

THE ELDER CHRONICLES: RISE OF THE HUNTER

Written by

David J. McCann

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Mojomccann67@hotmail.com
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FADE IN:

Darkness of night.

A mountain range comes into view.

A caption appears "JAPAN, 1990"

EXT. AKAISHI MOUNTAINS - NIGHT

CLOSING ON a speck of light...

We come to a large home upon a summit, a traditional Japanese mansion like that of a Nobleman or Samurai Master, it is protected and concealed by a large stone wall.

EXT. MANSION GROUNDS - NIGHT

The grounds are beautiful and well kept with blossom trees in situ, -lanterns are spread around to bring light to the area.

A GUARD, male, patrols his designated route, he is dressed in black.

POV switches to the rooftop

Directly above the Guard, someone is watching, learning his every move.

With great speed and accuracy a rope shoots down, it tightens around his neck and pulls him upwards out of view.

O.C

We hear a vicious stabbing of flesh and a muffled scream.

The victim's body drops into view, a deathly stare is all that remains of the man.

THE MANSION ENTRANCE

Is Guarded by TWO MEN, they stand firm at either side of a large wooden doorway like samurai protecting their Emperor.

Guard #1 attempts to light a cigarette but his lighter fails to ignite.

GUARDS #1

(In Japanese) Do you have a light?

GUARD #2

(In Japanese) You shouldn't be smoking on duty, you have to stay focused.

Guard #2 tosses his lighter across, caught swiftly by Guard #1 who proceeds to light up.

GUARDS #1

(In Japanese) I'm always focused.

As he exhales a throwing knife splits the cigarette smoke striking him in the forehead.

Before Guard #2 can react he is struck twice in the chest nailing him to the wall behind, his head hangs down as if in shame of his failure.

INT. MANSION - HALLWAY - NIGHT

A single GUARD watches over the hallway, suddenly he hears a noise, like the dropping of a coin, as he turns to investigate...

...a FLASH rips up the centre of him, the guard stares on stunned until his body slowly slips apart, sliced in two.

INT. MANSION - LOUNGE - NIGHT

Much like its exterior surroundings, it is styled like that of 14th century Japan, elegant yet simplistic.

A roaring log fire brings heat and light to the room.

A MAN sits upon the floor before the fire, he is dressed in traditional Japanese clothing, his large Katana sword lies upon its stand in front of him.

C/U

Of the man, he is ARAKYE, late 40's, he is disciplined with a wealth of knowledge, the reflection of the fire dances upon his face creating a battle of shadow and light.

Suddenly his eyes open, as if he feels a presence within the room, an unwelcome visitor.

In a swift and fluent movement he leaps up from the floor kicking the sword into the air, he unsheathes the blade and strikes the attacker's sword.

He lands in a defensive position ready for the follow up strike if need be.

The attacker comes into view, a dark figure, dressed head to toe in black, a NINJA.

ARAKYE

(In Japanese) How dare you enter my home.

The Ninja stands silent, his focus is fixed on Arakye.

ARAKYE (CONT'D)
(In Japanese) Who are you?

C/U

Of the Ninja's face, it is concealed revealing only his eyes, they tighten with the intent of attack.

He advances on Arakye unleashing a flurry of strikes which are comfortably deflected.

Arakye gains the advantage and strikes the Ninja with a back hand.

ARAKYE (CONT'D)
You are no match for me, perhaps
your master will step out from the
shadows and face me himself.

The Ninja preempts a strike only to be stopped by a dark and gripping voice from the darkness.

VOICE (O.C.)
Nakata!

From a corner of the room shadows emerge, it is as if they form from the darkness itself, they amalgamate into a HOODED FIGURE which is drawn out by Arakye's challenge.

CLOSING IN ON

The figure reveals it's face, it is concealed by a WHITE PORCELAIN MASK, it looks pure and innocent.

CLOSING IN FURTHER

The man's eye's are revealed, they are dark and malevolent, the LEFT EYE is dead.

The man is LUCIAS, a dark prophet and master of the Black Arts.

He makes eye contact with Arakye.

ARAKYE
No, it cannot be.

The color from Arakye's face drains as if he has seen a ghost.

LUCIAS
Hello Arakye, it has been a long time has it not?

ARAKYE
Why have you come here?

LUCIAS

I am here for The Eye.

ARAKYE

The Eye, no, never.

His grip tightens around the sword handle.

LUCIAS

Do not be a fool, hand it over and
I shall spare you the fate suffered
by your men.

C/U

Of Arakye's head, sweat drips from his brow, his eye wanders for a split second towards a suit of WHITE AND GOLD ARMOR encased in glass, it is positioned perfectly, ready to grace the battlefield once again.

The moment of weakness is witnessed by Lucias.

LUCIAS (CONT'D)

You never could hide anything from
me brother.

ARAKYE

As long as I breathe it shall never
fall into the hands of darkness.

LUCIAS

If that is your decision then so be
it.

Before Lucias can command Nakata, Arakye removes a HIDDEN BLADE from his sword handle, a quick throw strikes Lucias clean on the left shoulder, in smooth succession he strikes Nakata with a kick knocking him some fifteen feet away.

Lucias holds out his right arm and with a grasping motion he manipulates the roaring fire, he commands it out from the fireplace into a CURTAIN OF FLAME which engulfs Arakye.

Screaming in pain Arakye makes it to the Armor suit smashing the glass case in the process, he grabs a BLACK STONE from the helmet.

LUCIAS (CONT'D)

Nakata, stop him he has The Eye.

Nakata leaps to his feet.

Arakye rushes to the balcony door, he SMASHES through as Nakata strikes the doorway with two knives, narrowly missing him.

EXT. MANSION BALCONY - NIGHT

Arakye leaps over the balcony edge, his FLAMING BODY lights the darkness outside as he plummets down the...

EXT. MOUNTAININSIDE - NIGHT

Like a flaming meteor travelling through the atmosphere, he crashes into the water below, the flame is extinguished and the night consumes the area once again.

EXT. MANSION BALCONY - NIGHT

Lucias stands on the balcony staring deep into the darkness below.

CLOSING IN

His breathing gets louder and louder as we...

FADE TO:

DARKNESS

Which slowly changes to waves of water, it is a shallow tide splashing against a pebbled coast.

PULLING BACK

Reveals it to be a river at the foot of the mountains.

EXT. AKAISHI MOUNTAINS - MORNING

Male voices can be heard talking in the native dialect, they speak amongst themselves.

PULLING OUT reveals a WALKING PARTY.

Locals fish by the river, an old man teaches his grandson the skills needed for the catch.

MALE #1 stops at the river, white, late 30's, he is part of the walking party.

He freshens up at the river bank, splashing water against his face and neck, he then fills up his flask with the fresh water.

Suddenly he stops, something has caught his eye...

POV

From beneath the water, as if something is looking back at the man, his hand reaches in and grasps at it.

He holds the object up into the sunlight, it sparkles under the morning sun.

MALE #1

Would you look at that, now that is a beauty.

It is the BLACK JEWEL, it has a hypnotizing effect upon him, voices echo inside his head, they flow from the jewel.

It takes him into a TRANCE, his eyes begin to fill with a murky blackness, he snaps out once grabbed upon the shoulder by one of his Japanese companions.

COMPANION

Come on man, we're heading out.

He places the jewel into his rucksack and continues on his way.

MALE #1

Hey wait up, I'm coming, I'm coming.

FADE OUT:

FADE IN:

Skimming across water.

A city landscape comes into view, buildings illuminate the cool summer night's sky like a neon rainbow.

A caption appears "NEW YORK, PRESENT DAY"

TRAVELLING,

Through various streets of the city we eventually come to...

EXT. SIN NIGHTCLUB - NIGHT

The red neon light flickers above the Bouncers who wait on the front door.

WE TRAVEL in through the front door, the dance floor is filled with drink fuelled revellers.

WE FOLLOW,

A BARMAID who carries a tray filled with drinks, she walks through a door marked "STAFF ONLY" and into the back room area of the club, the muffled music from the dance floor rumbles through.

She continues on and into the...

INT. MANAGER'S OFFICE - NIGHT

A room filled with designer furniture and trendy decor.

FOUR MEN sit at a table, three white and one East Asian. A game of poker is in occurrence. One of the males is laid back with his feet up on the table.

The barmaid proceeds around the men, handing out their drinks, she comes to the laid back male, she gives him a smile and places the beer down, he flips a chip over his knuckles repeatedly.

C/U of the male,

Reveals JACK HUNTER, late 20's, long dark hair, a ladies man.

JACK

Why thank you sweetheart.

He watches her leave.

JACK (CONT'D)

You just got to appreciate the female form, now where were we?

The Chinese gentleman is down to his last chips and is less than impressed.

CHANG

You we're dealing, and take your feet off my God damn table.

SMITH

Take no notice of Chang, he's a sore loser.

Jack fires out the cards.

MICHAELS

Well I'm out again, this sucks man, I fuckin' hate losing.

The rest of the men continue with their game.

Smith throws in his cards.

SMITH

I'm out too.

CHANG

Me too.

He slams his cards down.

MICHAELS

I got nothing left, how did you get so good at this?

JACK
Call it beginners luck.

CHANG
I call it bull shit.

SMITH
Settle down Chang.

Jack pulls in all the chips.

JACK
Yeah, settle down man, nobody likes
a sore loser.

He winks at Chang.

Chang flicks out a blade and points it towards jack.

CHANG
How about I cut your fucking throat
then take my chips back?

MICHAELS
Come on man put the knife away.

Jack remains calm.

JACK
I'll tell you what, I'll give you a
chance to win back all your money.

CHANG
And what if I lose, what do you
get?

JACK
I get that.

Jack points over to a Buddha statue, cheap and tacky looking, it looks out of place amongst the expensive items which surround it, yet the men at the table become nervous.

MICHAELS
Why, why would you want that?

JACK
I think you know why.

He looks each man in the eye, they look each other in the eye, the atmosphere becomes tense.

CHANG
Who are you?

JACK
Jack Hunter.

Michaels gulps.

The men reach down to go for their guns, Jack is quicker though and kicks the table against Chang pinning him to the wall behind, he opens fire with two handguns riddling Michaels and Smith with bullets, their bodies burn up into dust.

He leaps up on to the table, Chang struggles under the pressure of the table against his throat.

CLOSING IN

On Chang, he bares his teeth which are long and sharp, we now know that the men are Vampires.

Jack walks along the table up to Chang, he points his gun towards Chang's head and fires a round into his forehead which burns up and consumes the rest of his body.

INT. DANCE FLOOR - NIGHT

The staff door swings open as Jack steps out, he turns round and stops suddenly.

The dance revellers stand in front of him, fangs glaring and ready, he's in the wrong club.

JACK

I don't suppose your gonna just let
me walk out the door huh?

The revellers become more aggressive, growling and hissing at Jack.

He unsheathes his sword.

JACK (CONT'D)

Shall we?

The first vampire runs at Jack and is sliced down with ease, he races through the barrage of vampires, striking left, right and centre, flaming dust blankets the floor.

He throws his sword like a boomerang which rips through the vampires in it's path eventually striking the far away wall...

...Jack pulls out his guns, loaded with silver bullets, he blasts the remaining vampires into oblivion, he turns round to admire his handy work as the bodies burn away, he grabs his sword and leaves the club.

CUT TO:

EXT. CITY STREETS - NIGHT

Two POLICE CRUISERS rush through the streets escorting an ambulance, an unmarked police car follows at the rear.

EXT. HOSPITAL - NIGHT

The AMBULANCE races into the hospital rank, screeching to a halt.

The BACK DOORS burst open and a crash-cart is brought out and wheeled inside, the occupant is male, his skin is covered in gaping wounds and he screams violently in an unknown dialect.

Two Detectives exit the unmarked police car, the first is DAVID MACCIANO, 30's, tall and skinny, the second his partner, JIM BLAFKOWSKI, 40's and the opposite side of the spectrum, short and fat.

They proceed into the hospital.

DAVID

Keep that asshole alive, I've got lots of questions for him.

JIM

I'll get the coffee, it's gonna be a long night.

INT. EMERGENCY ROOM - NIGHT

Room doors swing open as the stretcher is pushed through surrounded by the usual hospital crew.

INT. CORRIDOR - NIGHT

Macciano looks on from the room window.

ORDERLY (O.S.)

I'm sorry but you can't come in here.

JACK (O.S.)

It's okay I'm a cop.

David looks round to find Jack confronted by an Orderly

ORDERLY

Yeah, well let's see your badge.

DAVID

Yo Jackie, (to the Orderly) Let him through, he's with me.

Jack joins David.

JACK
What we got man?

Jack looks in at the man.

DAVID
Family man, no criminal
convictions, no history of mental
illness.

JACK
That's the fourth one this week.

DAVID
Not like this one, we get a call
from the neighbor who heard screams
We arrive find the guy has
slaughtered his family, a fucking
baby man.

JACK
What?

DAVID
Yep, and he's decorated the walls
in his own blood, some kinda freaky
writing or shit. It's getting crazy
Jackie, I think something big is
going down.

JACK
I'll swing by and check it out.

Jim joins them, carrying two cups of coffee and some
Twinkies.

JACK (CONT'D)
Hey Jim, how's the diet going?

JIM
(Taking a mouthful of Twinkie) Good
Jack thanks for asking.

Jack walks away.

JIM (CONT'D)
Ya scrawny bastard.

INT. OPERATING ROOM

CLOSING IN

On the man, his screaming has stopped, replaced by incoherent
babbling.

CLOSING IN

Further to the man's face, a black substance swims around his eyes like an oil slick in the ocean.

FADE OUT:

BLACKNESS

Many voices sound but their words are not clear.

Suddenly a FLASH, we travel rapidly through what looks like corridors, possibly from the view of an animal, the vision is blurry, we enter a large throne room then...

CUT TO BLACK:

FADE IN:

INT. APARTMENT BLOCK - NIGHT

LIFT DOORS open, to reveal Jack, he steps out into...

INT. COMMUNAL HALLWAY - NIGHT

He proceeds down to the Apartment, an OFFICER stands guard over the apartment entrance, he acknowledges Jack, moves aside and allows him through.

INT. APARTMENT - CHILD'S BEDROOM - NIGHT

A chilling and dark atmosphere, blood blankets the bed, it stains a nearby teddy bear.

The cries of a young child run through Jack's head.

INT. APARTMENT - LOUNGE - NIGHT

The room is in disarray, there is upturned furniture and smash glassed.

Jack runs his hand along the couch,

SCREAMS of a woman flash through his head, followed by an image of a woman lying dead upon the carpet.

FEMALE (V.O.)

No, don't, please.

We now know that there is something special about Jack.

He stares at the wall.

The rest of the room is revealed we now see what Jack sees, the walls are covered in writing, it is applied in blood, an unknown language made up of symbols.

He removes a camera and proceeds to take various shots of the room.

INT. COMMUNAL HALLWAY - NIGHT

The ELEVATOR sounds, the doors open to reveal a group of men, five in total, South American, possibly Mexican gangsters, their leader stands in the centre, we'll call him GOLD EYES, due to this being his distinctive feature, long handle bar moustache.

They proceed to the Apartment.

OFFICER

I'm sorry you can't come in here
this is a crime...

Before he can finish his sentence, his body suddenly burns up into SMOULDERING ASH.

INT. APARTMENT - LOUNGE - NIGHT

GOON #1 enters the lounge.

POV OF GOON #1

He has a look around...

The Lounge is empty no sign of Jack.

Behind Goon #1 the door closes over to reveal Jack with guns drawn.

JACK

Hey asshole.

Goon #1 turns round to receive a chest full of lead.

INT. APARTMENT HALLWAY - NIGHT

The rest of the GOONS open fire into the lounge area with Uzis, Gold Eyes leans back and light's up a large cigar with a flame from his finger.

INT. APARTMENT - LOUNGE - NIGHT

Jack ducks behind furniture, he fires off shots through the wall...

INT. APARTMENT HALLWAY

Striking one of the Goons.

GOLD EYES
Must I do everything myself.

He drops the cigar and proceeds into the lounge.

INT. APARTMENT - LOUNGE - NIGHT

Jack plants two bullets into Gold Eyes tatoo covered chest, smoke emerges from the bullet holes and seals the wounds.

JACK
Oh shit.

GOLD EYES
Tickles.

Gold Eyes fires a ball of flame from his hand striking Jack, the force takes him straight through the lounge window.

EXT. APARTMENT BLOCK - NIGHT

Jack plummets crashing upon a bed of broken glass and wood.

His Jacket is on fire.

JACK
Jesus. (Putting out the flames)

BACK AT THE WINDOW

Gold Eyes looks down laughing which changes to anger once he sees that Jack is alive.

Jack leaps onto his motorcycle, speeding off leaving dust in his wake.

More GOONS exit the building as Gold Eyes shouts his commands from the window.

GOLD EYES
Kill that bastard, bring me his head!

CUT TO:

INT. STATION WAGON - NIGHT

A BALD HEADED MAN attempts to pour sugar into a coffee cup as he steers the vehicle at the same time.

Through the windscreen Jack's motorcycle shoots past, the rasp of the exhaust startles him, coffee shoots into the air and over his lap.

BALD MAN
Shit, Shit.

He wipes the burning coffee from his legs in a frantic rush, BLASTING his horn in anger.

BALD MAN (CONT'D)
You God damn idiot, learn how to drive you asshole.

EXT. CITY BLOCK ONE - NIGHT

A black and gold ELDORADO hurtles onto the block, fluffy dice hang from the rear-view mirror, GOON #2 hangs out of the passenger window showering the street in a hail of bullets.

INT. STATION WAGON

The bullets strike the station wagon.

BALD MAN
Jesus Christ!

He cowers behind the dashboard as the WINDSCREEN shatters spilling glass over him.

EXT. CITY BLOCK TWO - NIGHT

C/U

Of GOON #2, he smiles, revealing his tequila and tobacco stained smile.

GOON #2
(To the driver) Speed up man I got a shot.

RICOCHET SPARKS shoot out as the bullets strike the back of Jack's cycle, big mistake.

C/U

Of Jack, he grits in anger.

JACK
Son of a bitch!

He SLAMS on the brakes and strikes the shooter with his elbow as he passes by, knocking out his remaining few teeth.

He grips the throttle speeding up towards the Eldorado, whipping out a handgun he shoots throughout the vehicle riddling the occupants in lead.

CUT TO:

EXT. BROOKLYN BRIDGE - NIGHT

Traffic flows on a busy Brooklyn Bridge.

PULLING IN, Jack races across the bridge, weaving in and out of traffic like a slalom. His long overcoat flows behind him in the wind, his classic HARLEY 1956 KHK shines under the bridge lighting.

A sudden THUNDER ripples through the bridge, shattering nearby vehicle windows in a domino effect.

Jack slows to a stop as it occurs again, it is louder and clearer this time, it is a ROAR.

Drivers congregate and inspect the damage to their vehicles.

UNDER THE BRIDGE

A golden light shines upon the river below, like a flaming pebble it skims across the surface at great speed.

BACK ON THE BRIDGE

Jack looks up, searching for the source of the noise...

...without warning a huge PHOENIX emerges from underneath the bridge, its feathers burn a trail into the night's sky.

JACK

Holy shit!

Jack pulls back the throttle and speeds off.

CUT TO:

EXT. CITY STREETS - NIGHT

The chase spills onto the streets, its a busy night in the city.

POV switches to Jack's wing mirror,

The Phoenix flashes in view.

Grasping claws close in on Jack's head, he sharply turns around the corner to evade the impending attack...

...bringing him straight into the path of an oncoming truck.

INT. TRUCK CABIN - NIGHT

The driver, a ROUGH REDNECK takes a swig of beer, before finally noticing the motorcycle.

TRUCK DRIVER
What the hell.

He pulls the steering wheel, dodging Jack.

SMASH

The truck collides with the Phoenix, bursting into flames on impact, the Phoenix hits a nearby building and is buried under the debris of the collision.

Jack SKIDS to a stop, he regains his breath as he stares back on the destruction.

POV Of Jack,

A shower of flaming debris covers the street the truck continues to burn in the background, suddenly the building rubble begins to shudder.

C/U

Of Jack, he is motionless.

BACK TO

The building, larger shudders occur followed by an explosion of smoldering rubble as the Phoenix rises from it's grave.

Jack takes off again as distant sirens are heard, gaining ever closer to the chaos.

CUT TO:

EXT. CITY STREETS - NIGHT

A single police cruiser speeds through the city traffic.

INT. POLICE CRUISER ONE - NIGHT

Two average beat cops ride enroute to the madness, JOHNSON and MURPHY, a regular double act.

MURPHY
It's the next left, the next left.

JOHNSON
I know where I'm going.

EXT. CITY STREETS - NIGHT

The cruiser pulls onto the scene, as the Phoenix flies up ahead, in clear view.

INT. POLICE CRUISER ONE - NIGHT

Both Cops are dumb struck by what they are seeing.

MURPHY

Holy shit, we're gonna need backup.

JOHNSON

No shit Sherlock.

Johnson grabs the radio.

MURPHY

Dispatch, eh we're gonna need a few more cars.

CUT TO:

EXT. JUNCTION - NIGHT

JACK shoots through cross traffic, squeezing through the narrowest of gaps between vehicles.

The Phoenix follows through the junction as a coach crosses its path, it TEARS through the middle of it, passengers scream in terror.

Three patrol cars are now in pursuit.

INT. POLICE CRUISER ONE - NIGHT

JOHNSON

Jesus, open fire on that thing!

Murphy hangs out of the window, taking aim at the Phoenix, each shot is a miss.

MURPHY

Will you stop swerving so much.

JOHNSON

You can't shoot for shit!

EXT. CITY STREETS - NIGHT

The other TWO CRUISERS join in on the assault on the Phoenix, collectively striking the creature.

The Phoenix flies in a loop around the patrol cars, circling behind them it grasps the third unit pulling it into the air with ease, it discards the vehicle, smashing it into the ground in front of the two remaining patrol cars, they collide causing a pile up.

Johnson sits back injured by the crash. Murphy exits the vehicle slapping the roof in frustration.

MURPHY

God damn it, (To Johnson) what the hell kind of driving was that?

Johnson holds his head groaning in pain.

INT. TUNNEL - NIGHT

Jack rides into the tunnel.

POV of the wing mirror,

Looking back there is no sign of the Phoenix.

The tunnel exit comes into view above...

...without warning the Phoenix SMASHES down blocking the exit, it is chaos as vehicles collide with each other and smash into walls to avoid the obstruction.

Jack pulls his motorcycle onto its side, skidding along the ground towards the beast, SPARKS fly from the motorcycles bodywork as it scrapes against the tarmac.

UPON EXITING THE TUNNEL

Jack slides between the Phoenix's legs, narrowly missing the razor-sharp bill...

...Jack kicks off the ground, manoeuvering the cycle back onto its wheels, wobbling at first he brings it back under control and rides off, leaving the frustrated bird to chase once again.

EXT. CONSTRUCTION AREA - NIGHT

A section of the street has been closed off, workmen carry out repairs on a burst water main, jack-hammers blare a deafening hum.

WORKMAN #1 carries a small section of piping across the street, he picks up on something in the corner of his eye...

...It is Jack, heading straight on a collision course with the work site.

WORKMAN #1

What the hell is this? Yo slow down
ya crazy bastard the streets
closed, we're working over here!

He drops his pipe, stunned by what he is now seeing.

PULLING ROUND,

Reveals The Phoenix.

WORKMAN #1 (CONT'D)

The hell with this.

He runs passed WORKMAN #2.

WORKMAN #2

Yo Jimmy where you going, Jimmy.

Workman #2 picks up on the Phoenix.

WORKMAN #2 (CONT'D)

Holy shit, Look out.

His yells are drowned out by the machinery.

Jack rips back the throttle and rides off a wooden ramp, with unbelievable speed and inhuman ability he releases the handles and jumps round standing upon the saddle, drawing his two handguns he fires a single shot from each gun.

POV

Follows the path of the BULLETS, each one strikes the corresponding eye of the Phoenix, blinding the beast...

...Jack flips back round and takes control of the cycle, he hits the ground turning the cycle into a skidding halt.

The Phoenix Crashes to the ground, it smashes through the construction area, taking out all obstacles in its path.

The collision causes a large dust cloud to form which envelops the area.

Jack stands calmly as the gravelly mist surrounds him, he removes his sword from the side of his cycle and sheathes it on his back.

A HELICOPTER hovers above the scene, "CH6 NEWS" is labelled on its side.

POV Switches to the camera onboard the helicopter, it zooms into the events below.

The downdraft of the helicopter disperses the dust cloud, slowly a body becomes visible, we recognise it as that of Gold Eyes, he lies in a crumpled heap, badly shaken by the altercation, his body is still aflame in areas.

GOLD EYES

(Laughing) You have no idea what you've got yourself involved in, I suggest you walk away now.

JACK

You ain't exactly in the position to be threatening anyone now are you?

GOLD EYES

I am but of speck compared to what is coming, the resurrection has begun and the world will fall to our Dark Lord once again.

He is fully ignited now, his anger is exhibited in flame.

GOLD EYES (CONT'D)

And there is nothing you can do to stop it.

With it's last ounce of energy an abomination halfway between man and Phoenix leaps towards Jack...

...who jumps unleashing his blades slicing straight through the creatures neck, the decapitated head which burns up into ash.

Jack lands untouched by the transaction as the body of Gold Eyes burns up into a pile of smouldering ash which blows away in the night's breeze.

We follow the remaining specks of ash which slowly change to...

SNOW FLAKES

FADE TO:

EXT. SOUTHERN ASIA - DAY

A thick snow storm swirls frantically around a mountain.

The caption "MT. EVEREST, HIMALAYAS" appears.

PULLING IN, small black specks become visible against the mountain's snowy background.

CLOSING IN, the black specks are revealed to be members of a climbing party, they are dressed in matching equipment and clothing, a professional unit.

A SHERPA leads the party of ten as they cross a narrow, jagged pathway at the mountain edge.

POV of a CLIMBER,

Over the edge the snow storm swirls like a wintery whirlpool, ready to drag you to the perilous abyss below.

The climber slips on the sharp edge...

...but is caught at the last second by the man at his side and pulled to safety.

The Sherpa brings the party to a halt, an opening is visible in the mountain side, wide enough for a man to enter.

INT. CAVERN - DAY

The last of the party enters the opening, light from outside streaks through the cracks and gaps in the mountainside, the light strikes the icicles which descend from above splitting the light and illuminating the cavern.

The party is lead upwards over series of levels within the cavern until they reach their destination.

UPON A HIGHER LEVEL

A silhouette of a woman stands, looking down upon the climbers, her hair is blown by a gust of wind.

Only the Sherpa takes notice of the mysterious figure, he acknowledges her presence.

POV of the party,

A large wall of ice comes into view, various symbols are carved into the ice's surface, they resemble the symbols at the apartment...

...a member of the party steps forward, he begins to remove his facial guard and goggles.

WE FOCUS at the member's feet as the facial equipment drops to the ground, travelling back up to the member's face, we see that it is LUCIAS.

He places his hand upon the wall, a flurry of voices rush through his head, the noise is incoherent but aggressive.

LUCIAS

It is here, we have finally found it.

He removes his hand, the voices stop.

LUCIAS (CONT'D)
Bring me the key.

A long and thin canister is opened, dry ice escapes from the top and a large ice rod is removed, it is crystal-like with a symbol carved upon the end.

Lucias places it onto the wall, a layer of ice forms over it as it is consumed by ice.

Then nothing...

Another member of the party comes forward, CHARLES MARCUS, 50's, a short overweight Englishman, the greedy business type. His face is red with a mixture of exhaustion and change of climate.

CHARLES MARCUS
What the hell is going on Lucias?

LUCIAS
Everything is at hand Mr. Marcus.

CHARLES MARCUS
It had better be Lucias, I have risked my life by turning my back on the Order for the sake of your crusade, you had better not disappoint.

LUCIAS
Have patience.

Just as he finishes his sentence the wall starts to melt from the centre out as the party watch on.

LUCIAS (CONT'D)
You need to relax Mr. Marcus.

CHARLES MARCUS
I will relax when I'm off this blasted mountain.

A man steps forward, he removes his goggles, it is NAKATA.

NAKATA
Just say the word and I will gladly take care of him.

LUCIAS
Not yet, he is still of use to us.

Lucias leads the party toward the passageway.

SHERPA (O.C.)
It is forbidden to step upon the sacred ground, no good will come from it.

The party turns round to bring the Sherpa into view.

SHERPA (CONT'D)
Especially for those of a darkened
soul.

CHARLES MARCUS
What the hell is he talking about
Lucias?

As they turn back the Sherpa is gone.

UPON THE HIGHER LEVEL

The woman too is gone.

INT. ICE PALACE ENTRANCE

They enter the passageway to reveal a huge PALACE concealed within the mountain, two identical wolf statues stand guard at the foot of a stone staircase, they are carved beautifully and with great skill, the stone staircase leads up to the palace entrance.

The remaining party members strip of their protective clothing, they are the security, ex-military with the tatoos and scars to show a history of action. Guns are cocked and vests are strapped.

A member of the security entourage, O'NEILL, tough Irishman, stands on the edge of the entrance area over a DEEP DARK void which surrounds the staircase, he strikes a flare.

POV of O'NEILL

The flare plummets into the void until the glowing green light is swallowed by the darkness.

O'NEILL
Now that is one hell of a drop.

Two men, black, check their M16s, WILLIAMS and JACKSON.

Jackson loads the under-barrel grenade launcher as Williams looks on.

WILLIAMS
You don't fuck around huh?

JACKSON
Gotta be ready for anything, ain't expecting a welcome party in a place like this.

Lucias reads from a leather bound book, the pages old and worn, it consists of ancient text and diagrams detailing what looks like a map.

Opposite Lucias stands the leader of the security, PETERS, smart head on his shoulders, he checks his equipment.

PETERS

(To Lucias) Didn't you bring any guns?

Lucias rises from his book.

LUCIAS

The only weapon I need is the man who sits behind me.

Over Lucias' shoulder NAKATA comes into view, he sits upon a rock sharpening a Tanto blade.

LUCIAS (CONT'D)

Besides, your guns will not protect you against anything in here.

Peters cocks his handgun.

PETERS

I'll be the judge of that.

Charles joins Lucias.

CHARLES MARCUS

Where is this jewel you speak of Lucias?

LUCIAS

It is deep within the palace.

CHARLES MARCUS

More bloody climbing, this had better be worth it.

LUCIAS

Believe me Mr. Marcus, it will change your life forever.

CHARLES MARCUS

Peters get your men together.

PETERS

Yes sir Mr. Marcus, you heard the man get your shit together and head out.

The last two members of the party stand with each other, South American, FRANCO and CARLOS, the jokers of the pack.

FRANCO

What's the deal with the Phantom of the Opera?

CARLOS
Ha, that's a good one man.

Peters joins them.

PETERS
Quite fuckin' around, get your
asses into gear.

CARLOS
Yes sir.

They move out at keeping guard at the rear of the party.

PULLING OUT,

The men ascend the huge staircase up to the palace, large blue flames rise high from the Wolf statues.

POV switches to within a hole,

The vision is BLACK AND WHITE, not human, it comes to the edge of the hole and spots the men...

...Debris drops from above.

The noise startles Franco, he immediately swings his gun round to the source.

CLOSING IN

On the hole, it is too dark to make anything out.

CLOSING IN

On Franco's eyes he stares intently.

BACK

To the hole, suddenly two RED EYES appear staring straight back at Franco.

FRANCO
Yo, we got something here.

The party turn around to the alert.

PETERS
What is it?

FRANCO
Up in that...

C/U

Of the hole, there is no sign of the eyes.

FRANCO (CONT'D)
Hole, there was something there.

CARLOS
What did you see man?

FRANCO
I don't know exactly, I think it
was an animal or something.

PETERS
Sometimes the dark plays tricks on
you, try to stay focused.

FRANCO
I know what I saw, it had red
fuckin eyes man, I don't like this
man, this place is cursed.

Lucias shares a glance with Nakata as if they are concealing
something from the rest of the men.

FRANCO (CONT'D)
That Sherpa was trying to warn us
man.

The men argue amongst themselves, until...

...BOOM, the men take cover as ROCK and ICE explodes over
them.

SMOKE emerges from Jackson's gun.

JACKSON
Whatever is was it's dead now.

FRANCO
Jesus Christ man, what the hell?

CARLOS
A little warning next time?

PETERS
Enough, let's move out, Jackson
keep that shit in check.

INT. ICE PALACE HALL - DAY

They enter the palace, statues fill the hall, a hybrid of
wolf and man, each positioned in a different stance.

They come to two corridors, each side is swamped by darkness.

CHARLES MARCUS
Which way Lucias?

LUCIAS
We should split up?

Peters rallies the men together.

PETERS
Okay men, we'll split into two teams as planned, Carlos, Franco and O'Neill your with me, Jackson and Williams your with Lucias, set your GPS to active, should a situation arise, get on the wire.

GUARDS
Yes sir.

The men split up as Charles joins Peters.

CHARLES MARCUS
I'll go with Lucias, I do not feel he can be trusted.

Both parties gather at the corridors.

PETERS
So what are we looking for?

LUCIAS
The Ceremonial Chamber, you will know it when you see it.

PETERS
Lets move out!

CUT TO:

DARKNESS

A green flash of a flare lights the area.

INT. CORRIDORS - DAY

PETERS' TEAM

Led by the flare of O'Neill travel through murky dark corridors.

CARLOS
What the hell are we doing here man?

PETERS
For the kinda money we're getting paid you don't ask questions.

O'NEILL
\$50,000 just to escort some fat
bastard up a mountain, shit I got
no problem with that.

PETERS
Amen to that.

CUT TO:

LUCIAS' TEAM

Williams and Jackson lead the way.

A shadowy figure flashes past behind the group, Nakata stops, he can sense something.

Williams slips on the ground.

WILLIAMS
Shit, what the hell is that?

Williams flash light scans the floor, a trail of BLOOD comes into view.

WILLIAMS (CONT'D)
We got something here.

The flashlight follows the trail of blood as the group come to a cross roads within the corridor system, the blood trail runs behind the corner...

...Williams slowly peers round, following the trail which leads to the remains of a corpse.

JACKSON
Holy shit man, what the hell did this?

POV of behind the party.

Something scuttles past, it gives off a growl.

NAKATA
Whatever did it is still here.

POV of Williams,

His flashlight shines down the corridor, it catches a glimpse of something, a blur too fast to recognise, it runs behind the corner.

WILLIAMS
It's over here.

CHARLES MARCUS
What is it?

WILLIAMS

I don't know, it was too quick.

Over the radio...

PETERS (O.S.)

Come in Jackson.

JACKSON

Sir?

CUT TO:

PETERS' TEAM

PETERS

What's going on over there?

JACKSON (O.S.)

We got contact sir.

Franco stands alone, a whispering comes from the shadows behind him, he stares into the darkness to investigate...

...suddenly the RED EYES appear and he is pulled into the darkness.

FRANCO (O.C.)

Aaaarrrghh!

BLOOD splatters the ground.

CARLOS

Franco!

The darkness is flooded with the glowing red eyes, Carlos sprays the shadows with bullets, Peters and O'Neill join in.

CUT TO:

LUCIAS' TEAM

The gunfire crackles on the radio, the high pitch screech stings Williams' ears, he throws his headset to the ground.

JACKSON

Sir? Sir?

Suddenly the flashlights fail.

WILLIAMS

What now?

Charles breathes heavy as panic sets in.

CHARLES MARCUS
Someone do something.

Lucias chants a spell of sorts, a BRIGHT FLAME erupts upwards from his hands bringing light to the area.

Before Williams stands a SNARLING BLOOD THIRSTY CREATURE Yeti-like in appearance.

WILLIAMS
Holy shit!

Williams opens fire on the beast pinning it back, it collapses under a hail of lead.

JACKSON
What the fuck is that?

CHARLES MARCUS
Is it dead?

WILLIAMS
I emptied an entire clip into it,
ain't nothing getting up from that.

Over Williams' shoulder the creature rises to it's feet.

CHARLES MARCUS
Well don't just stand there go and
check it?

WILLIAMS
Alright man I got this.

The creature rushes with it's claws drawn, Williams who is too slow to defend the attack, closes his eyes awaiting the impending...

..SLICE, blood splatters the wall.

Williams opens his eyes, the creature stares at him, it's body is motionless.

PULLING OUT reveals Nakata's sword impales the creature like a kebab skewer, he whips the blade away turning to Williams.

NAKATA
Your a long way from Kansas Toto.

Lucias stares down the opposite corridor, a rumbling can be heard in the distance, growing louder and louder.

LUCIAS
We had better move.

CHARLES MARCUS
What is it Lucias?

POV of Lucias,

Multiple creatures come into view, they scale all angles of the corridor, advancing on the team.

LUCIAS
Move now, run!

CUT TO:

PETERS' TEAM

GUNFIRE blares, Peters and O'Neill have taken cover.

PETERS
(On the radio) Williams come in.

The reception is bad, Williams voice is overshadowed by the gunfire.

WILLIAMS (O.S)
So many... (INTERFERENCE)

PETERS
Williams?

WILLIAMS (O.S)
...There on the walls.

PETERS
Williams? Williams?

The line is dead..

PETERS (CONT'D)
Pull back Carlos.

Carlos stands tall out in the open.

CARLOS
Come on you fuckers, you want some
huh?

Every kill brings a little retribution for Franco.

O'NEILL
Carlos, come on there are too many.

Carlos strikes a ROOF-CRAWLER.

CARLOS
You want some too?

CLICK, Carlos runs out of bullets, he throws his rifle into the swarm and pulls out his handgun...

...the numbers are too vast and overpower Carlos, he shoots his gun into the roof as they smother him like a pack of piranhas until only his screams remain.

CUT TO:

LUCIAS' TEAM

Williams runs out of bullets.

WILLIAMS

Cover me.

Nakata steps forward.

NAKATA

Get out of here.

POV from behind Nakata.

He unsheathes his Katana and Wakizashi swords, his arms outstretched at his sides awaiting the impending attack.

He powers through wave after wave of the creatures, each strike he unleashes eliminates an enemy.

CUT TO:

BOTH TEAMS

Collide as the corridors meet up, two large wooden doors block the route onwards.

O'NEILL

(Battering on the door) Damn it.

LUCIAS

We need to get this door open.

Peters pulls a large steel spear from a nearby statue, slamming it into the gap in the doorway.

PETERS

Push together.

Jackson joins in, they force the doorway open.

PETERS (CONT'D)

Come on get inside.

Nakata continues to fight off the creatures as he works his way back towards the door, a leaping beast tries its luck only to be sliced in two.

LUCIAS

Nakata come on.

Nakata runs through the doorway, closely followed by a leaping beast which stops suddenly as if held by an invisible force, its teeth baring ready to bite as it is confused by the situation it is in.

POV brings Lucias into view,

He holds his hand up, we now see that he holds the creature in midair, he stares into it's eyes and with one swift movement of his hand, the beast's head twists snapping its neck.

Lucias closes the door over shut, Peters slams a large wooden post down locking the doors in place.

INT. CEREMONIAL CHAMBER - DAY

The men stand in awe.

LUCIAS
We are here.

PULLING OUT reveals the large chamber, a picturesque site filled to the ceiling with monumental statues of Grandeur, past royalty perhaps.

O'NEILL
Would ya look at that, now ain't that a pretty site?

JACKSON
Can you believe something like this has been here the whole time, I mean who built it?

O'NEILL
Well those little fuckers didn't look like the constructive type.

CHARLES MARCUS
Never mind who built it, there are more important things at hand.

The group proceed up stairs to a higher floor, before them stands a majestic statue, thirty feet high, a wolf with two heads facing different directions, a guardian that watches over the room.

LUCIAS
Your prize awaits Mr. Marcus

Lucias leads Charles towards an Alter, an object sits upon it.

CLOSING IN we now see that the object is a black jewel, much like the one in Japan.

O'Neill stops beneath the large statue and pulls out a pack of cigarettes, he removes one which he proceeds to light.

CHARLES MARCUS
Is this it?

Charles removes the jewel...

...the statue reacts to the touch, a crack appears dropping debris onto O'Neill, he looks up.

POV of O'Neill

He witnesses a further crack.

O'NEILL
Mr. Marcus?

CHARLES MARCUS
You are a fool Lucias, you have
dragged me across the globe for
this measly jewel.

Further cracks appear, larger and more frequent.

CHARLES MARCUS (CONT'D)
I should kill you where you stand.

O'NEILL
Mr. Marcus?

CHARLES MARCUS
What is it you idiot?

O'NEILL
It's the stat...

Before he can finish his sentence the statue crashes to the ground crushing O'Neill under its claw, the stone encasement shatters revealing a large WOLF underneath.

The remaining guards take aim at the beast, it lets out a deafening roar which freezes Charles to the spot in terror.

THE GUARDIAN
Who dares enter my lair?

The wolfs right head smells around Charles.

THE GUARDIAN RIGHT HEAD
A Mortal dares disturb me?

THE GUARDIAN LEFT HEAD
He comes for The Eye.

THE GUARDIAN
He must be destroyed.

Peters signals to the remaining guards, they take up flanking positions...

...as the guardian presses forward on Charles, ready to defend its territory.

Charles drops the jewel and steps back unsteadily, his fear as taken over.

PETERS

Now!

The guards open fire, the bullets do little damage but they distract the beast allowing Charles to seek refuge.

In anger the wolf lashes out at Jackson, the impact crashes him against the wall of the chamber, the wolf brings the same leg down upon Peters who evades the attack.

WILLIAMS

Die you Mutha Fucka!

BOOM, Williams launches grenade after grenade but this only angers The Guardian.

PETERS

Focus on the heads, try to pin it back.

WILLIAMS

I'm almost out.

PETERS

Take this.

Peters tosses a magazine to Williams.

Lucias a picture of calm, stands back and watches the contest.

THE GUARDIAN

I will destroy you all.

PETERS

It's no use, it's too strong.

CHARLES MARCUS

Lucias you must do something.

LUCIAS

(Laughing) And what would you have me do?

Nakata removes his head and facial wear to reveal a young man, 20's, his hairstyle and facial hair provides a menacing appearance.

LUCIAS (CONT'D)
Destroy it Nakata.

Running towards the Wolf, Nakata releases razor sharp STEEL CLAWS which extend from under his sleeves and over his hands, slamming the claws into The Guardian he ascends towards the right head.

THE GUARDIAN RIGHT HEAD
This one is different.

THE GUARDIAN LEFT HEAD
He is not human.

THE GUARDIAN
I sense demon within him, protect
the Eye.

C/U

Of Nakata's neck reveals a silver object embedded in the back, no bigger than a coin.

He strikes swiftly upon the right head with his blade, a howl of pain erupts from the wolf...

...the left head snaps back knocking Nakata to the ground.

PETERS
Cover him!

The men focus on the remaining head, Jackson recovers and joins in the assault buying Nakata enough time to pick himself up and strike the wolf SLICING its left claw clean off, the claw becomes ice once separated from the rest of the body and smashes upon impact with the ground.

With the Guardian off balance Nakata SLIDES across the ground in front taking out the opposite claw, this leaves the Guardian vulnerable.

THE GUARDIAN
This cannot be.

With a powerful upwards thrust Nakata SLAMS his sword into the Wolf's throat.

NAKATA
Good night!

Unleashing an overhead kick, he delivers the deadly blow, a layer of ICE consumes the Goliath, it collapses shattering into pieces as it hits the ground leaving Nakata to reclaim his sword from the shards.

Lucias retrieves the jewel.

WILLIAMS
Escort mission my ass!

PETERS
I think you better start by telling us what the hell is going on.

LUCIAS
Some things are beyond man.

JACKSON
Hey asshole, I just lost some of my good friends so you better give us some fuckin' answers.

PETERS
That thing mentioned the eye, the eye of what?

LUCIAS
What I hold in my hand gentlemen is power beyond your wildest dreams, it is a piece of The Eye of Hergatha.

Charles attempts to take the jewel from Lucias

CHARLES MARCUS
The jewel is mine, hand it over
Lucias.

Lucias raises his hand in front of Charles who collapses holding his throat.

LUCIAS
I've waited a long time to do that.

Lucias squeezes his hand exerting a greater force upon Charles' windpipe.

CHARLES MARCUS
I can't breathe...

The guards raise their guns in retaliation.

PETERS
Drop him asshole?

Nakata smirks and winks at Peters...

...suddenly DARK SHADOWS materialize from Nakata, with swords drawn they advance rapidly on the men like panthers pouncing on their prey.

C/U

Of Williams face, PULLING OUT he stares down a blade which has stopped millimeters from his eye.

Blood drips from Charles mouth.

CHARLES MARCUS
You treacherous snake.

LUCIAS
A man in your position really
should watch his mouth Mr. Marcus.

CHARLES MARCUS
I should never of trusted you
Lucias, I knew you would betray me.

LUCIAS
That is something you will no
longer need to think about.

The SHADOWS attack at Nakata's command striking down each guard then disappearing as quickly as they emerged.

Lucias releases his grip on Charles as Nakata proceeds with his blade drawn.

CHARLES MARCUS
Do your worst.

NAKATA
I intend to.

CLOSING IN on Charles eye the reflection reveals Nakata striking his blade down as Charles screams...

FADE TO BLACK:

A FLASH OF LIGHT,

We once again travel through the blurred vision of a creature, rapidly crawling through what looks like a Throne room, we travel towards a white object, a ghostly shape, suddenly it bursts forward with a mouthful of razor-sharp teeth, we travel into its mouth and into the darkness.

FADE IN:

OPEN to a C/U of an EYE, creamy jade, long lashes...

PULLBACK to reveal, Vanessa, young and attractive.

INT. VANESSA'S APARTMENT - BEDROOM - NIGHT

She sits up in a panic, another nightmare, beads of perspiration trickle down her soft dark skin.

INT. VANESSA'S APARTMENT - BATHROOM - NIGHT

Vanessa splashes cold water against her face, she reaches into the mirror cabinet and removes a bottle of pills...

A C/U reveals Prozac, she swallows a pill, closing the mirror cabinet back over.

INT. VANESSA'S APARTMENT - BEDROOM - NIGHT

She walks back over to the bed, the window comes into view...

...just as a BLACK SHADOW flashes past on the outside, caught in the corner of Vanessa's eye, she slowly walk towards the window, apprehensive to what she might find.

POV of Vanessa,

A barren street lays below, the nights breeze gently pushes discarded trash around. She lets out a sigh...

...as a black trash bag wraps against the window pane, startling her, she laughs with relief.

EXT. STREET - NIGHT

POV switches to the ground below,

Focused on Vanessa at the window, someone watches her.

A distorted male voice speaks.

THE STRANGER (O.C.)
Yes, I know what must be done, but
why?

Concealed within the darkness of an alleyway, a PAIR OF EYES wait, they are bloodshot and troubled.

THE STRANGER steps forward, his skin is a deathly pale, his face shakes uncontrollably as if a man possessed.

THE STRANGER (CONT'D)
Forgive me, your will is mine.

The BLARE OF A SIREN can be heard, growing louder...

...a police car approaches, The Stranger steps back into the safety of the Shadows as the SQUAD CAR passes by.

THE STRANGER (CONT'D)
Soon.

He disappears to a whisper...

THE STRANGER (O.S.) (CONT'D)

Soon.

FADE OUT:

FADE IN:

EXT. JACK'S PLACE - NIGHT

Jack's Harley pulls up outside an old tenement building. Looking around, he removes his sword and proceeds up the stairs and into the building.

INT. JACK'S PLACE - NIGHT

The place is a mess, the floor strewn with beer cans and pizza boxes, Jack throws a baseball towards a retro jukebox in the corner, it blares out "JIMI HENDRIX".

A dog bowl lies on the floor "EASTWOOD" is the name upon it, Jack pours dry dog food into it.

He takes a seat at his desk, news articles litter the desktop along side various pictures of demons and beasts, Jack reaches down towards a small refrigerator and removes a beer taking a long well earned swig.

Suddenly a LABRADOR jumps up onto the desk.

JACK

Hey boy, how you doing.

He hands the dog a chew.

INT. JACK'S PLACE - MOMENTS LATER

POV of Jack,

He watches the television, an old western film is on much to Jack's excitement, he lays back in his chair and continues to watch.

A knock on the exterior door, CLING, CLING...

Jack sit's up, he removes a short dagger from his desk...

...the handle of the door is tried, Jack hides behind the doorway as it slowly opens, a dark figure enters, Jack pounces pinning the intruder to the ground, it is David.

DAVID

Jack you asshole, you think you could get off me?

Jack helps David to his feet.

JACK

Sorry man.

DAVID

My Chief just had my balls in a basket thanks to that shit you created downtown.

JACK

Hey, I was the one who got thrown through a window, and chased halfway across the city by some jumped up canary.

Jack reaches back into the refrigerator...

JACK (CONT'D)

Beer?

DAVID

I'm still on duty (Taking the beer)

He takes a swig.

Jack pulls a chair over to the desk for David and lights up a cigarette.

DAVID (CONT'D)

So what's the deal man? That was some crazy shit tonight what the hell did they want?

JACK

I don't know but they wanted me dead, some shit about a Dark Lord, whatever the hell that means, I took some pictures of that writing, I'm gonna take them to Demetri and see if he can make anything of it.

Jack opens a pizza box and takes a slice, eating away like it was his last meal, David watches on...

JACK (CONT'D)

(Mouth full) Sorry man you want a piece?

DAVID

No I'll pass thanks, I better get off, there's a tonne of paperwork waiting for me.

David heads to the door...

DAVID (CONT'D)

You'll keep me posted should anything come up right.

JACK
Will do man, adios.

Jack extinguishes his cigarette.

FADE OUT:

FADE IN:

EXT. DEMETRI'S MANSION - MORNING

A large white villa sits on the outskirts of the city, Jack's Harley rides in from the road, the large iron gates open to allow Jack passage, closing behind him.

INT. MANSION - RECEPTION HALL - MORNING

An expensive and elegant interior, from its marble floor to its gold coated ceilings.

A tall muscular Jamaican greets Jack, his name is D'ANGELO, Demetri's right hand man.

D'ANGELO
How you doing Jack mon?

They shake hands casually.

JACK
You know me, always keeping a low profile.

D'ANGELO
I know mon, I watch the news.

They share a laugh.

JACK
Is Demetri around?

D'ANGELO
Yeah, through in the lounge, I'll see you around mon, got some business to attend to.

JACK
Take it easy man.

INT. MANSION - LOUNGE - MORNING

A male, DEMETRI, 40's, clean shaven and smartly dressed, talks with a female, ELESSIA, same age, beautiful with rose lips and golden hair.

DEMETRI

We can only assume they are both dead and the second piece has fallen.

ELESSIA

I will continue my search, I can still feel something, a faint presence to the east.

Jack enters the room which disturbs the conversation.

DEMETRI

How are you Jack?

JACK

I'm good...

Jack seems more interested in Elessia.

DEMETRI

Ahem, this is Elessia.

JACK

Nice to meet you.

ELESSIA

The pleasure is all mine (giving Jack a look over). I'll leave you men to talk business.

Elessia's exit is watched by Jack and Demetri both bewitched alike.

DEMETRI

So Jack do you have something for me?

JACK

Uh yeah...

He removes the Buddha statue and throws it across to Demetri.

DEMETRI

Thank you Jack, I'll see to it that its returned to its rightful owner, I trust it wasn't too much trouble to obtain?

JACK

Nothing I couldn't handle, what's the deal with that thing anyhow it ain't exactly the crown jewels.

DEMETRI

It is more of a sentimental value.

Demetri places the statue into a wooden chest.

DEMETRI (CONT'D)
You look troubled, is something on
your mind?

JACK
I took some photos last night,
something I want you to see.

He passes the photographs to Demetri.

DEMETRI
(Looking at the photos) This is old
text, from before the war, where
did you take this?

JACK
An apartment over in Brooklyn,
another possession, the guy went
crazy and killed his family, he
wrote that with his own blood.

DEMETRI
This is not good, lately there has
been a disturbance across the
plains, a great darkness.

JACK
I was attacked last night, he
mentioned the return of a dark
lord.

DEMETRI
I'll have my men look into it, you
needn't worry about it.

Demetri presents Jack with a gold plated case.

DEMETRI (CONT'D)
I have a gift for you, something
I'm sure you will like.

JACK
For me? You shouldn't have man,
your making me blush.

DEMETRI
It's a thank you for your services.

Jack opens the case, smiling like a kid at Christmas who just
got what he wanted.

JACK
This is awesome.

He removes a pair of SILVER REVOLVERS, Jack swings each gun
round his trigger fingers.

JACK (CONT'D)
Just like Billy the Kid.

DEMETRI
I knew you would like them, take
care of them Jack they were very
hard to come by.

JACK
Oh yeah?

DEMETRI
They were forged in Hell by a
friend of mine, he specializes in
weaponry of the Underworld.

Jack gives the guns a look over.

JACK
How do you load them.

DEMETRI
They're not your regular pistol
Jack, there is no need for bullets.

JACK
Well how do the work?

Demetri takes a vase, and exits through the balcony doors.

EXT. MANSION - GARDEN BALCONY - MORNING

He places the Vase upon the wall.

DEMETRI
Take aim Jack, focus on the target,
the revolver will do the rest.

Jack takes aim, he pulls the trigger unleashing a white
energy which travels down his arm and though the gun, SMASH,
the vase is obliterated.

JACK
Now that was very cool, thank you
Demetri.

Jack flips the revolvers round his fingers, sliding them into
his holsters.

CUT TO:

EXT. JACK'S PLACE - AFTERNOON

C/U

Of a set of red high heels.

FOLLOW them as they proceed up the stairs and into...

INT. JACK'S PLACE - AFTERNOON

Sitting at his desk Jack looks over some papers.

CLING, CLING, the door opens, following the red heels upwards, passed the hot legs to reveal CHARISMA, deadly sexy, red luscious lips, golden blonde hair...

...Jack's jaw drops.

JACK

(Standing to greet) Well hello there, can I help you?

Eastwood growls and lays down in the corner.

JACK (CONT'D)

Settle down boy, I'm sorry I don't know what's wrong with him.

Charisma stares down the dog.

CHARISMA

I'm looking for something unusual, I hear your the one to talk to?

A sexy glare heads Jack's way, being the ladies man it doesn't take long to hook him in.

JACK

You heard right.

Jack swipes some magazines off a chair...

JACK (CONT'D)

Why don't you take a seat, and we can talk, can I get you a drink Miss?

CHARISMA

Charisma, and no thanks.

Jack sits back down opposite Charisma.

JACK

Charisma, ain't that a beautiful name, so this something, exactly how unusual are we talking?

CHARISMA

A dark stone, not of this world, it was stolen from my ancestors a 1000 years ago, I believe it has fallen into the hands of a young woman right here in New York.

Charisma reaches into her purse and removes a picture,
sliding it across the table to Jack...

C/U

of the picture, the young woman is Vanessa.

JACK

Cute, she got a name?

CHARISMA

Vanessa Ryan, and she is very
dangerous.

JACK

It's kinda hard to imagine from
looking at her, but then again
looks can be deceiving.

CHARISMA

Try not to be fooled by her pretty
exterior.

JACK

And what's the pay?

CHARISMA

\$25,000.00, All you have to do is
locate her, I'd say that's pretty
easy work for that kind of money,
wouldn't you?

JACK

Sounds good to me.

Charisma walks towards the door, leaving Jack to be
hypnotised by her wiggle.

JACK (CONT'D)

How do I contact you once I find
her?

CHARISMA

(As she leaves the building) Don't
worry I'll contact you.

CLING, CLING the door closes over.

JACK

Now that's the kind of client I
like, huh boy.

Eastwood turns his head away as if disapproving of Charisma.

FADE TO:

INT. WORK BUILDING - EVENING

TRAVELLING THROUGH

An office floor, we come to an office glassed off from the main area.

INT. VANESSA'S OFFICE - EVENING

Vanessa sits at her desk looking over files, she looks tired.

C/U

Of the files the consist of criminal files and photos, she is a lawyer.

A woman enters, MAGGIE, tanned smooth skin, Latino, she is young like Vanessa, carrying a cup of coffee she hands it towards Vanessa with a smile.

MAGGIE

I thought you could do with this.

VANESSA

Thanks Maggie.

MAGGIE

So how you feeling lately?

Vanessa takes a sip of coffee.

MAGGIE (CONT'D)

You don't look too good, in fact
you look awful.

VANESSA

Thanks bitch.

They both laugh.

MAGGIE

Your still coming out tonight
right?

VANESSA

Of course, I wouldn't miss you big
3 0.

Maggie looks out into the main office.

MAGGIE

Shhhh, they think I'm 28, I'll see
you later hun.

VANESSA

Bye.

As Maggie leaves the office the mail boy enters, tall and skinny, the nerdy type.

MAIL BOY
Here you are Miss Ryan

VANESSA
Thanks

He hands the mail over to Vanessa.

As she makes eye contact with the mail boy to collect the mail...

...her vision becomes distorted, a WHITE GHOSTLY IMAGE takes over the mail boy, it is blurry and frantic, The apparition comes closer into Vanessa's face, the shock causes her to spill her coffee down her top.

The vision vanishes as quickly as it appears, the Mail Boy drops the mail in the confusion, unsure as to what has happened.

MAIL BOY
I'm so sorry, are you okay.

He picks up the mail nervously, fixing his glasses in place as he stands up.

VANESSA
Its okay, I'm fine.

MAIL BOY
I'm such an idiot, I'm so sorry.

Vanessa removes her necklace and places it in the desk drawer, she removes tissues from her desk and wipes the coffee stain.

VANESSA
Really its okay, I'm okay.

The mail boy leaves the office.

Vanessa sits down and breathes slowly, composing herself.

FADE OUT:

FADE IN:

EXT. DEMETRI'S MANSION - EVENING

CLOSING IN to a first floor window.

INT. DEMETRI'S MANSION - STUDY - EVENING

Demetri opens a safe and removes a small black jewelry box. He takes a seat behind an antique desk and opens the box, its contents are kept from view.

He looks up towards the large fireplace.

We focus on the fire,

Back on Demetri's face, still focused on the fire.

CLOSING IN

The orange light of the fire glows.

Crackling is heard.

PULLING BACK, it is burning plantation.

Caption appears "1,000 YEARS AGO"

Below it sits "EASTERN EUROPE"

EXT. VILLAGE - NIGHT

A body falls to the ground, male he has a motionless stare blood drips from his mouth.

A foot comes into view, not that of a human's. It's sharp claws grip the ground blocking the victim's head from view.

Travelling up the body we see it is that of MALAGAN, a demon warrior dressed in full battle armor forged in the fires of hell, a look of pure evil. His immense stature and brutal appearance strikes fear into the bravest of men.

A demon on horseback approaches, thick breath expels from the horse's nostrils as it comes to a stop, its distorted and scarred hooves drag at the gravel below.

HORSEBACK DEMON

General Malagan, my unit reports of many humans escaping to the east towards Valantia.

MALAGAN

Hunt them down, run every last one of them into the ground.

HORSEBACK DEMON

Yes my General.

Unsheathing his sword the demon rallies the unit of riders together.

HORSEBACK DEMON (CONT'D)
 Ride out; leave no human alive, for
 Hergatha!!

The demon's roaring command is met by the war cry of his unit, together they ride off.

General Malagan stands watching screaming villagers flee in terror, men, woman and children.

MALAGAN
 Kill them all.

He is surrounded by a large battalion of the demon army, not of the same stature as General Malagan but no less of a threat.

MALAGAN (CONT'D)
 I want blood!

Chaos ensues as the demons rampage through, burning homes and slaughtering innocent villagers.

C/U of a burning hut,

A man emerges from the home covered in flame, screaming in pain he runs erratically until put out of his misery by the blade of a nearby demon.

A demon invades a home the door closes over behind him, a mighty shout is heard as...

...the demon smashes through the door, landing in a crumpled heap on the ground.

A giant of a man emerges from the home, a seven foot tall Gladiator, with brute strength he grasps a large sledgehammer.

The man walks through a barrage of demons smashing left and right with his hammer as they attack.

GIANT MAN
 Well come on who is next?

A demon leaps from a rooftop, landing on the giant's back. The man pulls the beast over his shoulder on to the ground...

...SMASHING his hammer down on the demon, blood shoots up after impact.

GIANT MAN (CONT'D)
 Is this all you have to offer?
 Where is the mighty army of
 Hergatha?

Laughing at the meagre attempts at slaying him, the man hammers a demon into the air, the body hits the ground behind him.

Suddenly he stops in his tracks...

CLOSING IN, the man grips his hammer tightly. He stares straight on, focused on the target in front of him.

GIANT MAN (CONT'D)
Do you offer the challenge I seek?

POV of the man reveals Malagan standing before him.

MALAGAN
Your death will not be quick.

Both giants run towards each other, clashing weapons with great FORCE that knocks each of them back.

They battle against each other each matching the others strength.

A demon rider races by armed with a bow and arrow he strikes the Giant in the gut, with the man distracted, Malagan gains advantage, slicing the back of the Giant's legs he brings the man to his knees.

GIANT MAN
Do your worst demon!

Malagan knocks the hammer away, he delivers a fatal strike, slicing the man's throat.

Blood splatters upon Malagan's face.

CUT TO:

INT. WOODEN HOME - NIGHT

A man stares out a gap in the window. Screams of the innocent pierce his ears; he closes his eyes to block out the images from the carnage taking place outside.

The man is of medium build, his skin dirty and clothing no more than what a simple farmer could acquire, turning round we recognise him as Demetri.

The room is dimly lit by candle light.

His family cowers in the corner, a wife and two children.

He hugs his son and daughter in a bid to comfort them.

DEMETRI
It is okay I wont let anything happen to you.

He reassures the children but they know he can do little against the impending threat.

He lifts a hatch in the floor hidden beneath the table.

DEMETRI (CONT'D)
Get inside; you will be safe in
here.

Tears run down his wife's face. Her expression shows that she knows what her husband plans to do, her lips tremble in fear.

MOTHER
Please...

He kisses her forehead.

DEMETRI
I love you all, stay inside and no
matter what do not come out.

He closes the hatch behind his family.

INSIDE THE HATCH

The mother locks the hatch from the inside, the faded light from the candles shines in through the gaps in the floor.

A chest lid opens; the man removes a leather belt and dagger. He equips the belt and stores the dagger. He removes a short sword, staring at his reflection in the shiny, untarnished blade of the sword, whispering to himself.

DEMETRI
Protect them, strike true.

He removes armor greaves and a chest plate which he equips.

Sword sheathed in a back scabbard he takes position at the window once again for a scan of the outside.

CUT TO:

EXT. VILLAGE - NIGHT

A demon exits the adjacent hut, fresh blood drips from his axe.

He takes notice to the candle light from the family's hut, smirking at the thought of more killing the demon spins his axe round and proceeds across to the home.

INT. WOODEN HOME - NIGHT

Demetri stands by the door, raised arm with his dagger in hand awaiting the demon's entrance.

The door crashes open as the demon enters; the force takes the door clean off its hinges.

INSIDE THE HATCH

The family cower, the mother covering the mouths of the children to hold back their screams.

The demon takes notice of Demetri, before he can raise his axe Demetri slams the dagger into the demon's throat, twisting the blade which brings the beast to his knees.

The blood gurgles in the demon's throat as its life ends silently but painfully.

Removing the dagger Demetri closes the demons eyes over and leaves the home swiftly.

EXT. VILLAGE - NIGHT

POV of Demetri,

Bodies of innocent villagers litter the ground, man and demon battle before him, a sudden change comes over him, he shakes in anger and vengeance is all that is on his mind.

PULLING AWAY into a birds-eye view of the village and surrounding area it shows that it is but a small section of the chaos inflicted by the demon army.

EXT. BATTLE FIELD - NIGHT

Fires blaze throughout the land, various formations can be seen marching in unison, clashes between demon and man take place, blood spills, steel smashes and war cries roar.

A large unit of human soldiers forming a PHALANX, push against an impending demon force.

HUMAN GENERAL

Stand strong men, force the
bastards back.

The men stand their ground together as the enemy batters against their defences.

PULLING AWAY to a

HILL high above the battle,

Four figures sit on horseback watching on, they are dressed in white and gold armor, an image of superiority, they are warriors destined to protect mankind from the threat of the Demon Underworld.

The male centre figure, holds a large silver spear at his side, the blade shines, he bares a large golden emblem upon his chest, an EAGLE, his helmet bares two large horns which extend from the centre of the forehead, he is EXODIUS, the leader.

To Exodius' left, a female, an elegant beauty, we recognise her as ELESSIA, her long blonde locks wave as a wind gathers where they stand, she carries a golden bow upon her back.

To the right are two males, each of the same stature, the closest, ISAAC, African, he is armed with two large Scythe like blades at his side.

The last we recognise as ARAKYE, armed with two samurai swords, a large Katana and shorter Wakizashi, he is calm and composed.

EXODIUS

He is close, I can sense him.

ARAKYE

I feel a strong presence, towards the North.

Back on

THE BATTLEFIELD

SOLDIER #1

Push men, we have them.

The PHALANX over powers the demon unit, the soldiers slash and stab the fallen demons as the rampage forward, the men roar in victory.

The General takes notice to a large glowing object hurtling through the sky, blazing towards them at great speed.

C/U

Reveals it is a flaming ball of fire, grasped at the feet of large winged beast.

HUMAN GENERAL

Look out!!

The General's warning comes too late, the fireball is dropped, smashing to the ground wiping out the entire unit in one powerful explosion.

CUT TO:

A SECOND BATTALION,

Of the Human Army, a group of soldiers pull back on a catapult device.

SOLDIER #1

Pull.

The device clicks into place as a tall soldier takes stance beside it with an axe.

SOLDIER #1 (CONT'D)

Get ready, hold...

Focusing on the Winged Beast, it circles back grasping another fire ball...

C/U of Soldier #1's face...

SOLDIER #1 (CONT'D)

Wait for it, now!

The axe cuts through the rope slamming the catapult into action launching a large wooden spear, twice the size of a man...

POV follows the spear,

It strikes the winged beast bringing it crashing to the ground, the fireball explodes on contact consuming the beast.

UPON THE HILL

The four riders bare witness to the impact of the fireball.

EXODIUS

Ride out and strike true.

ISAAC

How about a friendly wager Arakye?

ARAKYE

I grow tired of taking your coin
Isaac, but if you insist.

ISAAC

Ha ha, we shall see brother.

They race off down the hill.

CUT TO:

EXT. VILLAGE - NIGHT

Demetri unsheathes his sword, racing through the village he slices and slashes, taking out the attacking demons in his path.

MALE VILLAGER (O.S.)
No, please have mercy.

He picks up on a cry of an innocent villager.

WITHIN THE ALLEY

A male and female villager are cornered by a heavy demon; a scar runs from his forehead down across his left eye which is shut over, his chin is stained with blood.

HEAVY DEMON
Beg for your life dogs.

The demon breaths heavy as he speaks, he is a slob.

FEMALE VILLAGER
Please let us go.

MALE VILLAGER
We have done no wrong to you.

HEAVY DEMON
By merely existing you insult me.

Demetri races towards the demon from behind, sliding to the ground he slashes the back of his left leg.

Roaring in pain the beast collapses down on one knee.

DEMETRI
Run, be careful there are many more surrounding the village, head to the East you will be safe there.

FEMALE VILLAGER
Thank you, thank you so much.

MALE VILLAGER
What about you? I can help you.

DEMETRI
Don't worry I'll be fine, I'll take care of this, now go.

The villagers run off.

Laughing the demon picks up his blade, still on one knee he tries to stand back up.

HEAVY DEMON
You have interrupted my meal, you will regret that.

DEMETRI
From what I can see you've had more than your fair share.

HEAVY DEMON
You dare mock me?

DEMETRI
You invade my village.

Demetri grips his sword handle tighter.

DEMETRI (CONT'D)
You murder innocent woman and
children you would be lucky if
mocking was the extent of the pain
inflicted upon you.

HEAVY DEMON
Pathetic human, your threats are
empty, your kind stand no chance
against our forces.

DEMETRI
I will drive every one of you back
to hell.

HEAVY DEMON
You ha, what do you honestly think
one man can do against the mighty
army of Hergatha?

DEMETRI
Man can do little...

C/U of Demetri's face,

A white light flashes across his eyes.

Fear is struck into the demon.

DEMETRI (CONT'D)
I can do much.

The demon raises his sword in a weak effort to strike Demetri
which is knocked away with ease.

Demetri SLAMS his blade into the demon's chest.

CUT TO:

EXT. BATTLE FIELD - NIGHT

The four riders race through the battlefield.

POV of the RIDERS,

The village is in view up ahead, the chaos of the demon
attack continues.

ELESSIA

Unleashes her bow, each arrow fired is a bolt of energy emerging instantly as the string is pulled, she strikes with every shot.

POV of Elessia,

Two DEMON RIDERS race towards her.

She turns her bow on its side, unleashing a golden bolt of energy which splits into two striking each demon.

EXODIUS

Launches his spear with immense power striking a demon through the chest.

As he passes the demon's body he grabs the spear claiming it back from the corpse.

ARAKYE

Unsheathes his Wakizashi sword.

POV of Arakye,

A demon stands over a human soldier sword raised above it's head preparing for the killing blow.

Arakye leans over the side of his horse, he swings his blade, and with one clean slice takes the demons hands off.

ISAAC

Follows closely behind Arakye, he slices the demons head off, laughing as he races by.

ISAAC
That puts me ahead.

Elessia races by striking multiple demons.

ELESSIA
I believe that puts me ahead.

EXT. VILLAGE - NIGHT

Battle engulfs the village, the demon onslaught has begun to overpower man's defences.

Demetri solely defeats a party of four demons in a fluent flurry of sword strikes each with deadly accuracy.

Out of nowhere Demetri is blind sided by a ferocious back hand, the power catapults him into wooden baskets and barrels twenty feet away.

His attacker is revealed as Malagan.

Malagan picks Demetri up by his throat, choking him.

Demetri gasps for air, struggling under Malagan's brute strength.

MALAGAN

You really are pitiful.

Demetri is unable to reply under the pressure of Malagan's grip.

MALAGAN (CONT'D)

Beg and I may end your life quickly
and save you the torture you
brothers and sisters have suffered.

In an attempt to mouth words Demetri signals to be pulled closer to Malagan.

MALAGAN (CONT'D)

Do you wish to speak?

Malagan pulls Demetri to his ear.

Demetri slowly reaches behind and removes his dagger, concealing it behind his back out of Malagan's view.

C/U

Of Demetri's mouth, he whispers.

DEMETRI

You underestimate me, that is your downfall.

He drives the dagger into Malagan's neck, with Malagan's grip loosened, Demetri kicks off from Malagan's chest flipping over onto his feet as he lands...

...Malagan roars in pain laughing menacingly as he removes the dagger from his neck, blood sprays from the wound.

MALAGAN

A mere flesh wound.

Demetri runs at Malagan showing no fear towards the demon's immense stature, they clash swords in battle, Demetri matches Malagan blow for blow.

THE RIDERS

Arrive at the village, Exodus picks up on Demetri and Malagan's fight.

A demon soldier approaches Demetri from behind.

Exodus throws his spear, passing Demetri's head by centimeters it strikes the demon nailing it to a wooden fence.

Demetri and Malagan continue their fight, a series of clashes results in favour of Malagan, he strikes Demetri knocking him across the ground.

Arakye draws his sword only to be held back by Exodus.

Malagan walks across to Demetri ready to deliver the final blow, he raises his sword.

MALAGAN (CONT'D)

I want you to know that your family will be next.

DEMETRI

No!

A second before the strike lands Demetri reaches behind and removes Exodus spear from the slain demon, he knocks away Malagan's blade, spinning round he strikes Malagan through the gut.

DEMETRI (CONT'D)

This is only the beginning of your pain.

Demetri RAMS the spear in further, MALAGAN roars in pain as the spear tip bursts through his back, his eyes fade to white as he passes.

The riders circle around Demetri, he retrieves the spear and takes a defensive position.

EXODIUS

Hello Demetri.

DEMETRI

How do you know my name?

EXODIUS

We have been searching for you Demetri.

ISAAC

We are of the same blood brother.

EXODIUS

It is written in the scriptures, the power of five shall destroy the darkness.

DEMETRI

Who are you?

ELESSIA
We are the Elders of Light.

ARAKYE
And you are one of us

Demetri throws the spear to Exodus.

DEMETRI
I guess we have much to discuss.

CLOSE IN on Demetri's eye, PULLING BACK out to reveal we are back in...

INT. DEMETRI'S STUDY - DAY

He closes the jewelry box back over.

FADE OUT:

FADE IN:

EXT. SHANGHAI CITY - NIGHT

We drift in from an aerial shot above Shanghai city, the illuminated buildings cast a beautiful glowing painting upon the water.

CUT TO:

EXT. APARTMENT BUILDING - NIGHT

PULLING IN

To the elegant and expensive building, a man stands out on the penthouse balcony, it is Nakata.

WE DRIFT ON

To the balcony doors which lay open, large curtains are closed over concealing the inside of the apartment.

DRIFTING

Through the curtains to...

INT. APARTMENT LOUNGE - NIGHT

Lucias sits on the floor of the dark apartment, he is surrounded by candles, a ritual is taking place.

C/U

Of Lucias' face, his eyes flicker erratically, he is in a state of trance.

The candles extinguish leaving a wispy fog which circles the room, VOICES sound from all angles surrounding Lucias, they travel with the fog as it vanishes inside him...

...SNAPPING him back into the world, the voices stop.

NAKATA enters through the curtains.

LUCIAS

It is time, the last pieces of The Eye have been found.

NAKATA

And what of Jack?

LUCIAS

He will be there.

NAKATA

Looks like the family reunion will be earlier than expected.

LUCIAS

As will my vengeance.

FADE TO:

FADE IN:

EXT. BAR CAR PARK - NIGHT

Jack pulls into the carpark on his motorcycle.

A green neon sign reading FRANKS is lit up on the wall of the building, the R flickers on and off.

INT. FRANK'S BAR

Jack walks in through the entrance and makes his way over to the bar.

JACK

How about a beer Frank?

FRANK O'LEARY, the owner stands behind the bar, ex boxer, his face reflects it, in his late 50's now but he can still handle himself. The wall behind him is covered with boxing memorabilia from bouts past.

FRANK

Jackie kid how are you?

Jack sits at the bar as Frank opens a bottle of beer and slides it across to him, Jack takes a long swig.

JACK

Man did I need that.

Jack pulls out his cigarettes and lights one up.

Laughter can be heard in the background, at the...

BACK OF THE BAR

A group of young women sit in the corner celebrating a birthday. The birthday girl wears a large pink cowboy hat, we recognise her as Maggie, their table is filled with drinks.

MAGGIE

One, two, three.

NICOLE

Wait I don't have a lime, it doesn't matter, one, two, three.

The girls fire back shots of tequila.

Jack checks the party out.

JACK

Looks like your bar credibility just stepped up a notch or two, or five.

FRANK

Yep, makes a change from the usual scum I get in here

JACK

Why thank you Frank, I'll take that as a compliment.

A football game plays on the TV, a couple of drunks sit at the end of the bar, shouting at the TV in reaction to a referee's call.

FRANK

So how's business kid? I see you've been keeping a low profile lately.

JACK

I try keep certain exploits to a minimum but what the hell you only live once huh?

FRANK

Yeah well be careful, your one of my regulars and business is bad enough.

JACK

It's nice to know you care Frank.

Frank coughs violently, Jack puts his cigarette out.

JACK (CONT'D)

Sorry, you okay Frank?

FRANK

I'm fine, don't stop smoking on account of me, we all gotta die someday.

Jack shows a look of concern.

FRANK (CONT'D)

So what kinda job you on? Vampires?
Werewolves?

The door to the bar opens, a woman enters we recognise her as Vanessa back at the...

BIRTHDAY PARTY

Maggie stands up and waves over Vanessa.

MAGGIE

Hey Vanessa over here.

Vanessa waves to the party and heads over, this is witnessed by Jack.

JACK

Scouting.

A tipsy Maggie arrives at the bar.

JACK (CONT'D)

Nice hat.

Maggie playfully sticks her tongue out.

MAGGIE

Hey, can I have six shots of tequila please?

FRANK

Certainly sweetheart.

Maggie has another look at Jack.

MAGGIE

Your cute.

JACK

Why thank you, and might I say you have the prettiest eyes I have ever seen.

FRANK

Okay, okay quit harassing the clientele, I tell you what how about I have my lovely assistant Jackie boy here bring the drinks over for you.

MAGGIE

Why thank you Jack.

JACK

My pleasure.

Maggie leaves the bar.

JACK (CONT'D)

Your lovely assistant?

FRANK

What? Your pretty.

JACK

I'm keeping the tip.

Jack proceeds over to the table with the tray of shots.

JACK (CONT'D)

Here you go ladies enjoy.

GIRLS

Thank you.

The girls stare at Jack infatuated.

NICOLE

Stripper time, come on take it off.

JACK

Perhaps later.

Heading back to the bar Jack notices a man sitting with his head in his hands.

The man grips his hair tightly, he raises his head, it is the Stranger from outside Vanessa's apartment, his stare is fixed on the girls in the corner.

AT THE BAR

Jack sits down and takes a swig of his beer.

JACK (CONT'D)

Frank?

Frank cleans glasses behind the bar.

FRANK

Yeah?

JACK

How long has that guy been sitting there?

FRANK

Too fuckin long, the cheap ass ain't ordered one drink.

THE STRANGER

Continues to watch the girls, mumbling to himself.

THE STRANGER

I can handle this, please I can do this.

The Strangers attitude gets more aggressive, he bangs the table.

THE STRANGER (CONT'D)

You don't have to, I can do this.

THE GIRLS

Continue to drink and enjoy themselves, Vanessa seems troubled, rubbing her head.

MAGGIE

You okay Vanessa?

VANESSA

Yeah, it's just a headache.

Vanessa reaches for a glass of water.

POV of Vanessa,

Her vision becomes blurry, the distorted ghostly image returns consuming Maggie, it grabs Vanessa by the throat, closing in on her, it's razor sharp teeth show as it snarls

Vanessa fights it off jumping back in shock.

VANESSA (CONT'D)

Get away from me.

MAGGIE

Vanessa what's wrong?

Maggie reappears, she is concerned for her friend.

JACK

Picks up on the commotion.

MAGGIE (CONT'D)

What's going on? Are you okay?

VANESSA

I got to go.

MAGGIE

Come on Vanessa it's my birthday.

VANESSA

I'm sorry Maggie, I need to leave,
I'm so sorry.

Vanessa leaves the bar still holding her head, the pain bounces around in her skull.

FRANK

Looks like someone didn't enjoy the party.

JACK

I guess not.

We see that The Stranger's table is empty.

CUT TO:

EXT. STREET - NIGHT

WE FOLLOW,

Behind Vanessa as she walks alone, steam emerges from the sewers creating a mist which blankets the street.

A voice calls out her name...

THE STRANGER (V.O.)

Vanessa.

...She turns around reluctantly.

POV Of Vanessa,

There is no one in sight.

VANESSA

Hello? Is anyone there?

An alley cat clatters out of a trash can, startling Vanessa.

VANESSA (CONT'D)

Jesus, get it together Vanessa.

She walks on at a faster rate...

POV From behind Vanessa,

Someone gains closer and closer to her.

CLOSING IN

On the back of Vanessa's head, the voice whispers in her ear,

THE STRANGER (V.O.)

Vanessa.

She turns round frantically, the street is still vacant, she turns back with a nervous smile of relief...

...which is ended abruptly as she is grabbed by the throat, the grip upon her is unbearable.

PULLING OUT,

Reveals The Stranger, a crazed look in his eye.

THE STRANGER

Give it to me!

He searches her neck.

THE STRANGER (CONT'D)

Where is it?

VANESSA

Let go of me, help, someone help me.

The Stranger grips tighter strangling Vanessa.

THE STRANGER

No one can hear you now give me the Eye.

Vanessa grows faint.

VANESSA

Please, I can't breathe.

A hand grabs the shoulder of The Stranger whipping him round to reveal Jack.

JACK

Hey asshole.

He breaks the Stranger's nose with a powerful punch.

JACK (CONT'D)

You sure have a way with the ladies huh?

Jack blocks an attempted punch from the Stranger, throwing him against the wall opposite, the impact cracks the wall.

JACK (CONT'D)

(To Vanessa) Stay there?

She sits down to recover from the attack.

The Stranger clammers to his feet and runs off.

THE STRANGER

Stay away from me, this does not concern you.

Jack throws his sword like a spear stopping the Stranger in his tracks and nailing him to the wall.

JACK

Not so fast, who sent you?

The Stranger pulls at the blade unable to budge it.

THE STRANGER

Your wasting your time, I will tell you nothing.

Jack pushes the blade in further much to the discomfort of the Stranger.

JACK

Now I know you don't like that so just tell me what I want to hear, what do you want with her?

THE STRANGER

He can hear everything.

JACK

Who can huh who's pulling your strings?

THE STRANGER

Nothing you can do will even come close to the pain he will inflict upon me.

Jack points a revolver into The Strangers face.

JACK

You wanna bet?

The Stranger coughs up blood, his breathe forms an ICY MIST as the temperature suddenly drops.

FURTHER DOWN

The street a frost forms upon the tarmac, WE FOLLOW as it travels in the direction of Jack.

BACK TO

Jack and the Stranger.

THE STRANGER

He wants The Eye and I must obtain
it for him.

THE FROST

Spreads out climbing the building wall, the window cracks
under the pressure.

Suddenly the sound of high heels echoes from a distance, a
sexy silhouette materializes in the mist.

The figure steps forward, it is Charisma, she looks upon
Vanessa and smiles.

CHARISMA

Well done Jack, guess your not just
a pretty face.

THE STRANGER

What are you doing here.

CHARISMA

Do not speak to me Puppet.

A flick of her hand spreads The Stranger's head across the
wall.

Jack removes his sword from the remains...

JACK

What the hell is going on?

CHARISMA

Shhhhh, quiet Jack.

Another flick pins Jack to the wall.

She pulls Vanessa in, running her hand through her hair.

CHARISMA (CONT'D)

You have something that belongs to
me.

Charisma's voice has a somewhat hypnotic effect on Vanessa.

VANESSA

Yes.

Jack slowly reaches for his left revolver, he is almost
frozen stiff under the power of Charisma.

CHARISMA

And where is it my dear?

DRIFTING down Charisma's back, we see her hand transform into
a deathly looking claw, it's nails razor sharp.

Without warning a BLAST OF ENERGY strikes Charisma in the head knocking her to the ground.

Jack falls to the ground, he grabs Vanessa by the arm and pulls her away.

JACK

Come on we got to get out of here.

C/U

Of Charisma's smoking head, her eyes open, her face becomes ghoulish.

Jack leads Vanessa through to the

NEXT STREET

C/U

Of a car window, he SMASHES it with his elbow, opens the door and places Vanessa in the passenger side.

INT. BMW M5 - NIGHT

Jack takes the drivers seat and hot wires the car...

EXT. CITY STREETS - NIGHT

C/U

of the wheels which smoke as the vehicle speeds off.

INT. BMW M5 - NIGHT

Vanessa is slouched in the seat, Jack reaches over to her.

JACK

Hey? Can you hear me? You okay?

She comes round.

VANESSA

What? What's going on?

JACK

I was hoping you could tell me.

Jack stares into the vehicle wing mirror, a strange BLACK SHAPE follows the car.

EXT. CITY STREETS - NIGHT

It closes in on the BMW at great speed, suddenly it takes shape, a Ghoulish Spectre of a Woman dressed in a long, frayed dress.

It is CHARISMA, her razor sharp nails scrape the vehicles roof...

INT. BMW M5 - NIGHT

The noise is unbearable as her nails pierce the roof.

VANESSA

Oh my God, what is that thing?

JACK

It's that bitch.

Jack swerves the vehicle shaking Charisma off, her wail is deafening.

CUT TO:

INT. DEMETRI'S MANSION - LOUNGE - NIGHT

C/U of a cellphone, it vibrates.

Demetri picks it up...

DEMETRI

Hello?

CUT TO:

INT. BMW M5 - NIGHT

JACK

Demetri, its Jack, look I'm in some shit.

DEMETRI (O.S.)

What is it?

JACK

A Banshee, I'm heading to your place.

CUT TO:

INT. DEMETRI'S MANSION - LOUNGE - NIGHT

DEMETRI
Make sure it follows you.

CUT TO:

INT. BMW M5 - NIGHT

JACK
I don't think that will be a
problem.

Jack hangs up his cellphone.

The view from the rearview mirror is clear, Charisma is out of site.

JACK (CONT'D)
Where did she go?

Frank's Bar comes into view.

JACK (CONT'D)
We'll stop at the bar and take my
motorcycle it'll be quicker.

EXT. FRANK'S BAR PARKING LOT - NIGHT

Jack stops the car, his motorcycle sits in the lot...

INT. BMW M5 - NIGHT

JACK
(Smiling) There's my baby.

EXT. FRANK'S BAR PARKING LOT - NIGHT

Charisma reappears from nowhere, she smashes Jack's Harley through the air...

INT. BMW M5 - NIGHT

JACK
No, no, no.

EXT. STREET - NIGHT

The motorcycles smashes to the ground, Jack speeds off swerving round the wreck as the Banshee rages after the car.

INT. BMW M5 - NIGHT

Jack smacks the steering wheel.

JACK

God damn it, nobody touches my
baby.

Jack slams the accelerator down.

JACK (CONT'D)

I need you to take the wheel, can
you do that.

VANESSA

What? Where are you going?

JACK

To kill this bitch.

Vanessa grabs the wheel from Jack, sliding into the driver's chair as Jack climbs into the back.

VANESSA

Jesus.

Jack kicks out the back window and wraps the rear seat-belt around his leg.

JACK

Just keep driving and don't slow
down.

VANESSA

Okay, okay.

Jack draws his revolvers.

EXT. BMW M5 - NIGHT

On his back he slides out the rear window onto the boot, the seat-belt catches inside securing him in place.

JACK

Come on.

Vanessa steers the vehicle through oncoming traffic, horns blare and lights flash.

Jack rolls across the boot.

JACK (CONT'D)

Jesus, keep the car straight.

VANESSA

Would you rather I crashed?.

POV of Jack,

The Banshee approaches, her howl smashes the back lights of the vehicle.

JACK

Closer, come on, closer.

As her claw raises, Jack opens fire, striking her multiple times, she pulls back like an entangled parachute and disappears...

INT. BMW M5 - NIGHT

Jack climbs back inside and into the front passenger seat.

VANESSA

Is it dead?

JACK

I think so (laughing) I hope so.

CUT TO:

EXT. BACK ROADS - NIGHT

The vehicle exits the city and travels along the back roads.

Suddenly Charisma clashes with the side of the vehicle causing Vanessa to lose control...

INT. BMW M5 - NIGHT

Jack grabs the wheel and helps her steady the vehicle.

EXT. BACK ROADS - NIGHT

Charisma comes in for a second assault, Jack emerges from the passenger window and opens fire...

...hitting her, SMASH, they clash again.

INT. BMW M5 - NIGHT

JACK

Take the next right up ahead.

Jack fires off a few shots out of the window.

EXT. BACK ROADS - NIGHT

PULLING OUT,

We drift across to show Demetri's Mansion within view.

CLOSING IN,

EXT. DEMETRI'S MANSION - NIGHT

Demetri stands on the first floor balcony...

C/U of Demetri's face show's his eyes change to white.

POV from the Balcony,

The BMW speeds towards the mansion, sounding its horn and flashing its lights, the iron gates open as it speeds through, with Charisma close behind.

BACK on the balcony,

Demetri raises his arms, a BLINDING WHITE LIGHT blasts from his hand's striking Charisma...

...she screams in pain as she BURNS UP under the light.

The BMW skids to a halt outside the mansion entrance...

INT. BMW M5 - NIGHT

Vanessa breathes heavy, gripping the steering wheel tight, her hair is a mess.

Jack laughs with relief.

JACK

That was some good driving.

All Vanessa can do is stare at Jack.

JACK (CONT'D)

You know we make a great team
(smiles)

CUT TO:

INT. DEMETRI'S MANSION - NIGHT

HALLWAY

D'angelo greets Jack and Vanessa.

D'ANGELO

Jack mon, what is this crazy shit
you bring to the door?

He laughs heartily.

JACK

You know me always taking it easy.

D'ANGELO

Your one crazy bastard mon.

Demetri walks down the staircase...

DEMETRI

Jack, are you alright?

JACK

I'll live, something big is going
down Demetri.

DEMETRI

It would appear so.

D'ANGELO

Takes someone of great power to
summon The Banshee, and where she
goes The Reaper follows.

DEMETRI

And who is this?

VANESSA

Vanessa, and I think it's about
time I got some answers.

JACK

Well it wasn't me they were after
now was it?

DEMETRI

They?

JACK

There was a Puppet too, you were
real popular tonight.

VANESSA

Look I'm the victim here, first I
got attacked by a maniac, then I
got dragged into a car with another
maniac.

JACK

Is that a thank you for saving your
life?

Vanessa looks less than impressed.

VANESSA

Look all I want to do is go home
and pretend this never happened.

DEMETRI

It wont be safe for you to go home,
please come with me and you'll get
the answers you seek.

INT. LOUNGE - NIGHT

C/U

Of a crystal wine glass, red wine is poured into it.

PULL OUT,

To reveal Demetri and Vanessa in the lounge, a fire burns below a marble fire place.

VANESSA

So you guys are what demon hunters
or something?

DEMETRI

(Smiles) You could say that.

Demetri hands Vanessa a glass.

DEMETRI (CONT'D)

We are part of a society that has protected mankind for centuries, protected it from the evil of which you have witnessed tonight, they are everywhere, some are happy to stay hidden in the shadows, others however feel that the world is rightfully theirs and take a more violent approach.

EXT. BALCONY - NIGHT

Jack sits on the balcony wall smoking a cigarette, watching Vanessa.

D'ANGELO

(Handing Jack a Beer) Here you go mon.

JACK

(Continues to look at Vanessa)
Thanks man.

D'angelo takes a seat next to Jack.

D'ANGELO

She's cute huh?

JACK

Yep.

D'ANGELO
Could the mighty Jack Hunter be
smittened.

Jack laughs.

D'ANGELO (CONT'D)
I need to speak to about something
Jack.

INT. LOUNGE - NIGHT

Vanessa takes a large drink of wine.

VANESSA
Where did they come from?

DEMETRI
They come from the Underworld,
realm to an evil so dark it's stare
alone can destroy man, long ago my
Brethren and I set out to destroy
that evil but we were only able to
imprison it.

VANESSA
That man tonight he mentioned The
Eye, he said give me The Eye.

Demetri's expression drops, he places his wine glass down...

DEMETRI
The Eye?

Jack walks into the room.

JACK
What's going on Demetri?

DEMETRI
I have feared this day for a
thousand years.

CLOSING IN

To Demetri's eye, into the darkness of his pupil...

PULLING BACK OUT

Demetri is draped in armor, we are back in the past.

EXT. BARREN VALLEY - DAY

THUNDER crashes overhead as lighting scars the sky.

The ELDERS sit on horseback upon a hilltop above a valley, they are prepared for battle.

View of the valley below...

It is a deathly sight, no trees or water, the ground is dried and cracked.

A large monstrous temple is visible, it bares a tower many stories high, it is the ABYSSUS TEMPLUM, home to the Demon Lord Hergatha, its vicious exterior is covered in sharp points, at its base a hellish orange glow emits from the Underworld gateway, a crossing point between both worlds.

The remaining soldiers of the Demon Army stand before the gateway.

BACK ON THE HILL

The Elders look down upon the enemy below, the clouds crack above bringing forth a rainstorm.

EXODIUS

It seems our arrival has been awaited.

ISAAC

Well lets not keep our hosts waiting any longer.

Isaac unsheathes his blade, and rides off down the valley.

EXODIUS

Isaac. (Sighs)

The rest unsheathe their weapons and follow.

The front unit of the Demon Army charges...

BOTH PARTIES COLLIDE

The demons are no match for the Elders as they trample over them, cutting down all in their path.

ELESSIA'S bow strikes true.

ARAKYE leaps from his horse and takes out a barrage of demons with deadly accurate sword strikes.

EXODIUS steps down from his horse, with brute strength his spear impales each enemy that ascends upon him, he throws the bodies to the side.

Demetri's horse is overpowered by a group of demons, they drag him to the ground, he manages to defend from his back as arrows strike the surrounding demons.

He looks up to Elessia and nods in thanks.

ISAAC laughs with excitement as he tears through the demons, side by side with Arakye.

ISAAC

That's twenty now for me.

ARAKYE

You still have a long way before matching me Isaac.

SLICE, SLASH, demon blood spills, strike after strike.

INT. ABYSSUS TEMPLUM - NIGHT

THRONE ROOM

Much like that of a King's, it is beautifully decorated, the floor is marble, the walls lit by golden flame, it is much the opposite of the dark malevolent exterior of the temple, not that of which you would expect of a Demon Lord's.

CLOSING IN

On a WHITE STATUE sitting upon a throne, its exterior is porcelain smooth, the statue is of a man, draped in a long robe, he wears a hat much like that of a Bishop's Mitre, we recognise the statue as that of Vanessa's visions.

THE EYES

Open suddenly, they are as black as oil, we now know it is no statue nor is it man, it is HERGATHA, lord of the underworld, evil in it's purest form.

HERGATHA

(Unknown language) So you are the Elders of Light, the saviours of mankind, it is an honour.

SWING ROUND

To reveal the ELDERS entering the throne room.

EXODIUS

No honour lies with you Hergatha, your time is up.

HERGATHA

(Unknown language) The Great Exodus, we are not as different as you think, man is beneath us both.

Exodus steps forward.

EXODIUS

You have no right to determine the fate of mankind.

Hergatha rises from his throne.

HERGATHA

(Unknown language) You are wrong, this world is rightfully mine, no longer will mankind stain it with their pitiful existence, join me, together we shall stand with the world at our feet.

Exodus unleashes his spear.

HERGATHA (CONT'D)

(Unknown Language) So be it, you have made your decision now take your place with mankind and suffer the same fate.

ISAAC

(Unsheathing his blades) It is you who will die!

Isaac races towards Hergatha.

EXODIUS

Isaac no!

C/U

Of Hergatha's face, a third eye opens upon his forehead, a large black jewel, it unleashes a flaming bolt striking Isaac down dropping him to his knees, he screams in pain as his skin burns.

HERGATHA

(Unknown Language) Pitiful, is this all you have to offer?

Arakye rushes to his fallen brother, he holds his body in his arms but there is no sign of life.

Arakye raises his head, his pain reflected in his eyes.

ARAKYE

You will pay for that.

Arakye grabs Isaac's fallen weapons dodging a blast of Hergatha's flame, he throws a blade over to Demetri.

DEMETRI

The power of five.

He places his sword and Isaac's blade across.

ELESSIA

The power of five.

She holds her bow across, placing them upon Demetri's.

ARAKYE
The power of five.

Arakyе follows suit adding his sword and Isaac's other blade.

Exodus raises his spear...

EXODIUS
Shall destroy the darkness.

He places his spear down, a BLINDING WHITE LIGHT blasts from the weapons striking Hergatha.

Hergatha tries to raise his hand to retaliate but is frozen to the spot.

HERGATHA
(Unknown Language) No, what is this?

EXODIUS
I cast you Hergatha, I cast you back to hell.

Exodus launches his spear, it glows white with the power of the Elders, it strikes Hergatha in the Eye causing it to shatter.

HERGATHA
(Screaming) No!

A gateway to the underworld opens below Hergatha pulling him through, it closes over leaving the spear and fragments of the Eye behind...

DEMETRI
It is finally over, we have won.

ARAKYE
But at what cost?

The Elders look upon their fallen companion.

ELESSIA
His bravery will be honoured a lifetime.

Exodus steps forward and reclaims his spear.

C/U

Of the four fragments.

Suddenly the room begins to shake, the walls begin to crumble and the floor crack.

DEMETRI
What is happening?

ELESSIA

The temple is being dragged back
into the Underworld, we have to get
out of here.

Exodus grabs the fragments of the Eye.

ARAKYE

We have to get Isaac.

A large crack appears in the ground under Isaac's corpse.

EXODIUS

We don't have time come on.

His body drops into the hole.

The Elders exit the Throne Room.

EXT. ABYSSUS TEMPLUM - NIGHT

The tower collapses into itself as the temple is dragged into
the gateway below.

C/U

Of the Abyssus Templum entrance, the Elders jump out escaping
just in time before the Temple disappears into the
underworld, the gateway closes over leaving no trace.

C/U

Of Demetri, he breathes heavy...

CLOSING IN

To his Eye...

PULLING BACK OUT

To reveal we are back in

INT. DEMETRI'S MANSION - LOUNGE - NIGHT

Demetri walks forward carrying the black jewelry box.

DEMETRI

Each piece of The Eye was taken and
divided between the remaining
Elders.

Demetri removes the piece of The Eye, it is recognized by
Vanessa.

VANESSA

My necklace, that's what that
maniac was after, my necklace is a
piece of the Eye.

JACK

That's why that bitch hired me, she
wanted me to find you so she could
get to The Eye.

DEMETRI

Where is your necklace now Vanessa?

VANESSA

I took it off today, it's back at
my office.

DEMETRI

Then we must retrieve it, who ever
is behind this already has at least
two pieces and it is only a matter
of time before they reveal
themselves, Jack?

JACK

I know, I know, I'll take care of
it.

EXT. DEMETRI'S MANSION - NIGHT

Jack and Vanessa leave the home.

PULLING OUT reveals Jack's motorcycle back in the driveway
and in pristine condition.

Jack looks up holding his arms out in celebration...

JACK

Thank you Demetri.

VANESSA

Men and their toys.

JACK

Hey you're about to ride in style.

Jack gets on the motorcycle, Vanessa sits behind and wraps
her arms round as Jack starts up the Harley, revving the
engine.

JACK (CONT'D)

Now that is music to my ears.

They ride off.

CUT TO:

INT. OFFICE RECEPTION FLOOR - NIGHT

An old security guard sits behind the reception desk, feet up watching TV.

Through the entrance door a BRIGHT LIGHT is visible, gaining closer and closer.

SECURITY GUARD

What the hell is that?

CRASH, the glass pane shatters as Jack's motorcycle drives through, skidding to a stop just before the reception desk, the security guard stares on.

SECURITY GUARD (CONT'D)

You okay son?

JACK

How awesome did that look huh?

Vanessa follows on through on foot.

VANESSA

I had a key Jack.

JACK

You better take off old fella.

SECURITY GUARD

You don't have to tell me twice, I
don't get paid enough for this
shit.

INT. OFFICE FLOOR - NIGHT

C/U

Of the elevator doors as they open to reveal Jack and Vanessa, they proceed through the office floor with Vanessa leading the way.

JACK

So how is the nine till five?

VANESSA

I'm a lawyer Jack, I would love
nine till five.

They proceed into,

VANESSA'S OFFICE

Vanessa rummages through her drawers, the lights in the office floor flicker, Jack looks out into the main office.

POV of Jack

The lights flicker in this area also.

VANESSA (CONT'D)
It's here somewhere.

She finds it and removes it from the drawer.

VANESSA (CONT'D)
Got it.

JACK
Good let's get back to Demetri's.

The lights blow out.

VANESSA
What's going on?

A glass of water freezes over, their breath thickens.

JACK
Oh no, not again.

They exit Vanessa's office, the open plan office desks are coated in a layer of frost.

VANESSA
I thought she was dead.

JACK
I don't think it's her, give me the necklace.

Vanessa hands the necklace to Jack.

Jack kicks open the fire escape door.

JACK (CONT'D)
Take the stairs and head to the roof, I'll meet you there.

VANESSA
What about you? I'm not leaving you Jack.

JACK
Don't worry about me, I'll take care of this, go and be careful.

Vanessa turns to leave Jack grabs her by the arm and kisses her hard on the lips.

VANESSA
What was that for?

JACK
Sorry, it was one of those moments.

Vanessa smiles then exits through the fire escape door.

Jack unsheathes his sword.

INT. FIRE ESCAPE - NIGHT

Vanessa heads upwards, checking the floor numbers as she ascends the staircase.

INT. OFFICE FLOOR - NIGHT

Jack paces from side to side.

CLOSING IN,

Slowly on the office door, it shudders as something on the other side attempts to break through...

CLOSING IN

On Jack face he stares intently at the door.

We SWITCH between the door and Jack with each bang...

...as the sound travels through the floor from behind the door, growing louder and louder.

JACK

Here we go.

SUDDENLY

The door SMASHES open, wooden debris blankets the floor, A large Reaper stands, its face is not visible but we know it is focused on Jack.

JACK (CONT'D)

Shit that's big.

Jack waves the necklace.

JACK (CONT'D)

You want this huh? Well come and get it.

C/U

Of the Reaper, it snarls at Jack before revealing a large Scythe from behind it's back, it heads straight for Jack, chairs and desks in its path are smashed through the air.

C/U

Of Jack's face...

JACK (CONT'D)
(Shouting) Come on!

Jack races towards the Reaper, he slams his sword into the Reapers chest as they collide.

The strength of the Reaper overpowers Jack, and both crash through the office windows to the outside.

EXT. OFFICE BUILDING - NIGHT

A waterfall of glass shards falls to the ground below.

The Reaper twists and turns as it flies around the building in an attempt to shake Jack off.

INT. LOWER OFFICE FLOOR - NIGHT

A old night shift janitor, close to retirement carries out his cleaning duties, he stops next to the windows and removes a hip flask from his trolley, taking a break he swigs from the flask as he looks to the outside...

...just as Jack and the Reaper thrash past the window, fighting in flight.

C/U of the Janitor,

His jaw drops, he takes a look at his hip flask then back out the window, he then takes a hard, long swig of the whiskey.

EXT. OFFICE BUILDING - NIGHT

C/U Of the Reaper and Jack interlocked,

Jack punches the Reaper repeatedly in the face.

JACK
Why won't you just die.

The Reaper drags Jack across the building, his face batters against the glass.

JACK (CONT'D)
You fucker.

Jack removes a revolver, pointing it straight into the Reapers hood.

JACK (CONT'D)
Say good night asshole.

Opening fire the powerful blasts tear through the Reapers head, it burns away leaving Jack in mid flight.

JACK (CONT'D)

Oh shit.

Jack plummets to the ground, quick thinking he slams his sword into the building, slicing through the glass, shards erupt as the sword slows Jack to a halt.

JACK (CONT'D)

(Breathing heavily) Whoa.

Hanging by the handle he looks down to the city streets below then back up again to the top of the building, each is a great distance, he pauses for a moment then laughs.

JACK (CONT'D)

I love this job.

He then pushes his feet against the window and removes his sword from the building, standing on the glass front defying gravity he begins to walk up towards the top of the building.

INT. FIRE ESCAPE - NIGHT

Vanessa reaches the top of the stairs, pushing open the access door to the roof and exiting.

EXT. OFFICE BUILDING ROOFTOP - NIGHT

Straight into the arms of a man, she screams as the man grabs her tightly.

The man's face comes into view, it is Lucias, his appearance startles Vanessa.

VANESSA

No, let go of me.

LUCIAS

It's okay your safe child.

VANESSA

Please you have to help my friend
he's in trouble.

LUCIAS

You don't have to worry about him.

VANESSA

Who are you?

LUCIAS

I've been looking for you Vanessa,
you have something of mine,
something I need.

Lucias searches Vanessa for the necklace, she pushes him away.

VANESSA

You, it was you who sent those things after me.

LUCIAS

Where is the necklace?

VANESSA

Stay away from me.

Vanessa steps back bumping into Nakata, he grabs her by the neck.

LUCIAS

I am not playing with you child,
where is the necklace?

NAKATA

You best answer him, wouldn't want
that pretty little neck to snap.

VANESSA

I cant breathe.

Lucias loses his patience.

LUCIAS

(Shouting) Where is the necklace?

Vanessa struggles against Nakata's grip and grows faint...

...Suddenly Jack leaps over the building edge, he strikes Nakata in the chest with a kick, and pulls Vanessa away to safety.

Turning towards the men he draws both revolvers taking aim at each man, as Nakata unsheathes his sword, entering the stand off.

JACK

You okay Vanessa?

VANESSA

(Coughing) Yeah.

LUCIAS

This must be the famous Jack Hunter.

NAKATA

He's shorter than I expected.

JACK

(Laughing sarcastically) That's funny.

LUCIAS
So your Demetri's prodigy.

JACK
Who the hell are you and how do you
know Demetri?

LUCIAS
I am Lucias, Demetri and I go way
back.

JACK
Sorry he's never mentioned you,
couldn't of been that important
huh?

LUCIAS
Whether you've heard of me is of no
significance now give me the Eye.

Jack opens his jacket up to reveal the necklace around his neck.

JACK
What do you think, can I pull it
off?

NAKATA
Hand it over smart ass.

JACK
I don't think so, see I know what
you've got planned and there ain't
gonna be any resurrection, not
whilst I'm around.

LUCIAS
Well if that is your decision.

Nakata slices through the rooftop like a hot knife through butter, a large crack emerges...

POV

Follows the crack which travels rapidly towards Jack and Vanessa.

THE BUILDING

Trembles causing the glass front to shift.

ON THE ROOF

Vanessa loses balance and falls over the side of the building...

...onto a large section of the glass front which pulls away from the building, heading on a collision course with the street below.

JACK
Vanessa.

Jack fires off three rounds in Lucias direction then leaps over the building edge as...

...Nakata with break-neck speed, launches in front of Lucias, deflecting the shots with his blade.

OVER THE EDGE

Jack falls head first catching up with the falling building front, he slides along the glass avoiding the debris as it whizzes past.

VANESSA
(Screaming) Jack help.

Jack reaches Vanessa, taking hold of her as he leaps off the glass, together they hurl through the air towards an adjacent building.

INT. ADJACENT BUILDING - NIGHT

THE ROOM

Window SHATTERS, exploding into pieces as Jack and Vanessa crash through, rolling to a stop against the room wall.

EXT. OFFICE BUILDING ROOFTOP

Nakata looks over the building edge.

POV of Nakata,

A cloud of debris consumes the street below.

C/U of the back of Nakata's neck,

Nakata slowly reaches up to the strange coin, only to be interrupted by Lucias...

LUCIAS
Nakata, we can collect the necklace from the rubble.

Nakata picks up on the smashed window.

NAKATA
I think you underestimate the enemy.

Lucias joins Nakata.

NAKATA (CONT'D)
If the legends are true perhaps we
should seek assistance?

LUCIAS
Surely you don't fear one little
boy?

Nakata sheathes his large Katana blade.

CUT TO:

INT. ADJACENT BUILDING - STAIRWELL - NIGHT

Jack and Vanessa proceed downwards.

VANESSA
So what exactly are you Jack?

JACK
Wrong place at the wrong time,
every time.

VANESSA
Come on you know what I mean.

JACK
Honestly I don't know, I'm
different, but that's not always a
bad thing.

VANESSA
What about your parents, where are
they?

JACK
I never got to meet them, they died
when I was a baby, Demetri took me
in, he's always looked out for me,
you know, to be sure I make the
right choices.

Jack stops and removes the necklace from around his neck.

JACK (CONT'D)
Here you go.

He places it around Vanessa's neck.

JACK (CONT'D)
Looks better on you.

VANESSA
Thanks.

INT. BUILDING VESTIBULE - NIGHT

Jack takes position up at the double entrance door

POV of Jack,

He looks outside, the debris from the crash fills the street, besides that the coast is clear.

JACK

It looks like we're good to go,
best stay behind me though just
incase.

Jack forces the entrance door open and they proceed to the outside.

EXT. DEBRIS FILLED STREETS - NIGHT

The street is littered with a mass of concrete, steel girders and glass.

VANESSA

We better move quickly before the police show up, I doubt this kind of thing goes unnoticed.

Jack pushes rubble out of their path.

VANESSA (CONT'D)

I can't believe we survived that.

JACK

I know it's awesome huh?

Jack lifts Vanessa up onto a large concrete block.

VANESSA

You really love this crazy lifestyle don't you?

JACK

Hey, it's all I know.

VANESSA

So what do we do now?

JACK

We head back to Demetri's and get some God damn answers, he know's more than what he's letting on.

Jack leaps up onto the concrete block to join Vanessa.

VANESSA

This is all so crazy, I mean you
hear stories of demons and ghosts,
I never thought I'd be thrown right
into the middle of it all.

JACK

Try dealing with it on a day to day
basis.

Out of nowhere a huge REPTILIAN WINGED BEAST swoops past, it snatches Vanessa and knocks Jack over in the process.

C/U of Vanessa,

VANESSA

(Shouting) Jack!

Jack leaps to his feet and gives chase, leaping through the crash site.

JACK

Vanessa!

He pulls out a revolver and aims, thinking about taking the shot but stops.

The winged creature flies off into the distance, Vanessa's faints screams can be heard eventually fading out.

JACK (CONT'D)

Shit!

Jack kicks at a concrete rock in anger shattering it into a cloud of dust.

CUT TO:

INT. DEMETRI'S MANSION - LOUNGE - NIGHT

Demetri sits in his chair in front of the burning fire, he holds a glass of whiskey, and looks in deep thought.

Arguing can be heard beyond the room, suddenly the doors to the lounge burst open Jack storms in surrounded by Demetri's entourage.

JACK

I want some answers Demetri.

Jack pushes a guard out of his way.

JACK (CONT'D)

Will you get the fuck out my face.

ENTOURAGE #1

I'm sorry sir, he wouldn't listen.

DEMETRI

It's okay.

The entourage backs off and exits the lounge closing the door behind.

JACK

Who the hell is Lucias?

DEMETRI

Who?

JACK

Skip the bull shit Demetri he has
Vanessa, who is he?

DEMETRI

Have a seat please I'll get you a
drink..

Both men sit down, Jack is pissed, Demetri pours them both a glass of whiskey.

JACK

Who is Lucias?

DEMETRI

I am unaware of such a person Jack.

JACK

Well he knows you Demetri, and now
he has Vanessa.

DEMETRI

And the Eye?

Jack nods his head.

JACK

I think you better start explaining
Demetri, what the hell is going on?

CUT TO:

EXT. TIMES SQUARE - NIGHT

Busy night, people flood the square.

LUCIAS

Stands in the Centre of Times Square blocking oncoming traffic, his hood conceals his face, vehicles sound their horns in frustration.

A long exasperated BEEP comes from a taxi, the driver hangs his head out of the window.

TAXI DRIVER
Yo asshole, what the hell are you
doing? Get out of the way.

Lucia stares up at the driver, the lights of the surrounding billboards reflect upon his mask.

TAXI DRIVER (CONT'D)
What the fuck? It ain't Halloween
Asshole.

The driver slides back into the taxi, BLARING his horn.

SMASH, out of nowhere, the WINGED BEAST crashes down upon the bonnet of the taxi, the chassis crushes into the tarmac of the street.

INT. TAXI - NIGHT

The Driver is stunned, his forehead is cut, he wipes the blood away.

TAXI DRIVER
Holy Shit.

He is dazed and confused.

EXT. TAXI - NIGHT

The beast still grasping Vanessa SCREAMS into the windscreen at the driver.

The driver collapses out the driver's door, he runs away struggling to stay straight.

Chaos ensues as people run in fear from the beast, cars drive off, others are just frozen still in fear.

LUCIAS
Bring her to me.

The beast screams, a sign of obedience for Lucias, it brings a KICKING AND SCREAMING Vanessa to him.

VANESSA
Let me go.

Lucias takes her by the wrist and removes a large DAGGER from under his jacket.

VANESSA (CONT'D)
What are you going to do with that?

LUCIAS
You have the honour of being my gift to the Underworld.

VANESSA

I think I'll pass, thanks anyway.

LUCIAS

Perhaps I should start with that
mouth of yours.

Lucias runs the blade across Vanessa's hand.

She flinches in pain as Lucias chants a dark incantation.

The blood drips on to the ground below, a symbol begins to form, an ORANGE GLOW below where Lucias and Vanessa stand.

Lucia runs the blade down Vanessa's navel, cutting the skin.

She writhes in pain, it is more intense.

The ground begins to shake and crack under the blood spill, it spreads out from the symbol, the light becomes brighter.

Buildings crumble as the ground vibrates, people run in terror as buildings begin to collapse, the centre area of Times Square becomes unrecognizable as the ground collapses.

The ground which Lucias and Vanessa stands on rises up, a large object emerges, it is the ABYSSUS TEMPLUM, it continues upwards.

INT. POLICE PRECINCT - NIGHT

A busy precinct, David stands by the vending machine ordering a coffee.

Two Officers bring in a female, she is one of the possessed and screams bloody murder, squirming in an attempt to free herself from the Officers' grip.

DAVID

Another one? Throw her in the
slammer.

Jim looks out from his office.

JIM

Hey David?

DAVID

Yeah?

JIM

You better come see this.

INT. DAVID AND JIM'S OFFICE

David enters and looks up to the TV, he drops his coffee.

CUT TO:

INT. DEMETRI'S MANSION - NIGHT

DEMETRI

I can only assume this Lucias is
working outwith the Atrum Custodis.

JACK

What the hell is that?

DEMETRI

The Keepers of Darkness, very
powerful and dangerous men,
obsessed with Hergatha and they
will do what ever they can to make
sure his power is under their rule.

JACK

And the Eye is the key to that
power?

DEMETRI

The Eye will allow Lucias to
restore Hergatha's power but It
won't release him from his prison,
Lucias will require that of which
imprisoned Hergatha in the first
place.

JACK

The Spear of Valantia.

DEMETRI

Yes, your father's spear.

JACK

What?

DEMETRI

Exodus is your father Jack, he
left you in my care 25 years ago,
it is your destiny to stop
Hergatha, just like your father did
a thousand years ago.

A cell-phone rings, Jack reaches into his pocket and answers.

JACK

Hello?

INT. POLICE PRECINCT - NIGHT

David is on the other end of the line...

DAVID

Jack, what the hell is going on
man?

INT. DEMETRI'S MANSION - NIGHT

JACK

What are you talking about?

INT. POLICE PRECINCT - NIGHT

DAVID

Turn on the news, Channel six.

INT. DEMETRI'S MANSION - LOUNGE - NIGHT

Jack switches on the television, a broadcast is on screen,
BREAKING NEWS....

The broadcast's feature is the events of Times Square, the
chopper focuses on the rising tower and the devastation
caused by its arrival.

JACK

What the hell is that?

DEMETRI

It is the Abyssus Templum.

The camera zooms into the top of the tower, LUCIAS and
VANESSA come into view.

JACK

Holy shit it's Vanessa.

The news camera ZOOMS further in on Lucias,

Demetri's eyes widen,

BACK TO Lucias' face,

BACK TO Demetri's eyes,

BACK into Lucias' eyes, it freeze frames.

Demetri stares into Lucias' eyes, he knows him.

He sits motionless staring intently at the television.

Jacks voice can be heard, it is faint, he is calling on
Demetri, each time he gets louder.

JACK (CONT'D)
Demetri!

He snaps out of his trance.

JACK (CONT'D)
You back with us? We got to stop
this asshole.

DEMETRI
Now that he has released the
Temple, the pathway to the
Underworld will now be open, and
the armies of Hergatha will follow.

JACK
Well we ain't got time to sit
around let's do this.

DEMETRI
D'angelo take Jack to obtain the
Spear.

D'ANGELO
Yeah mon.

JACK
What will you do?

DEMETRI
I will head to the Temple and
confront this Lucias.

Demetri reaches into his pocket and removes his piece of the Eye.

DEMETRI (CONT'D)
Take this, should something happen
to me at least it won't fall into
Lucias' hands.

CUT TO:

INT. POLICE PRECINCT - NIGHT

BRIEFING ROOM

PANIC, uniformed police rush around, weapons are loaded,
kevlar is strapped, David loads a shotgun, taking lead...

DAVID
(Shouting over the commotion) I
need all available units down town,
grab all the ammo you can carry.

Murphy and Johnson fight over guns.

A nervous rookie comes to the front.

ROOKIE
What's going on sir?

DAVID
The shit just hit the fan son.

C/U of David,

COCK, he loads the last cartridge.

CUT TO:

INT. CELL AREA - NIGHT

The area is dark, prisoners shout in protest, they rattle the bars of the cells.

OFFICER #1 proceeds down the corridor which divides the cells.

OFFICER #1
Quiet down you scumbags.

A cellmate catches the eye of the Officer, he is sprawled on the ground.

OFFICER #1 (CONT'D)
Hey, get your ass up.

There is no reaction from the man.

The Officer looks around.

OFFICER #1 (CONT'D)
Shit.

He unlocks the cell and enters reluctantly with his Nightstick drawn, slowly moving closer towards the man.

OFFICER #1 (CONT'D)
Hey, get up (poking the man) you hear me?

He turns the body over, it is one of the possessed, no reaction comes from the man.

The other cellmates go crazy, punching and kicking the cell bars.

The Officer looks round, his head blocks the man's face from view

OFFICER #1 (CONT'D)
Knock it off you assholes.

He turns back round to the body and is GRABBED by the throat, the possessed man crushes the Officer's trachea as he grasps tighter, he throws him against the cell bars.

The Possessed man unlocks the other cells, releasing each of the other Possessed.

INT. ST. MICHAEL'S CATHEDRAL - NIGHT

Jack and D'angelo enter the Cathedral through large wooden doors, a short eccentric Priest walks towards them quickly and with purpose, his name is FATHER DYER, 60's, electrified white hair.

FATHER DYER

Is this him?

He places his glasses on and leers into Jack's face, his eyes are magnified by the lenses, he looks Jack over, turning his face round as he examines him.

FATHER DYER (CONT'D)

Yes, yes it is isn't it.

Jack leans back to escape the invasion.

JACK

Whoa, that's personal space there friend.

The Priest turns swiftly and marches back down the aisle.

FATHER DYER

Come, please we have little time and much, much to do.

Jack turns to D'angelo.

JACK

Is this guy for real.

D'angelo laughs and leads Jack onwards.

FOCUSING

On Father Dyer he stands at the large alter, reaching into his robe he removes a collection of keys, there must be at least thirty in the set, he checks them over extensively.

FATHER DYER

Ah here we are.

He places a key into each of the four locks upon the alter table unlocking them in succession, the alter reacts to the last key turn, splitting in two to reveal a passageway into the depths of the Cathedral.

FATHER DYER (CONT'D)
Yes, very good, down we go.

The Priest leads the way and proceeds down the staircase...

...as Jack and D'angelo look down.

D'ANGELO
After you mon.

JACK
I don't know, it's kinda dark.

FATHER DYER (O.C.)
Well don't just stand there come
on.

INT. ST. MICHAEL'S CATHEDRAL BASEMENT - NIGHT

A BRIGHT ORANGE FLASH

Of a burning torch lights the area, a dreary, dungeon-esque basement.

D'angelo and Jack stand in front of a large concrete slab within the basement it stretches from ceiling to floor.

Father Dyer removes a velvet sheath from his robe unwrapping it to reveal a short silver dagger.

FATHER DYER
Do you care to do the honours?

He passes the dagger to D'angelo.

D'ANGELO
Are you ready for this mon?

JACK
As ready as I'll ever be.

D'angelo takes Jack by the hand and runs the blade across it.

Jack flinches in pain.

D'ANGELO
Seriously this hurts you?

Jack looks to the wall, he places his hand on to it, causing a reaction with his blood, the wall becomes flame as he pushes against the slab creating a gateway, the flames begin to engulf his arm.

D'ANGELO (CONT'D)
Be careful mon

FATHER DYER

Do not show any fear, stand true
and no harm can come to you.

JACK

Harm from what?

Jack pushes into the slab entering through the flame...

...D'angelo guards his eyes from the heat as the flames
swallow Jack through, sealing the gateway behind him.

D'ANGELO

Good luck mon.

FATHER DYER

Shouldn't you be upstairs? The
human's should not be fighting our
war, especially alone.

D'ANGELO

See you on the other side brutha.

INT. FIRE CAVERN OF INFERNIUS - NIGHT

C/U of a wall, an arm emerges through a flaming hole,
followed by its owner, Jack.

He stares on in amazement.

JACK

Jesus.

PULLING OUT

Reveals a large cavern, it glows red like the Earth's core,
flames burst up from the molten lava river which flows below.

CUT TO:

EXT. CITY STREETS - NIGHT

SIRENS scream through the streets which glow red and blue
from the barrage of police cars enroute to the chaos of what
was Times Square.

A barricade of squad cars screech to a halt blocking the
streets off in front of the monstrous Abyssus Templum.

Multiple SWAT vans arrive on the scene, the SWAT teams exit
the vehicles, suited and booted for action.

Various Officers take position behind their vehicles, guns at
the ready...

SWITCH TO

The UNDERWORLD ENTRANCE, the drumming of steel crashing in unison THUNDERS into the streets, the war cry of hell.

C/U

Of the Rookie, his assault rifle shakes as the sound grows louder, this is seen by David...

DAVID

Hey, just shoot first and you'll be okay.

Rookie grasps the gun tighter.

ROOKIE

Yes sir.

DAVID

Talk about being thrown into the deep end.

A dark figure emerges from the gateway, it walks out into the street and stops.

C/U

Of the DEMON, draped in armor, sword in hand and hungry for blood, it stares on showing no fear to the police threat ahead.

It ROARS, raising it's sword up high in defiance...

...BOOM, BOOM, BOOM, the Demon is blasted multiple times in the chest, it hits the ground dead.

C/U

Of the smoking gun, travelling along the barrel reveals a heavy breathing Rookie...

ROOKIE

(To David) Sorry sir, it just went off.

An explosion of ROARS erupts as the DEMON ARMY races out from the gateway.

C/U

Of David...

DAVID

Open fire!!

RIFLES explode into action...

...DEMONS fall under the gunfire.

CUT TO:

INT. FIRE CAVERN OF INFERNIUS - NIGHT

Jack walks onwards through the blazing heat, he comes to the large river of lava, the only way across is by tall rock columns, each of which just wide enough to take one person.

JACK
No turning back now.

With a wipe of the brow, he runs and leaps towards the first column but cuts it short, clutching the edge of the column tightly he pulls himself up.

POV of Jack,

The lava splashes against the rock, one slip guarantees a lava bath.

Quickly he leaps over the remaining pillars landing on the other side, laughing at the crazy stunt he just pulled off.

He proceeds down a pathway deeper into the cavern, the heat waves get stronger, the lava gets higher.

LOOKING AHEAD

A glowing white object is in view, Jack is drawn to it, a metallic rod, nearly three feet long, it floats in mid air, Jack reaches out to take it.

BOOM

An explosion of lava erupts, a crazed MOLTEN BEAST rises from the depths, its large form overshadows Jack...

...who steps back unsheathing his sword.

The demon is INFERNIUS the fire guardian, large horns extend from it's head, it's eyes pure flame, a large flaming claw grasps the ground Jack stands on, Infernius looks down upon Jack.

INFERNIUS
Only he of true blood may claim the spear.

JACK
I am he, son of Exodus.

INFERNIUS
(Pointing at Jack) You must prove your bloodline, you must resist the Blade of Incendiara.

JACK

Then strike your blade.

Infernus pulls a large flaming sword from below the lava, it rises high into the air...

INFERNIUS

(Roaring) Only true blood

It strikes down upon Jack clashing against his blade, an immense reaction occurs, a blast of blinding energy consumes the cave...

...the light fades away, revealing Jack still standing, his sword taking the force of Infernius' blade.

Jack pushes Infernius back, who removes his blade backing down.

INFERNIUS (CONT'D)

(Bowing to Jack) You have proved yourself Son of Exodus, step forward and claim your birth right.

Jack takes hold of the metallic rod, it expands in his hand forming the Spear of Valantia.

CUT TO:

EXT. CITY STREETS - NIGHT

C/U

Of a gun barrel blazing bullets.

David pulls an injured Jim behind a vehicle seeking refuge, he puts pressure on a stomach wound.

DAVID

Hang in there man, you'll be okay.

JIM

(Coughing blood) They didn't put this in the job description.

They share a laugh as Jim passes away.

DAVID

Jim? Jim? (He feels for a pulse)
Shit.

David closes his colleague's eyes over, he rises staring on at the demon army which begins to overpower the Police force, more and more emerge from the gateway too many for the cops to handle.

Slouching back behind the vehicle David looks down, his last clip, CLICK, he slides it in and cocks the rifle.

DAVID (CONT'D)
As they say, better to burn out
than to fade away.

He jumps up and lets rip striking any demon that walks into his line of sight.

DAVID (CONT'D)
Come on you sons of bitches!

The Rookie joins him, side by side they fire off the last of their bullets,

ROOKIE
You ain't dying alone sir.

CLICK, the Rookie runs out, suddenly a blade bursts through his chest, he stares down at it as he is lifted into the air by a gargantuan demon.

DAVID
No!

The demon drops the Rookie like a rag doll and proceeds towards David, readying it's blade for the deadly blow when...

...THUD, the demon stops in its tracks, it drops it's sword and falls to one knee to reveal a short sword stuck in it's back.

OVER IT'S SHOULDER

A man come's into view, we recognise him as Arakye.

ARAKYE
Kill them all!

His men appear from all angles like stealth assassins, they attack the demon forces with honour.

David is helped to his feet by D'angelo.

D'ANGELO
You've done good mon, this is when
the real shit starts though.

D'angelo hands David a blade.

D'ANGELO (CONT'D)
You'll need this.

CUT TO:

INT. ST. MICHAEL'S CATHEDRAL BASEMENT - NIGHT

The stone wall burns at the centre as Jack passes back through the portal.

The basement is empty no sign of Father Dyer, Jack reaches for the basement door and opens it...

...unknown to him Nakata awaits at the other side he grabs hold of the spear and strikes Jack with a spin kick knocking him back into the basement.

JACK

(Climbing back to his feet) You again, so your master finally let you off your leash huh.

Nakata closes the basement door.

NAKATA

(Unsheathing his blade) He promised me the Son of Exodus, and if legends serve true, a warrior worthy enough to face me.

Sword in hand, Jack prepares for battle.

JACK

Well come on, let's do this.

They clash, Nakata is too strong for Jack, leaving Jack to defend against his strikes...

...Nakata gains advantage and cuts Jack's leg, he drops down on his knee, Nakata lashes Jack's sword out of his hand, and strikes him in the face with a kick.

NAKATA

I thought you'd be more of a challenge, I'm disappointed.

JACK

(Spitting blood out) I do hate to disappoint.

Jack slides a dagger out from behind his back...

JACK (CONT'D)

And I'd hate to waste your journey.

Jack throws the dagger which Nakata deflects, Jack launches at him only to be knocked to the ground...

...Nakata picks up Jack's sword and slams it through Jack's chest, nailing him to the ground.

C/U

Of Jack, he lets out a gasp as the steel of the blade tears through his organs, he stares at Nakata as his eyes eventually close over.

NAKATA

Perhaps in another life.

Nakata looks down to find the remaining piece of the Eye, he picks it up and leaves the basement.

CUT TO:

EXT. ST. MICHAEL'S CATHEDRAL - NIGHT

The Possessed have congregated outside on the street, their eyes as dark as night.

The chaos of gunfire and screaming can be heard in the distance.

The entrance door to the cathedral opens, Nakata steps out.

NAKATA

Stand guard, no one touches the body.

POSSESSED #1

(Growling, Unknown Language) Yes master.

CUT TO:

EXT. CITY STREETS - NIGHT

The battle on the streets continues, the demon threat begins to shrink under the attack of Demetri and Arakye's men.

WE FOCUS ON

Arakye as he battles through, killing demon after demon.

Suddenly he stops...

...a giant axe-wielding demon stands before him, its face concealed by a steel mask.

Arakye swings his blade, flicking the blood from it and beckons to the demon.

The beast races towards Arakye with intent to decimate him with a quick evasion, Arakye slices across the demon's back, the beast struggles under the cut, it slowly walks towards Arakye again...

SLASH

Arakye swings his sword across the demon's gut, blood spews out from behind the mask, the demon takes a few steps forward then splits in half as it falls to the ground.

A deafening SCREECH comes from the bellows of the gateway.

DAVID

What now?

Silence...

GUARD #1

Whatever it was, it must of had second thoughts about coming out.

Suddenly and with great velocity, something large shoots out from the gateway and takes the guard with it, it is to fast to recognise all that is seen is a blur...

...the guard's mangled body falls from above, smashing against the ground.

D'ANGELO

Everybody take cover.

The screeching starts up again louder, like a group in unison.

D'ANGELO (CONT'D)

(Shouting) Now!

FOCUSING

On the gateway, multiple winged beast's emerge, shooting just over the good guys who duck to escape the attack.

Demons ride upon the backs of the winged beasts, they swoop overheard grasping at the humans as they dive to the ground.

A winged beast flies towards D'angelo who is occupied with a demon soldier, it's teeth are glaring ready to bite...

...thrashing past out of nowhere comes a LARGE EAGLE, it grabs the winged beast by the neck killing it.

A brood of EAGLES swoop in led by Elessia, they unleash a barrage of arrows down upon the remaining demon soldiers, aerial battles take place between eagle and beast turning the city into a warzone.

An eagle gives chase to a winged beast, they fly in and out of the tall buildings, the eagle grabs the winged beast by the side launching it through a building, it crashes straight through to the inside.

BACK ON

The streets.

DAVID

Jack, where the hell are you man?

CUT TO:

INT. ST. MICHAEL'S CATHEDRAL BASEMENT - DAWN

Jack's motionless body remains on the floor.

WE PULL IN

Focusing on the sword impaled through his chest,

CLOSING IN

On the wound, a sudden burst of white energy like an electrical spark emerges, pulsing through Jack's body, acting like a defribulator causing his body to jerk.

WE TRAVEL

Into the wound flowing through Jack's vascular system, the white energy flows throughout his inside, striking his organs back into life, we continue our journey eventually emerging from Jack's eyes as he gasps for air, he breathes again.

The ENERGY continues to flow throughout Jack's body, circling around him as he begins to levitate upwards, travelling up and over the sword.

He falls to one knee as the white energy is sucked into the wound healing it instantly.

C/U

Of Jacks eyes, they flash white just as Demetri's did, the Elder in Jack is awakened.

He gives a smile, grabs his sword and exits the basement swiftly.

CUT TO:

EXT. ST. MICHAEL'S CATHEDRAL - DAWN

The Possessed posse remains outside, guarding the Cathedral.

POSSESSED #2

(Unknown Language) I'm going inside.

POSSESSED #1

(Unknown Language) We were told to wait outside, you must obey the order.

POSSESSED #2

(Unknown Language) I take orders from Lucias' mouth alone.

They proceed up the stairs.

CUT TO:

INT. ST. MICHAEL'S CATHEDRAL - DAWN

Jack races down the aisle, he leaps towards to the entrance door as...

EXT. ST. MICHAEL'S CATHEDRAL - DAWN

The Possessed open the door, he smashes through and upwards.

He lands on the ground with one of the Possessed in hand, smashing it's skull into the tarmac.

PULLING OUT

Jack has landed in the centre of the group, they bay for his blood.

The first of them directly in front of Jack kicks things off, with inhuman speed jack slices across the man's waist, following up with a spin kick which sends the top half of the body colliding with those who follow behind.

Jack works his way through them all, taking them out one by one.

With three of the Possessed remaining Jack throws his sword up into the air, he takes the first two out with a shot from each revolver, as the last Possessed approaches Jack, the sword falls down from above impaling the Possessed through the top of it's head, Jack casually removes the sword, sheathes it and continues onwards.

CUT TO:

EXT. ABYSSUS TEMPLUM TOWER TOP - DUSK

FOCUSING

On the stairwell as Nakata emerges at the top of the tower.

NAKATA

A gift for you Lucias.

Nakata throws across the spear to Lucias.

It expands into it's full form.

VANESSA (O.C.)
You'll never get away with this,
Jack will..

LUCIAS
Jack is dead, and the rest of the
world will follow.

Vanessa sits upon the ground, she is chained up to the wall,
she looks down aggrieved by the words just spoken.

VANESSA
No, I don't believe you.

Nakata takes out Jack's lucky lighter.

Vanessa's eyes weld up, tears drop down her cheeks.

VANESSA (CONT'D)
You bastard, I'll kill you, I'll
fucking kill you.

LUCIAS
Silence her Nakata.

Nakata places pressure upon Vanessa's neck, knocking her
unconscious.

NAKATA
Lucias, Jack also had this.

He hands Lucias the final piece of the Eye.

Lucias walks to the far end of the roof, a large stone
stands, much like that of the gateway in the Cathedral's
basement.

Lucias faces the wall.

LUCIAS
That which condemned you to your
prison, shall release you once
more.

Lucias slams the spear into the stone, a blast of energy is
released, a powerful wind whirls around the rooftop, dark
clouds form overhead.

POV switches to behind Lucias,

He removes his mask.

FOLLOWING THE MASK

As it falls to the ground.

POV switches to Lucias,

He looks down upon the pieces of Eye he holds in his hands, they come together forming the Eye of Hergatha, he brings it up to his head, the reaction creates a dark light which shoots upwards to the sky...

CUT TO:

EXT. CITY STREETS - DAWN

The battle on the ground stops as they look up to the sky, DARK CLOUDS form overhead.

ARAKYE
Hergatha.

Suddenly a black lighting bolt fires down through the light.

CUT TO:

EXT. ABYSSUS TEMPLUM TOWER TOP - DAWN

It strikes Lucias upon the head...

...as a BLACK SHADOW steps out from the gateway.

POV from behind Lucias,

He becomes one with it, they fight over control, the movement is erratic which eventually subsides leaving Lucias standing still.

NAKATA
Lucias? Can you hear me?

Lucias remains with his back to Nakata.

LUCIAS
Yes.

NAKATA
Are you okay?

LUCIAS
I am better than okay, I am one with the Eye, I control the power of Hergatha, he is inside me.

DEMETRI (O.S.)
Not for long.

Demetri emerges from the staircase...

...Nakata draws his sword.

DEMETRI (CONT'D)

Down dog.

Demetri fires a bolt of white light from his hand striking Nakata, the force of the blast smashes him against the wall, knocking him out cold, the silver coin detaches from his neck and rolls upon the ground.

LUCIAS

Hello Demetri.

DEMETRI

Hello Isaac.

Lucias turns round to reveal he is indeed Isaac, his eyes are black just as Hergatha's were, that damning Eye has now become one with Isaac.

ISAAC

How did you know?

DEMETRI

I saw your eyes, why Isaac why have you done this?

ISAAC

(Spitting in anger) Why? Why did you all leave me? We were brothers, blood.

DEMETRI

We thought you were dead, please don't do this brother.

ISAAC

No brother would allow an other to suffer what I did, I was left to burn an eternity in hell, until he released me.

The black shadow of Hergatha tries to breakaway from Isaac but retracts back into his body.

ISAAC (CONT'D)

Now I have but one family.

DEMETRI

Then take your fight with me, do not release Hergatha.

ISAAC

It was never my intention to release Hergatha, it is his power that I required.

Demetri begins to draw his sword...

...when Isaac with unbelievable speed appears before him ramming the Spear of Valantia through his gut, all before Demetri's sword leaves it's sheath.

ISAAC (CONT'D)
So be it indeed.

As Isaac removes the spear and Demetri's body drops, a figure comes into view upon the tower wall, it is JACK, a look of vengeance upon his face.

Jack leaps down from the wall striking Isaac with a kick, he then attacks with his sword, each strike with anger rather than accuracy...

...Isaac defends with the spear knocking back each attack, just.

A flashing white light leaves Jack's sword and smashes against Isaac, the force sends him crashing across the tower top.

Isaac stands, he dusts himself down.

ISAAC (CONT'D)
My turn.

With the same speed, Isaac flashes towards Jack striking him repeatedly with punches and kicks.

Isaac stands over Jack unleashing the Spear of Valantia, Jack coughs up some blood.

ISAAC (CONT'D)
It is only fitting that you should die by your father's spear.

Jack spits at Lucias.

JACK
Well what you waiting for?

Jack slouches on the ground.

Isaac slams the spear down only to be met with the clash of steel.

PULLING OUT

Reveals Nakata.

NAKATA
No man controls me.

Nakata follows through with a spin kick knocking Isaac back.

He helps Jack to his feet.

JACK

Nice to see you've changed sides.

NAKATA

Just try not to get yourself
killed, again.

Both men surround Isaac.

ISAAC

You are of no use to me anymore
Nakata, you shall die alongside
him.

A furious battle takes place between the three men, Nakata and Jack attack from both sides, Isaac it appears without even thinking defends each strike, it all seems too easy for him and with a swing of the spear he knocks both men over.

ISAAC (CONT'D)

I can feel the power burning
inside, flowing throughout my
veins.

Nakata and Jack lie beside each other in crumpled heaps.

JACK

We have to get the spear, it's our
only chance to stop him.

NAKATA

Leave that to me, you get ready.

Nakata runs towards Isaac, with a swift kick he connects with the bottom of the spear hitting it upwards...

...Jack leaps and catches the spear, before he lands he throws the spear striking Isaac in the chest.

Nakata spin kicks hitting the spear further into Isaac who falls to the ground.

ISAAC

(Laughing hysterically) You missed.

CLOSE UP

Of Nakata, he smiles.

OVER NAKATA'S SHOULDER

Jack comes into view.

CLOSE UP

Of Jack he has his revolvers drawn.

JACK
Give my regards to Hell.

BOOM, BOOM, Jack fires off a shot from each revolver.

POV Follows the shots,

They strike THE EYE, shattering it into pieces, Isaac falls to the ground dead, the blackness drains from his eyes.

Jack lies back on the ground laughing off the pain his body is in, he clammers to his feet.

Nakata stands upon the edge of the tower wall, holding his sword.

Jack takes aim, but Nakata sheathes his sword.

NAKATA
Another time Jack.

He leaps backwards over the side.

Jack picks up on Vanessa chained to the wall, he races over to her.

JACK
Vanessa.

He strokes her face gently, she comes round.

VANESSA
Jack, your alive.

Jack snaps the chains with his hands and helps Vanessa to her feet, she kisses him passionately.

VANESSA (CONT'D)
Thought we'd take over from where we left off.

He smiles.

JACK
One hell off a weekend, huh?

POV of Jack,

Shows the city below in ruins, fire and smoke rises from various areas.

JACK (CONT'D)
Is this the kinda date you drag every guy through?

VANESSA
Oh yeah that was all my fault.

Vanessa joins Jack at the tower edge.

VANESSA (CONT'D)
So what's next?

JACK
I don't know about you but I'm
gonna get myself a beer.

VANESSA
That sounds good to me.

Suddenly the BLACK SHADOW explodes out from the gateway and grabs Vanessa, dragging her towards hell, she reaches out for Jack who rushes towards them...

...He reaches out for Vanessa's hand but the gateway closes over.

JACK
Vanessa!

He punches the gateway repeatedly, smashing the stone into pieces, but he is too late.

A loud RUMBLE comes from below, tremors flow throughout the Tower as the Abyssus Templum is pulled downwards into the Underworld once again.

As the TOWER plummets, Jack runs towards the edge and leaps off crashing through debris and on to the street below.

The Abyssus Templum vanishes from site into the gateway.

A hand reaches out to help Jack up, it is D'angelo.

D'ANGELO
You okay mon? (Pulling Jack up)
Looks like you saved the world.

JACK
They got Vanessa, Hergatha dragged her straight into Hell, I gotta get her back.

ARAKYE
And you will, this is only the beginning, Isaac is but a pawn, the true enemy is yet to show it's face.

CUT TO:

INT. UNKNOWN LOCATION - MORNING

A MAN walks down a hallway with haste and purpose, he comes to a doorway and takes a breath, he removes his glasses to wipe the sweat from his face.

INT. BOARD ROOM - MORNING

The doors open into a room, a large oval table takes centre, many SUITS are seated around, the big business type.

The man proceeds to the HEAD SUIT seated centre of the group and whispers into his ear.

The HEAD SUIT signals for the man to leave.

HEAD SUIT

Gentleman, Isaac has failed.

An ASIAN SUIT speaks out.

ASIAN SUIT

It was inevitable, he was weak, and what of the Son of Exodus?

HEAD SUIT

Awakened.

ENGLISH SUIT

That shall prove a problem.

HEAD SUIT

Not when we know the location of his father.

The other suits are surprised.

HEAD SUIT (CONT'D)

And with Isaac dead we can now move forth, gentleman it is a new dawn for the Atrum Custodis.

CLOSING IN

To the man's face, he smiles.

FADE TO:

EXT. WASHINGTON D.C. - DUSK

CLOSE UP

Of the WASHINGTON MONUMENT

A caption appears "2 YEARS LATER"

Rain thrashes down upon the ground, two lone figures stand within the REFLECTING POOL.

A CLOSE UP

Of each man reveals it is JACK and NAKATA.

NAKATA

Thanks for meeting me, I've waited
a long time for this.

JACK

No problem, besides I owe you one.

Nakata unsheathes his KATANA...

...Jack removes the silver staff.

JACK (CONT'D)

Let's do this.

They proceed towards each other at great speed, so quick they travel upon the pool's surface.

Jack leaps, unleashing the SPEAR OF VALANTIA...

...Nakata swings his KATANA upwards clashing with the spear upon the sting of STEEL we...

CUT TO BLACK: