. Hundreds of ORBS litter the sky,  
hovering ABOVE the city.

Anthony actuates his LEFT EYE monocle (The eyepiece connected  
to his helmet, to enable GUN CONTROL with head movements.).

LANCE (CONT'D)

Lock and load.

WE ARE WITHIN THE SQUADRON OF ANGELS, thousands of them, flapping their wings. LIGHT EMITTING FROM THEIR CHEST.

As THE APACHES approach, it catches the angel's attention.

FROM THEIR POV we see THE APACHES above the skyline, like tiny black dots, APPROACHING with their blinking red lights, CHOPPING sound of helicopters in the distance.

ANGELICA

Prepare yourselves!

Swords ablaze with fire as they pull it out of its Scabbard.

ANGELICA (CONT'D)

Do not harm the humans.

INSIDE LANCE'S APACHE We see a close up of his MONOCLE as he takes aim.

THROUGH HIS MONOCLE We see a saturated GREEN VIDEO, FLASHING DATA feeds of ammo, speed and altitude. The CROSSHAIRS having difficulty locking on to the Orbs because of the NIGHT VISION.

LANCE looks confused as he tries to clear his eyes.

LANCE

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

THROUGH THE MONOCLE, The BLINKING RED LIGHT turns into a SOLID GREEN. Then "LOCK" appears on the screen along with a CONTINUES TONE.

LANCE (CONT'D)

Got solid tone. FOX 1 FOX 1.

EACH APACHE fires a missile. The ORBS quickly scatter in different directions and dodge the incoming missiles.

LANCE (CONT'D)

Shit! They dodged it. Switching to guns. Engage the targets at point blank range.

DRAKE

There's too many of them.

CROSSHAIRS lock on to an orb THROUGH LANCE'S MONOCLE. Then the sound of machine gun fire followed by tracer rounds STREAKING towards the target.

The Angels dodge with ease.

FROM THE GROUND we see Apaches and orbs engaged in a firefight, tracers and missiles flying. NEITHER side suffering a loss.

SCALE laughing and smiling.

SCALE

As you can see Almighty. They've turned against you.

Croix is speechless.

SCALE (CONT'D)

Perhaps now is a good time to make an appearance.

CROIX

Everything will die.

SCALE

That is exactly my point. These people are damned. Their souls belong to me.

CROIX

Not all.

SCALE

From what I've seen, none of them deserve to go with you.

CROIX

You're wrong.

SCALE

Still hanging on to your hope?

CROIX

Where's the Obelisk?

SCALE

The Obelisk is now mine.

CROIX

What do you plan to do with it?

Scale raises the Obelisk above his head and IT POWERS UP. Like a flare, floating upwards towards the sky and above the skyline. After ascending HIGH ABOVE the buildings, IT stops in mid air, FLARING and PULSATING.

SCALE

Just as you used this against us. I  
will use it against you.

The Obelisk expands and turns into A PORTAL.

REDDISH orbs POUR OUT of the portal by the THOUSANDS like a  
garden hose.

A CLOSER LOOK at one of the RED orbs and we see a WINGED  
DEMON. Ugly and scaly with beady eyes, like a fox bat with  
the shriek of a banshee.

ON THE GROUND, Croix, Michael and Gabriel look up, frozen  
and speechless, dismayed.

SCALE (CONT'D)

You've lost Almighty.

WIDE SHOT of the city, Apaches and Orbs frenziedly flying in  
ALL directions, with no collisions. Missiles and tracers are  
ineffective.

INSIDE APACHE 1, Lance quickly turns his head from side to  
side to aim with his monocle.

LANCE

They're all over the place. Rounds  
are ineffective.

Through his POV, multiple Orbs streak past his window at  
SUPER FAST speeds. So fast he misses them.

DRAKE

They're not engaging us.

A STAND OFF ensues as an ORB suddenly STOPS right in front  
of Lance's.

LANCE

Shit! You talked to soon.

After a brief staring contest, the Orb hovers closer to the  
Helicopter.

DRAKE

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

Lance hesitates to fire.

The Orb hovers uncomfortably close, its light blinding Lance  
and Drake.

Lance attempts to PEER INTO THE ORB and is shocked upon seeing A BEAUTIFUL FEMALE ANGEL, ANGELICA. Both occupants of the Apache are STUNNED.

LANCE  
Are you seeing what I'm seeing.

DRAKE  
Uh yah. SHOOT IT?

LANCE  
It's an angel you idiot.

Angelica gestures a friendly SMILE AND WAVES at the enchanted occupants of the Apache.

LANCE (CONT'D)  
(charmed and waving)  
Hi.

SUDDENLY, BAM! A RED ORB attacks Angelica, grabbing her in mid air and latching on to her back. BOTH PLUNGE TOWARDS THE GROUND.

LANCE (CONT'D)  
Whoah! What the...!!

DRAKE  
Dude, that was a freakin Demon.

LANCE  
No shit Sherlock.

DRAKE  
It's gonna kill our Angel.

WE ARE QUICKLY BROUGHT TOWARDS LANCE'S FACE AS HE REALIZES WHAT'S GOING ON.

From HIGH ABOVE the buildings, his Apache throttles up and NOSE DIVES towards Angelica.

Her sword is useless from The Demon's DEATH GRIP as she STRUGGLES to break free. IT relentlessly GNAWS AND CLAWS at her, wings and extremities FLAILING.

ANOTHER DEMON joins in on the assault.

From Lance's POV, the Blue and Red Orbs have mashed together The GROUND and BUILDINGS getting bigger as they rapidly descend on a FULL VERTICAL DIVE.

THROUGH HIS MONOCLE the cross hairs cannot lock on. DATA FEEDS going HAYWIRE, alarms going off. We hear an electronic voice in the background.

ELECTRONIC VOICE

Pull up, pull up.

Angelica unleashes a SUDDEN JOLT of ENERGY and both demons lose their grasp and are thrown away.

She AIMS with her sword and FIRE SHOOTs like a flamethrower towards one of the demons engulfing it in flames. The Demon SHRIEKs as it falls towards the ground.

She aims at the other demon and SHOOTs, but it QUICKLY EVADES.

Lance takes the opportunity and AIMS WITH HIS MONOCLE.

LANCE

Guns guns guns!!!

Through his monocle we see the words "LOCK" and his M230, Chain Gun FIRES A LETHAL DOSE of HIGH EXPLOSIVE ROUNDS.

The demon is hit MULTIPLE TIMES, its body jolts as each round makes contact and EXPLODES.

DEAD and ON FIRE, the Demon falls to the ground leaving a trail of smoke.

LANCE (CONT'D)

Take that bitch!

DRAKE

Hee HAW! We just killed a demon  
Goddamit!

The Angel hovers and recuperates. Then SHE FLIES TOWARDS LANCE'S APACHE.

Both Lance and Drake are alarmed.

LANCE

You're not suppose take the Lord's  
name in vein.

DRAKE

Oh shit, sorry. Our father, who art  
in heaven, hollowed by thy name...

The Angel laughs.

ANGELICA

Thank you.

She flies away.

ZOOM into Lance and Drake's bewildered faces.

DRAKE

You're welcome. Did I just talk to  
an ANGEL?

ABOVE THE CITY, Angels and Demons battle with swords shooting  
FIRE and demonic Claws Lashing. Demons have the upper hand  
by numbers as one by one, each Angel is picked off and  
overpowered by multiple demons.

Angels furiously fly at high rates of speed to avoid contact.

The APACHES DISENGAGE and hover aimlessly as Blue and Red  
Orbs fly past them, zig zagging in different directions, and  
left unscathed by the demons.

APACHE 2

Sir which target do we engage?

LANCE

You're not gonna believe me if I  
told you.

The BLUE ORBS rendezvous and group together forming a  
HORIZONTAL BATTLE line above the city's skyline.

FROM A GOOD DISTANCE AWAY, The RED ORBS also congregate and  
form a battle front.

THE APACHE SQUADRON ARE CAUGHT RIGHT IN THE MIDDLE.

DRAKE

Shit!. What's going on?

LANCE

Armageddon. And we're literally right  
in the middle of it.

INSIDE APACHE 1 Lance realizes something.

LANCE (CONT'D)

This is Apache Leader. All guns  
towards the south. I repeat all guns  
towards the south.

While in hover mode, all Apaches turn towards the Demons.

The Demons Shriek in anger.

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

Everyone looks up as we hear a cluster of SCREAMING DEMONS.

CLOSE IN on Scale's face looking concerned.

SCALE  
What's going on?

CROIX  
Hope.

HIGH ABOVE THE CITY, The Apache squadron JOINS FORCES with the Angels.

ON THE GROUND, militia, soldiers, tanks and missile launchers turn their WEAPONS towards THE SOUTH, TOWARDS THE DEMONS.

BUT SOME REFUSE TO TURN AGAINST THE DEMONS.

BYSTANDER 1  
What are all of you doing. They are deceiving you.

OUTSIDE THE WAREHOUSE, Scale and his escorts look defeated.

SCALE  
Ok so you got your hope. But I still have control of the Obelisk.

SCALE'S EYES TURN RED, FANGS FORM IN HIS MOUTH AND WINGS SPROUT FROM HIS BACK. HE TURNS INTO HIS TRUE FORM, SATAN.

Croix laughs.

SCALE (CONT'D)  
Why are you laughing?

CROIX  
Because I don't need the Obelisk anymore.

Croix bows his head. SOUND fades away to silence and STILLNESS.

AS THE SOUND fades away, Angelica starts to sing A HYMN in falsetto.

With his head bowed down, ALL surrounding eyes FEARFULLY turn towards Croix. Satan appears distraught and getting angrier.

Then another Angel joins in on the overture, and another. Soon ALL ANGELS SING IN SPINE TINGLING, CHOIR LIKE HARMONY.

We hear A LOW RUMBLING noise as Croix begins to glow.

ALL SOUNDS ARE MUTE EXCEPT FOR THE ANGEL'S SINGING.

INSIDE APACHE ONE Lance looks PUZZLED by the singing as he taps on the EAR section of his helmet.

INSIDE THE CHURCH the congregation LOOKS AROUND as they seem to hear the singing as well.

We CLOSE in on Pastor Alan, kneeling at the altar.

Slowly, he raises his head, EYES PANNING AND LOOKING FOR A SOURCE OF THE SOUND.

Then he pauses and STARES AT THE CROSS.

PASTOR ALAN

Welcome back.

OUTSIDE THE WAREHOUSE Croix appears to HAVE CHARGED himself, and is glowing with a tremendous amount of energy. Like a jet fighter ready to catapult off an aircraft carrier.

SATAN

NO!

SUDDENLY, A POWERFUL shockwave of FIRE and LIGHT EXPLODES from Croix ENGULFING EVERYTHING IN ITS PATH. MOST survive, but a few are IMMEDIATELY DISINTEGRATED.

SATAN DISAPPEARS BEFORE THE SHOCKWAVE TOUCHES HIM.

ALL red orbs / demons EXPLODE upon contact of the shockwave.

IT QUICKLY makes its way to the squadron of Helicopters.

LANCE

Evasive maneuvers!

ANGELICA

Don't be afraid.

THE SHOCKWAVE HITS THEM LIKE A TON OF BRICKS, but the Apaches and its occupants remain intact.

LIKE A NUCLEAR BOMB, EVERYONE is set ablaze on FIRE and SCREAM IN AGONY.

JULIE'S ON THE GROUND SCREAMING! HER FLESH BURNING FROM THE SEARING HEAT.

NOTHING ESCAPES THE BLAST.

FROM A DISTANCE we see the shockwave quickly expand, as it engulfs the city in seconds.

FROM SPACE, THE FIRE WAVE begins as a tiny spec on the Earth's curvature and it rapidly SWALLOWS the whole planet within SECONDS, turning Earth into a HUGE FIREBALL,

THE RUMBLING SILENCES, and WE SEE A peaceful reunion WITH MOTHER EARTH ON FIRE in the foreground and FATHER SUN in the background.

CUT TO THE RUMBLING, JET-LIKE NOISE suddenly filling the air as we are back on the ground and the SURGE still in FULL FORCE. Croix stands with palms out, head up and eyes GLOWING LIKE A GOD, FIRE ALL AROUND HIM.

People DISINTEGRATING.

INSIDE THE CHURCH, ALL are ON FIRE but none disintegrates.

FROM SPACE, The fire subsides and Earth gradually restores back into its natural appearance.

ON THE GROUND Bodies lay unconscious, Angels walk around checking the bodies. Amongst the Angels is THE BUM and a few others like him.

ON THE WALLS are singed, silhouette reminders of people CHOSEN to die.

INSIDE APACHE ONE, Lance and Drake LOOKS RENEWED. His squadron remain airborne.

Gradually people regain their consciousness and get up. Some help others to get up, others bring water and aid.

Croix stands alone, as he slowly, raises his head and open his eyes. In the Horizon, BETWEEN THE BUILDINGS, we see the sun rising.

On the wall BEHIND CROIX, the SUNLIGHT CASCADES DOWNWARD towards the ground and towards Croix.

Croix tilts his head up and closes his eyes, awaiting for the sunlight to hit him.

The sunlight lands on his face and his eyes open, smiling. From his POV, the sun SEEMS TO EXPLODE from behind the buildings.

CROIX

Welcome back.

Suddenly we hear a female yelp. Croix looks around and sees Julie has awakened. A little groggy and dizzy, She slowly tries to get up.

MICHAEL goes to her aid, cradling her as she recuperates.

JULIE

Hi.

MICHAEL  
Hi.

JULIE  
What happened?

MICHAEL  
You went on a journey.

JULIE  
Where am I.

MICHAEL  
You're home.

JULIE  
Who are you?

MICHAEL  
A friend.

Croix keeps his distance.

MICHAEL (CONT'D)  
Do you remember anything?

JULIE  
No.

MICHAEL  
Good.

JULIE  
Am I dead?

MICHAEL  
No.

DISSOLVE TO:

INT. PARK BENCH - EARTH - DAY

A BUSY PARK, people seem HAPPY. Clothes are different though,  
EARTHLY ATTIRE.

Then we see Julie wearing a POWERSUIT, holding a paper bag  
and a drink, purse on her shoulder, anxious and in a hurry.

She sits down on the BENCH to eat her lunch.

Someone walks up, but we only see HIS shadow.

CROIX (O.S.)  
Hi

Julie appears annoyed.

JULIE  
Can I help you?

Then we see it's Croix.

CROIX  
Just wondering if I can join you.

Julie doesn't say a word and scoots as far as she can to the edge with a snooty attitude. Croix takes a seat and Julie looks away.

CROIX (CONT'D)  
Lovely day isn't it.

JULIE  
(snooty)  
Was.

CROIX  
Name's Croix by the way.

Julie appears attentive.

JULIE  
Julie. Do I know you?

CROIX  
No. I believe we just met.

JULIE  
You seem strangely familiar.

CROIX  
Maybe from a past life.

JULIE  
So what do you do?

CROIX  
I'm an artist.

JULIE  
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