

The Mirror of Souls  
Presents  
"The Wrath of Mary"

By

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FADE IN

EXT. LOS ANGELES - WAREHOUSE- EVENING - MIDNIGHT

Kendrick Coles (30's) black male standing 6'2; wearing jeans, tan boots, and a custom made San Jose hockey jersey. He places his hands inside his pockets of the long leather trench coat as he walks towards the back entrance of the building.

It's a dark and stormy night. The wind is blowing briskly followed by flashes of lighting.

He runs up the stairway leading to the side door of the employee entrance.

Kendrick quickly swipes his I.D badge; the light on the electronic indicator turns green, the door makes a clicking sound.

Kendrick opens the door and enters inside.

INT. WAREHOUSE - MAIN FLOOR

Kendrick looks around on the main floor, he heads towards Brandon's office.

KENDRICK

(Calling out)

Brandon...Aye Brandon where are you? Look, I know I'm late, but I had a hot a date with that Asian stewardess, Tia.

INT. OFFICE

Kendrick enters the well lit office, it's quiet and emptied. He walks around the desk and notices Brandon's clothes on the floor. He walks over to the articles of clothing covered in a strange black film. He leans over for a closer look.

KENDRICK

(To himself)

What the hell is this?

Kendrick stands up. He looks around, confused.

He slowly exits the office walking towards the break room.

KENDRICK

Hey man, if this is not a good time, I can swing by tomorrow morning.

The lights on the ceiling begin flashing on and off moderately. Kendrick pauses for a moment, looking around nervously.

KENDRICK  
(Taking to himself)  
Shit! What the fuck is going on?  
(Calling out)  
Brandon! Brandon!

A loud feedback sound screeched from the P/A system, followed by a snarling dark voice that echoed.

BRANDON (VO)  
(Growling voice)  
Join us Brandon! The children of  
the lost souls want you!

Suddenly all the doors swung open violently, it slams against the wall repeatedly.

Kendrick is scared. His eyes open widely. He walks backwards then stumbles into a pallet of boxes that collapse around him.

Kendrick is breathing heavily. He can hear his heart beating rapidly as he stands up.

KENDRICK  
(Crying out)  
This shit isn't funny anymore man!

Boxes from the floor and shelves are thrown across the room with such force. Kendrick ducks and immediately crawls for cover. He hides underneath a desk.

After a few intense seconds everything stops.

The power goes out, emergency lights come on.

Kendrick's shivers; he's scared to death and takes off running throughout the warehouse heading towards the back entrance of the building.

He quickly turns a corner then loses his balance, falling face down. He slides on a thick sheet of ice, slamming head first hard into the large door of the storage room. His mouth is bleeding, he's dizzy.

Kendrick slowly looks up, blinking his eyes to focus.

His vision comes to focus on entire section of the warehouse that's covered in solid ice. Kendrick kicks his legs and slides back pausing for a moment.

Kendrick stands up and slowly as he approaches the surface. The ice structure release a loud cracking sound that echoed.

He touches the surface with his finger tips.

KENDRICK  
(Shouts)  
Shit!

He immediately pulls his hand back, holding his fingers.

The metal doors suddenly slide open, releasing a shivering cloud of mist.

Kendrick hesitates then decides to proceed inside.

INT. STORAGE ROOM

Inside the large storage container Kendrick stares at the body of BRANDON PARKER (20's) white male, average height, and husky build. His body is covered in the mysterious thick black film. His skin breaks out into scabs that are cracked and aged like a two hundred year old man. Brandon is levitating in mid air facing Kendrick.

KENDRICK  
Brandon, is that you?

Kendrick waves his hands through the mist.

Brandon's body moves towards the center of the room.

KENDRICK  
(Gasping)  
My God!

Kendrick's eyes are paralyzed in terror, he struggles to breathe.

Brandon's body is changing. His joints are twisting awkwardly as demonic faces are seen writhing inside his translucent skin.

Kendrick is unable to move, and is drawn inside against his will.

Brandon reaches out and clutches Kendrick by his throat, lifting his body up from the floor. Kendrick's body is drawn close to the faces of souls that screams in madness.

Kendrick is paralyzed by the terror, unable to break free.

His necklace is suddenly exposed from the effort. Kendrick is wearing a necklace with a silver cross hanging from its silver chain. Brandon sees it and rips the necklace from around Kendrick's neck. The holy symbol burns Brandon's skin. Smoke rises from his hand. The face embedded inside Brandon's hand screams in excruciating pain. His flesh begins to melt. The faces of the souls that cover Brandon's body simultaneously scream in excruciating pain.

Brandon slaps the scorching symbol into Kendrick's chest. It burns through his clothes like acid burning his skin.

KENDRICK  
(Screams)

Kendrick grabs Brandon's arm with both hands trying to break free. He's thrown from Brandon's hold as his body falls backwards outside the storage room.

Brandon steps backwards, bent over in pain. The faces on his body scream louder. Brandon's body loses its form as it stretches out of place. He moves awkwardly in a motion that seems deformed, and then his entire body catches fire.

Kendrick scrambles to his feet. He runs full speed throughout the warehouse. The voices follow him as they continue to scream.

EXT. WAREHOUSE- EVENING

Kendrick exits the building through the back entrance; he loses his balance then falls down the metal stairs.

He quickly gets up and immediately climbs inside of the company truck. Brandon fumbles with the keys that fall from his hands. He quickly picks them up and starts the engine. The company truck drives off at a high rate of speed, breaking through the security gate that sets off the alarm. The truck roars down the street disappearing into the night.

EXT. COURIER EXPRESS SERVICE - WAREHOUSE DISTRICT - 3AM

LT. MICHAEL HAWKINS (40'S) white male, tall, slender and a muscular build and has a pretty boy face. He's wearing an USC leather varsity jacket, black tee-shirt with black jeans, and all black Jordan sneakers. He's sitting on the hood of his 2012 BMW while holding the chain to his lieutenant badge in his hand. He stares at it, thinking about the years he's served as a veteran officer of the special crime investigation unit at the L.A.P.D. He places the badge around his neck as the head lights from a 2012 Dodge Charger pulls up beside him.

SGT. JASON WILLIAMS (30's) a black male, slightly shorter than Hawkins, thick built, muscular, who has a G.Q appearance. He's wearing a long sleeved black silk shirt, black slacks with matching jacket and black boots. He exits the vehicle holding two coffee cups from Starbucks. He also is a ten year veteran.

Williams approaches Hawkins, handing him a cup of coffee as he sits alongside him. He glances towards Hawkins, who takes a sip of coffee ignoring William's presence as he places his badge around his neck.

WILLIAMS  
Alright, you don't have to say it,  
I know what you're thinking.

A smirk comes across Hawkins's face.

HAWKINS

(Sighing)

This might not be a good time to guess what I'm thinking, my friend.

Williams shrugs his shoulder.

WILLIAMS

What did you expect me to say?

HAWKINS

(Annoyed)

You should have told your favorite Captain, that you didn't have any idea where I was.

WILLIAMS

I know...I know, but you forget that lying is something that I'm not very good at, especially to Captain Stiles.

Hawkins takes another sip of coffee.

HAWKINS

Bullshit! You've lied to every woman that you've ever known, including your mother.

Williams gives Hawkins a hard serious stare.

WILLIAMS

Look, it's no secret that Captain Stiles can be very intimidating. But seriously, between us, I wouldn't have a problem if she asked me to drink her bath water, for one night of hot monkey sex with her.

Hawkins gives Williams a weird look of disgust.

HAWKINS

(Shaking his head)

You've got some fucking issues man.

Williams laughs, Hawkins shakes his head again smiling.

HAWKINS

Just face it, you want her so bad that your fingers and toes get a hard on.

Williams quickly turns towards Hawkins laughing out loud.

WILLIAMS

And you would do the same if she gave you the opportunity, and you know it.

HAWKINS

I don't.

WILLIAMS

You don't?

Hawkins stares back at Williams.

HAWKINS

Is there an echo out here? No...I don't.

Hawkins takes another sip of coffee.

WILLIAMS

Is it because it goes against your code of ethics?

Hawkins lowers his head with a smirk on his face again.

HAWKINS

No, it's because she has a flaw that's a major turn off.

WILLIAMS

(Laughing)  
What...A brain?

Hawkins tosses his cup to the ground.

Both men stand up facing each other.

HAWKINS

Look, I didn't come out in the middle of night to hear about your sexual fantasies.

Williams points his finger at Hawkins.

WILLIAMS

I call them possibilities.

Hawkins shakes his head in disbelief; he proceeds toward the building with a grin on his face.

HAWKINS

(Talking out loud)  
Possibilities? I call it a desperate cry for help.

WILLIAMS  
(Raising his voice)  
What? Whatever man, we both know  
the truth.

Williams catches up with Hawkins, they proceed inside the  
warehouse.

INT WAREHOUSE - MOMENTS LATER

HAWKINS  
Did the captain give any details  
about what happened here?

WILLIAMS  
Yeah, something sick, twisted, and  
sadistic. Lucky us.

Rain showers fall followed by the flashes of lighting.

INT. WAREHOUSE - EARLY MORNING

Hawkins and Williams move inside the warehouse through the rear  
entrance. They walked to the crime scene. Police officers taped  
off the area. They meet up with Officer MIGUEL ORTIZ (20'S),  
Hispanic, medium build and height with jet black hair. Ortiz  
approaches the senior officers.

ORTIZ  
I hope you guys haven't had breakfast  
this morning because this one is  
bad.

WILLIAMS  
When you say bad, how bad?

Ortiz leans closer.

ORTIZ  
The first words that came out of  
everyone's mouth were "oh my God",  
followed by anything they ate within  
the last couple of hours.

HAWKINS  
(Sarcastically)  
It wouldn't be a case if it didn't  
have your ingredients of blood, guts,  
and intrigue.

WILLIAMS  
(Sarcastically)  
Wonderful. So, who are the main  
characters in this horror movie?

INT. STORAGE FACILITY - MINUTES LATER.

The L.A.P.D's Forensic officers are inside going over the crime scene collecting and analyzing evidence. Others were taking photos and writing statements.

Hawkins and Williams enters inside. They both showed a look of shock.

Inside, the concrete floor was wet from the ice that had melted. The black film covered the entire floor, making it look murky. High power lamps stood in each four corners of the room, creating an eerie, scenery of death. The four walls were covered in blood displaying a message written in what seemed to be, Greek. The ceiling shows a pattern of symbols, also drawn with blood.

The victim's body was viciously smeared like rotten fruit.

Forensic Officers Stokes, Thomas and Spencer are kneeled around the body, speechless. They are staring at what looks to be multiple faces imprinted on the victim's skin.

Stokes used his pointer to lift up a portion of the victim's arm that stretched like rubber. The skin falls apart.

Hawkins and Williams move closer to the body.

William's face frowns in disgust.

WILLIAMS

What the fuck?!

Hawkins looks around the room with a curious look.

HAWKINS

What in God's name happened here?

Officer Stokes stands in front of the wall taking photos.

OFFICER STOKES

Trust me, if I had an honest answer to that question, you wouldn't want to know.

Officer Thomas takes pictures of the body.

OFFICER THOMAS

I've never seen anything like this in my ten years on the force.

Williams turns away from the body.

WILLIAMS

(Sarcastically)

Is it too much to ask for a normal crime scene where the victims takes a bullet to the head instead of this blood bath from hell?

Hawkins walks around the victim's deflated body.

OFFICER SPENCER

Someone or something sucked the life  
from this man - even the bones,  
but I don't know how.

Hawkins moves next to Williams.

WILLIAMS

I know what you're thinking.

Personnel from the medical examiner's office place the body  
carefully into a secure body bag while wearing protective gear.

HAWKINS

If you're referring to the case  
from three years ago, you're right.

Williams pats Hawkins on his shoulder as he passes by.

WILLIAMS

That would be the one.

Officer Jones turns back towards the other officers.

OFFICER JONES

Yeah, I remember the news coverage  
like it was yesterday. Just hearing the  
man's name is enough to give you  
chills for life.

Officer Kennedy writes on the clip board.

OFFICER KENNEDY

He's currently at Patton psychiatric  
hospital for the criminally insane  
right?

HAWKINS

That's right, Charles Douglas,  
the Sandman.

Williams glares at Hawkins who walks around the room in deep  
thought. Hawkins suddenly stops and closes his eyes, taking a  
deep breath. Instantly the faces from the decapitated head flash  
into his mind, one by one, within seconds.  
Hawkins opens his eyes and walks past Williams, who gives him an  
awkward stare.

HAWKINS

There will be more bodies to come.

Williams turns, staring at Hawkins, who exits the storage room.

EXT. WORTHINGTON ESTATE - SIMI VALLEY - LATE AFTERNOON

The tall security gate opens as the white delivery van from Courier Express Service pulls into the long stretch of driveway of the mansion, belonging to billionaire THORTON LOUIS WORTHINGTON III.

Kendrick stops in front of the main entrance. He quickly exits the vehicle and runs toward the front doors, ringing the doorbell impatiently.

The main doors open.

Standing in the doorway with her arms crossed displaying a serious demeanor, is Worthington's personal assistant Carla Livingston. She's in her (30's) petite, with blue eyes and long blonde hair. She's a very attractive woman dressed in an all black business suite and matching heels.

CARLA  
(Harsh tone)  
You're fucking late again Kendrick!

Kendrick sighs, then approaches Carla.

KENDRICK  
(Anxiously)  
I understand, but I need to explain...

CARLA  
(Interrupting)  
When you're done unloading the shipment, Mr. Worthington would like for you to wait here until he arrives.

INT. MANSION - EVENING

Carla turns leading Kendrick inside the colossal mansion filled with priceless artifacts collected from countries all over the world.

Kendrick reacts nervously stepping in front of Carla.

KENDRICK  
Look! I need to explain what happened last night--

Carla rudely brushes past Kendrick.

CARLA  
(Scolding)  
I don't care what your excuses are!

Kendrick angrily grabs Carla's arm from behind.

KENDRICK  
Look, the police are going to pin Brandon's murder on me if you don't help me.

Carla pulls her arm back glaring at Kendrick. She sees the terror in his eyes, the look of fear.

CARLA

What did you do Kendrick? What the hell happen to Brandon?

EXT. WORTHINGTON ESTATES - EVENING - HOURS LATER

THORNTON WORTHINGTON (40's) tall, slender, dark hair, hazel eyes with an athletic built, and a stern jaw, pulls into the long driveway in his luxury sports car. He stops in front of the mansion's main entrance parking in front of the delivery truck.

Thornton quickly exits the vehicle headed towards the main doors. That opened

INT. MANSION

Thornton quickly enters inside walking pass his servant.

Carla immediately greets him.

CARLA

Mr. Worthington--

Thornton rudely walks past her.

Carla swiftly catches up to Thornton from behind.

THORNTON

I assume Kendrick had a very good explanation for why my shipment late.

CARLA

(Clearing voice)

Yes sir, he did. However--

THORNTON

(Interrupting, stern)

After tonight, Mr. Cole's services will be terminated.

Carla quickly stepped in front of Thornton.

CARLA

With...With all due respect sir - Kendrick shouldn't be blamed for this.

Thornton stops turning to Carla.

THORNTON

Your compassion is boring Mrs. Livingston.

They both walked outside on the terrace.

EXT. TERRACE - NIGHT

JARVIS serves THORNTON and CARLA cocktails where they continue their conversation.

Jarvis exits the terrace.

Thornton takes a sip of Bloody Mary from his glass.

CARLA

All I'm saying is that Kendrick's  
loyalty should count for something.

Thornton taps his fingers firmly on the glass crystal table in response.

THORNTON

(Angrily)

Loyalty doesn't mean shit when  
costly mistakes can't be reversed,  
taken back or forgiven.

Thornton lifts his glass again.

THORNTON

I expect nothing but perfection  
from my associates! Are we clear?

Carla holds up her crystal glass.

CARLA

Crystal clear, Mr. Worthington.

Kendrick joins Thornton and Carla outside on the terrace.

KENDRICK

Mr. Worthington, I'm done unloading  
your shipment of crates.

WORTHINGTON

Ah Kendrick, just the man I wanted  
to see.

Thornton stands and shakes Kendrick's hand.

THORNTON

I want you to know that my attorneys  
will take care of everything, you  
have nothing to worry about.

Kendrick smiles releases a huge sigh of relief as he shakes Thornton's hand.

KENDRICK  
(Smiling with excitement)  
Thank you, thank you so much Mr.  
Worthington. I...I promise, I'll  
Make this up to you sir.

Thornton glanced at Carla.

THORNTON  
You don't have to thank me, thank  
Carla.

Kendrick glances towards Carla.

KENDRICK  
Thank you for believing in me.

Carla smiles uncomfortably.

Kendrick expression changes, he's feeling unease as Carla turns  
away.

Thornton quickly jumps in, turning to Carla.

THORNTON  
Carla, I need to discuss some very  
important details with Kendrick,  
I do not wish to be disturbed.

Carla hesitates for a second, she glances at both men.

CARLA  
Yes sir, I'll see to it.

Carla stands up.

Thornton places his hand around Kendrick's shoulder.

THORNTON  
Good, Kendrick if you would please.

Kendrick followed Thornton inside; he quickly stares back at  
Carla who lowers her head.

INT. STUDY - WEST WING - MINUTES LATER

Both men enter the large spacious study decorated with ancient  
Egyptian artifacts.

The Intense flashes of lighting lit the night skies followed by  
powerful gusty winds that blew intensely.

Heavy rain drops slapped against the skylight and windows.

Thornton motioned towards Kendrick.

THORNTON

Please have a seat.

Kendrick seats himself on the leather sofa nervously.

He looks around the room feeling unease.

The sound of thunders explodes in the atmosphere, Kendrick is startled.

Thornton walks behind the custom made oak bar staring at Kendrick. He prepares two crystal glasses with ice.

THORNTON

You appear to be edgy...Would  
You like a drink?

KENDRICK

What?

Kendrick turns around.

KENDRICK

Ah yes...Um brandy straight up.

Kendrick takes several deep breaths. His face is covered with perspiration.

Thornton pours brandy into the crystal glasses. He walks over to Kendrick passing him a glass.

THORNTON

Cheers.

They both raised their glasses.

Kendrick finishes his drink in two swallows.

THORNTON

Looks like you need another one.

Kendrick coughs slightly using his forearm to cover his mouth.

KENDRICK

Yes...Yes please.

Thornton walks back to the bar grabbing the bottle of brandy.

He walks towards the sofa again pouring Kendrick another drink.

Thornton proceeds towards his desk setting the bottle down. He takes a seat leaning back in the large leather chair with his glass in hand. His back is towards the massive window frame that exposes the intensity of the lighting that flashes.

THORNTON

Now, let's talk about what happened last night...I'm trying to understand the explanation you gave Carla because it doesn't make any sense.

Kendrick paused after finishing his second glass.

KENDRICK

Mr. Worthington, you have to believe Me. I mean five years working for you, I think I've proven to be someone who wouldn't lie to you.

Thornton takes a drink.

THORNTON

So I should be grateful right? Just like the way you were going to tell me about your arrest warrant that you failed to mention.

Kendrick leans over feeling nauseous and dizzy.

KENDRICK

It wasn't like...  
 (Shaking his head)  
 Its not...  
 (Blinking his eyes widely)  
 What I'm...  
 (Eyes rolling to the back of his head)

The glass falls from Kendrick's hand shattering in pieces on the marble floor. He tries to stand up but falls back on the leather sofa.

Thornton stands up looking curiously.

Lighting flashes followed by the intense sound of thunder that rumbles.

THORNTON

Are you alright? You look pale, maybe it's the brandy

Kendrick's face is covered in perspiration. His body shivers in pain.

Thornton finishes his drink, slamming the glass on the desk.

Thornton

Nope, mine tastes just fine.

Kendrick moans out in pain, breathing heavily.

Thornton stands up, grabbing a pair of leather gloves from inside the desk. He walks from behind his desk.

THORNTON

You see Ken, your suffering from the side effects of the drug I given you.

Thornton stands over Kendrick.

Kendrick struggles to speak.

KENDRICK

You...Bitch! You fucking drug...

Thornton puts on the black leather gloves squeezing his fists tightly.

THORNTON

Yes! And you want to know why?

Kendrick vomits on himself

His body goes limp, drooling from his mouth but still conscious.

THORNTON

(Shouting)

Because you fucked up!

A streak of lightning exposes Thornton's rage.

He repeatedly strikes Kendrick's face multiple blows using his fist and elbows.

Blood splatters, the deep laceration under his right eye bleeds while his face is extremely swollen and out of place.

Thornton stands over Kendrick. Lighting intensified his pose.

THORNTON

(Shouting)

Common sense Kendrick! The ability to make intelligent decisions that could prevent jeopardizing a billion dollar operation.

Thornton grabs Kendrick by his shirt. He repeatedly strikes Kendrick several more times.

Kendrick's head lean over to his left.

Thornton leans into his face and grabs his shirt tightly

KENDRICK

Fuck you mother fucker!

Thornton is interrupted; he turns sharply towards the wall to wall book as a secret panel opens.

Thornton's henchmen Stone and Kane enter.

THORNTON

Good, you're both here.

Kane and Stone walked towards the leather couch standing over Kendrick's body.

Thornton removes his gloves slamming them on the desk. He reaches for the bottle of brandy and pours another glass full. He quickly finishes his drink slamming the glass on the desk.

He immediately points at Kendrick.

THORNTON

(Angrily)

I want you to torture his ass with so much pain that he'll shits on himself.

Stone turns to Kane.

STONE

I have an idea on what to do with him.

THORNTON

No witnesses, no fucking police, and most of all, no fucking evidence.

KANE

We'll take care of it Mr. Worthington.

Kane and Stone carry Kendrick's body and exit through the secret panel that closes behind him.

INT. MANSION - LOUNGE - NIGHT

Thornton enters the lounge. The lights are out. The doors from the balcony swings out by the wind that howls. His shirt is open showing his muscular frame. He stares across the room.

Carla is naked, lying seductively on the suede sofa in the middle of the room. The flash of lighting shows the angles of her body.

Thornton scales across Carla's body with his tongue moving from her stomach to her neck. He grabs her throat kissing the side of her neck. Carla rubs her fingers through Thornton's hair; her legs are wrapped tightly around Thornton's muscular frame.

Intercourse begins. They're hearts beats out of synch, chasing each other. Their bodies highlighted by the multiple flashes of lighting. The intercourse becomes more physical, multiple positions, and more intense. The sound of hearts beats faster until they're beating as one.

EXT. DOWNTOWN LOS ANGELES

POLICE HEADQUARTERS - MORNING

INT. POLICE HEADQUARTERS - S.C.I UNIT

DETECTIVES CARRIE MORGAN (20's), BLAKE EMERSON (20'S) and PIERCE DANIELS (20'S) finish viewing the surveillance video from inside the warehouse crime scene. The footage shows Kendrick running from the storage facility.

Hawkins and Williams walk through the double glass doors entering the department walking past other detectives who are working other cases. The men shake off the rain as they approach the detectives. Hawkins removes his trench coat places it on the back of the chair in front of him.

HAWKINS

Detectives, I'm supposed to be relaxing on a sunny beach in the Caribbean while being intoxicated with two or more beautiful women. What's verdict on this case?

Morgan opens the case file.

MORGAN

Lieutenant, we identify the suspect leaving the crime scene as Kendrick Cole age twenty-five with a criminal record.

EMERSON

Along with that he has a warrant for drug possession back in Atlanta.

DANIELS

The deceased victim is Brandon Miller.

EMERSON

When Daniels and I went to the suspect's residence the door was unlocked; so we entered inside, looked around and found a number of overseas manifest in the suspect's office.

Emerson passes the manifest copies Hawkins who views them as Williams looks on.

HAWKINS

So Cole must be the delivery Man but for who?

Daniels hands Williams several large brown envelopes.

Williams reaches inside the envelope pulling several bundles of one hundred dollar bills.

DANIELS

We found a number of envelopes  
with the same amount of cash,  
ten thousand dollars each.

WILLIAMS

Don't tell me he was dumb enough  
to hide them under his mattress.

The detectives nod their heads in agreement.

DANIELS/MORGAN/EMERSON

He is.

HAWKINS

I guess society don't make criminal  
like they use too.

Williams leans closer reading the manifest.

WILLIAMS

Maybe they do look...

Williams points to the info on the manifest dated 10/26/2010.

Hawkins looks rubbing his chin curiously.

HAWKINS

Two-hundred crates imported from  
the Egyptian Museum in Cairo, but  
delivered to whom?

WILLIAMS

Someone who has connections and  
deep pockets I'm betting.

Morgan writes down information received from a liable source on a  
note pad.

MORGAN

Are you sure?

Morgan quickly checks the time on her watch.

MORGAN

Can you delay it from leaving?  
Good...good, I owe you one, thanks.

Hawkins, Williams, Emerson and Daniels surround Morgan's desk as  
she hangs the phone up.

HAWKINS

What is it?

Morgan immediately stands up putting on her jacket. She grabs her  
weapon from her desk drawer placing it in her holster.

MORGAN

That was my cousin C.J who works on the docks. He said there's a large freight called the Talisman, that downloaded two hundred crates from Cairo

WILLIAMS

Who made the pick up?

MORGAN

The description matches Kendrick Cole.

Hawkins motions for his team to draw closer.

HAWKINS

I want everyone down at the docks, before that ship hits open water. I want the ship's captain and crew in custody.

Williams, Morgan, Emerson, Daniels and several other detectives depart immediately.

EXT. MANSION - MIDDAY - THUNDERSTORMS

The intense flash of lighting creates the illusion of evil as dark sinister clouds rotate across valley of Southern California.

The security gates re-opened. A black stretch limo drives up to drive way stopping in front of the main entrance.

Thornton's driver ESCOBAR RIVERA (40'S) dressed in a black suite exits the driver side moving towards the rear of the vehicle. He opens the car door the as FRANÇOIS (50's), JEAN DOMINIQUE (40's), EDWARD (50's) and RAMOS (30's) exit the limo. The men are wearing tribal robes and custom made jewelry.

The front doors open as the four men walk towards the front entrance. They're greeted by Javier who escorts the men inside.

INT. MANSION

The four men enter the foyer. They're speechless as they view the spectacular displays of priceless ancient artifacts that range from furniture, sculptures, paintings, and medieval weapons.

The men stare at the massive stone wall of ancient mythical swords. Jean Dominique stares at a particular sword.

JEAN

(Excitedly)

Please tell me that my eyes aren't deceiving me, but is this the actual sword held by King Arthur himself? Excalibur...

Francois, Edward and Ramos join Jean Dominique who turns to Javier.

JEAN

It must be worth millions.

JAVIER

I believe that's Mr. Worthington's biggest archeological finds.

Edward stares at the demon swords, Storm Bringer and Morning Blade

EDWARD

And tonight we'll share a power greater than any weapon ever created.

Ramos looks at Edward confused.

JEAN

The mirror of souls!

Ramos's face lit up with fear.

François and Jean Dominique continued to view the displays of artifacts as Javier lead them to the displays of large aquariums mounted inside the stone walls.

Ramos quickly pulls Edward away from the others.

RAMOS

(Eagerly)

Are you saying that Thornton found the ancient mirror?

Edward looked back towards his associates for a second.

EDWARD

Keep your damn voice down! Yes, Its true, but before you...

RAMOS

What the hell are you thinking of? The mirror was supposed to be hidden, never to be found again. It's too powerful for man to control.

Edward grabs Ramos face with both hands.

EDWARD

Yes! Yes I realize that! Now shut up and listen!

Edward released his gasp slowly.

EDWARD

We plan to possess the mirror's powers.

Ramos gives Edward a stern glare.

Ramos lit up with anger.

RAMOS

Are you insane?

Edward's eye pierced sharply.

EDWARD

No, determined!

RAMOS

This is madness! You do not understand the evil that exists.

Edward steps close into Ramos's face.

EDWARD

I'm looking at this as an opportunity for all of us to gain knowledge, power and wealth beyond our dreams.

Ramos shakes his head in resentment, pointing at Edward.

Ramos quickly jumps in.

RAMOS

No, you're doing this to satisfy your selfish greed! You brought me here to film a documentary, not to participate in your evil plans.

EDWARD

Selfish greed? You should think about what good it can be for you, your.

STUDY

JAVIER opens the large double oak doors.

JAVIER

Sir, your guests have arrived.

The men enter the room. Thornton turns towards his guest.

Javier exits the study and closes the sliding doors behind him. Lighting continues to flash as the sound of thunder echoes from outside.

THORNTON

Gentlemen, I'm looking forward in unlocking one of the biggest phenomena in the world - second only to the covenant ark.

Edward approaches Thornton, they shake his hand.

EDWARD

Make sure I have a front row seat to witness that event.

Both men share a laugh.

Edward turns towards his associates.

EDWARD

Let me introduce my assistants Francois Alexis and Jean Dominique Who'll be assisting me.

Thornton shakes hand with both men.

THORNTON

It's a pleasure to meet you both.

EDWARD

And this is Ramos Viaud, he'll be recording the ceremony as requested.

Thornton shakes Ramos's hand.

THORNTON

Thank you all for coming.

Javier re-enters the study, he serves cocktails to Thornton and his guests.

EDWARD

I hope you're prepared both mentally and physically for a long evening.

THORNTON

I am well prepared thank you. And do you have the book of spells?

Edward place the large silver brief case on the crystal table. He opens the briefcase turning it to show Thornton the five thousand year old ancient black book with a six point star symbol on the cover called Necronomicon.

EDWARD

(Smiling)

Like I said Mr. Worthington, everything is in place.

THORNTON

Excellent! Tonight will mark the  
birth of men, becoming Gods.

THE EMPTY ROOM - MOMENTS LATER

Thornton walks inside the dark massive room. He stands directly under the large skylight. Lighting flashes, it shows the pieces of the mirror rotating in a circular motion on the floor. Demonic voices echoes from the enormous black frame. Carved within the black metal are disfigured faces of souls that circle the border. He stares at his reflecting from a large jagged piece that that spins faster. His image turns into hideous dark figure.

The voices scream inside Thornton's head. His mouth stretch open as he grip his head with both hands.

His body jerks rapidly; saliva foams from his mouth. Thornton loses his balance falling to his knees. He quickly looks up as lighting flashed in his eyes, they turned black.

INT. PLOICE HEADQUARTERS - EARLY EVENING

INTERROGATION ROOM

EDMOND STEADMAN (40's) A Nigerian, tall, slim build, wearing a black tee shirt and blue jeans. He waits impatiently rocking in the chair.

Hawkins and Williams entered the room.

Edmond immediately stood up.

EDMOND

(Raising his voice)

You want to explain to me why the  
fuck I'm being detained without being  
charge with a crime?

Hawkins and Williams glanced at each other.

Williams pushes Edmond back into on the chair.

Hawkins walked towards the other side of the table.

WILLIAMS

(Raising his voice)

You need to change that tone  
because first degree murder will  
get you the death penalty in Cali!

Hawkins grabs the photo of Brandon from the table. He shows it to Edmond whose mouth drops open in shock. He immediately places his hands up defensively as he respons excitedly.

EDMOND

Murder! I don't know shit about a  
Murder! You got the wrong man!

Hawkins opens the brown evidence folder and lays out the evidence on the table.

Edmond stare at the

HAWKINS

Are you sure about that?

Edmond stares at the manifests, an envelope filled with money, and photos from the crime scene.

Edmonds mouth drops open. His terrified expression stares at the crime scene photos that show the ancient writings written in blood on the walls. His body quickly shivers.

WILLIAMS

I think we have his attention now.

Hawkins sits next to Edmond.

HAWKINS

We know that you're directly linked to a smuggling operation that links you from Cairo to L.A.

Edmond stares off in the opposite direction, and then turns towards Hawkins taking a deep breath.

EDMOND

Look, I didn't have anything to do with Brandon's murder, I swear it.

Williams leans over Edmond.

WILLIAMS

Then point us in the right direction.

Edmond looks down at the table again rubbing his hands together.

EDMOND

The man who hired me is called the Talisman. He's a demon priest of black magic.

Williams crosses his arms then laughs.

WILLIAMS

So he's the boogie man that hides in your closet waiting to scare you at night right?

Edmond glares back.

EDMOND

(Softly)

He's the definition of evil that swims in abomination of darkness. He takes the essence of life and creates the dead that dwells in the dimension of Oblivion.

INT. WORTHINGTON MANSION - NIGHT

Thornton watched as Edward, François, and Jean telekinetically levitates the last piecing of the relic mirror in its place the merged with the surrounding mirror.

Ramos adjusts the zoom control on the high tech cam recorder.

The flames from the black candles that surround the room flicker.

Large black symbols covered the floor.

Edward is exhausted breathing heavily; he wipes the perspiration from his face with a towel.

He turns to Thornton.

EDWARD

The mirror is now completed. We should continue tomorrow evening to complete the ritual...

THORNTON

(Stern voice)

We proceed as scheduled, no delays.

Everyone stares at Thornton.

Thornton's back is turned towards them as he stares at the mirror in a daze.

The mirror releases a low pulsing deep bass that vibrated the floor. Every looked at each other shocked.

JEAN

It's alive! But that's not possible!

Thornton continues to stare at the mirror.

THORNTON

Is it?

The loud sound of thunder shakes the estate.

INT. INTERRAGATION ROOM - NIGHT - HOURS LATER

HAWKINS and WILLIAMS continued their interrogation on EDMOND STEADMAN.

Edmond takes a deep drag from his cigarette his hands are shaking.

EDMOND

I met the talisman and a white American in Cairo six months ago.

WILLIAMS

Let me guess vacation right?

Edmond looked away from Williams.

EDMOND

The talisman offered me ten thousand dollars to smuggle a shipment of crates to Los Angeles.

Williams folds his arms.

WILLIAMS

So when the delivery was made Kendrick made the pick up right?

Edmond scowls.

EDMOND

Yes, but this Kendrick didn't work for me. He worked for that famous American who collects ancient artifacts.

Williams glanced at Hawkins curiously.

WILLIAMS

Who?

EDMOND

I...I can't think of his name. Look, he's been in that magazine called "Lost Treasures" I think. He's a very wealthy man who owes an art gallery in Cairo when we first met

Williams shrug his shoulders turning to Hawkins.

Hawkins rubs his chin curiously.

HAWKINS

Thornton Worthington! Are you telling us that a multi-billionaire is involve in a smuggling operation?

Hawkins stands over Edmond.

HAWKINS  
If what you're saying is true then  
what's in the crates?

Edmond glanced at both men.

EDMOND  
I...I don't know.

Williams shoves his fingers into Edmond's head.

WILLIAMS  
Bullshit, stop fucking with us!

EDMONDS  
(Talking loud)  
Look! The Talisman didn't tell me and  
I'm not stupid enough to ask.

Both men stared at each other.

EDMOND  
Seriously, I don't know and I don't  
care to know. Anything that deal  
with the like of the talisman will  
result in one word, death!

INT. WORTHINGTON ESTATE - THE ROOM MOMENTS LATER

Thornton continues to stare at the mirror. Edmond approach him  
from behind

EDWARD  
Listen to me Thornton, you must not  
under estimate the mirror's power.

Jean also approaches.

JEAN  
He's right, these souls are extremely  
hostile and dangerous.

EDWARD  
If our minds aren't strong enough  
to fight a single entity, we could  
be possessed if threatened.

The extreme sound of thunder startles everyone except Thornton  
who remains still.

The grueling of voices from the mirror echoed.

Edward, Jean, François and Ramos slowly moved backwards away from  
the mirror.

The voices grew louder, sounding more menacing.

FRANÇOIS  
 (Speaking loudly)  
 I think it's a mistake to reopen the  
 mirror.

Thornton immediately turns facing the men as he aims a caliber hand gun at Edward's head.

JEAN  
 Have you lost Goddamn mind?

FRANÇOIS  
 Put down the damn gun Thornton!

RAMOS  
 You're going to make a mistake and  
 kill someone!

Dark circles formed around Thornton's eyes, his skin turns pale. He releases a sick sadistic grin.

THORNTON  
 Your right Ramos, someone is going  
 to die!

Thornton pulls the trigger.

The bullet creates a large hole in Edward's skull that snaps back violently.

His body falls down as his head bounces off the marble floor. Blood and brain matter splatters across the floor.

From the skylight above streaks of lighting flash rapidly. Thornton walks over then stands above Edward's body in a pool of blood.

Jean, François, and Ramos shook in fear, they're speechless.

Thornton squats down. He rubs his right hand in the pool of blood. He holds up his hand as the blood drips from his fingers.

Thornton smears his bloody hand across his face.

THORNTON  
 The twisted rules the wicked.

EXT. INTERRAGATION ROOM

DISTRICT ATTORNEY TABITHA HARRIS (Late 30's) is a very gorgeous and seductive woman with slim figure and long jet black hair. She's wearing a dark navy blue suite. She stands with Captain Stiles as they view the interrogation from outside.

Hawkins and Williams exits the room.

Stiles and D.A Harris approaches the senior officers.

TABITHA

I hope you have something more convincing than Mr. Steadman's statement.

Williams glanced back at Hawkins.

WILLIAMS

What? That's not enough to a least get a search warrant?

Tabitha raises her eye brows in doubt.

TABITHA

(Sneering)

The way I see it, no.

STILES

The man just admitted that he illegally smuggled a shipment of crates delivered to Worthington, I'm convinced.

Tabitha adjusts her glasses turning to Stiles.

TABITHA

We're talking about a highly respected entrepreneur who happens to own three of the top five corporations in the world.

STILES

So that excuses him from being questioned?

WILLIAMS

The man is not above the law.

Tabitha stares at Hawkins.

TABITHA

Do you have anything to add lieutenant?

Hawkins walks towards the one way mirror staring at Edmond.

He turns and stares at everyone.

HAWKINS

We need to know what's in those crates. Worthington has some that going to kill more people.

INT. WORTHINGTON MANSION - NIGHT

KANE and STONE entered the room followed by a very tall man wearing a long black hooded robe that covered his face. The mysterious named MALODOR carries a long shiny black staff with a large crystal on the end.

The dark priest moves towards the center of the room as he stands in front of the podium leaning his staff against the wooden structure. He opens the demonic book of called "Necronomicon" as dust rises from the turning of the pages.

The long fingers of the black priest slowly remove the silk hood revealing the face of a century old man. Ancient marking covers his long wrinkled face as his long silver hair hangs off his shoulders. His narrow eyes and devil like eye brows gave of an satanic appearance.

Thornton continues to stand in front of the mirror hypnotized. His arms hang down at his side while his left hand grips the handgun. Smoke echoes from the barrel. Lying at Thornton's feet is François's body. He has a large hole in his forehead. Blood flows from the wound as the body twitches.

Kane and Stone dragged Jean and Ramos's bodies in front of the mirror. Their hands and ankles are tied, their mouths are gagged.

The two henchmen quickly moved towards the back of the room. They immediately stood inside a symbol of protective drawn on the floor.

It begins; Malodor raises his staff, the crystal glows.

A streak of lightning flashes.

MALODOR

I call upon the children of the lost  
souls, to resurrection the ancient  
army of the dead.

The symbols on Malodor's face began to move.

MALODOR

I call upon the power of darkness  
to re-open the gateway to oblivion.  
Spirits of the fifth dimension, I  
command the seal of the all seeing  
eye to pierce its power, knowledge,  
and evil to the souls of men who  
desire to become Gods.

The mirror began reflecting images of swirling clouds that takes the form of faces that reflected from the medium of light that shines behind the clouds.

MALODOR

I offer the souls of men to be  
sacrifice to the flames of damnation.

Malodor points towards Jean and Ramos who screams through their gags trying to break free.

The flames from the candles turn black.

Malodor points his staff at the mirror, the crystal gem glows intensely lighting the entire room.

MALODOR

I, Malodor servant of Murdok and  
the last of the Sumerian priest  
called upon the spirits of the fifty,  
to grant me the powers of immortality  
as I summon the mirror of souls to  
open.

Silence spreads across the room.

A thick cold grayish mist exists from the mirror that quickly filters the room surrounds everyone.

The sound of thunder echoes from inside the mirror. Kane and Stone nervously move outside the circle of protection.

Malodor quickly turns pointing towards Kane and Stone with his free hand.

MALODOR

(Hissing voice)  
Fools! Do not break the circle of  
Protection!

Thornton turns back towards Malodor.

THORNTON

(Stern tone)  
Complete the ceremony!

Thornton faces the mirror again. His eyes widened with greed.

THORNTON

(Raising his voice)  
I must have that power now!

Malodor laughs under his breath as he hissed.

MALODOR

You will foolish mortal, you will.

INT. DISTRICT ATTORNEY'S OFFICE- NIGHT

CARLA LIVINGSTON is seated in the interrogation room. She's accompanied by her attorney GLORIA MATTHEWS (40's) black female attractive with short auburn hair. They both viewed the surveillance video that led to BRANDON PARKER'S death.

Tabitha aims the remote towards the television monitor turning the power off.

Gloria has a sickened look on her face, she closes her eyes for second.

Carla nervously looks away.

Gloria takes a deep breath.

GLORIA

I...I've never seen anything like that in my life.

Tabitha pushes the money stuffed envelopes towards Carla.

Gloria glanced at her client for a second.

GLORIA

My client admits that she signed for a delivery of office supplies containing those envelopes.

Tabitha shows Gloria the manifest copies.

Gloria reaches inside the breast pocket of her jacket pulling out her glasses; she places them on then grabs a copy of the manifest.

Gloria examines copies of the manifest, then laughs.

GLORIA

I hope you not trying to implicate that Mr. Worthington, a business man who's invested millions of dollars into this city is involved in this murder investigation.

TABITHA

It's possible.

CARLA

Look, I don't know anything about Brandon Parker being murdered or Kendrick's whereabouts, I haven't seen him in days.

Gloria turns to Carla.

GLORIA

Relax, the district attorney doesn't have anything on you.

TABITHA

I was hoping that Mrs. Livingston would tell me what's some important about those crates.

Carla leans into Tabitha's face.

CARLA

When you find Kendrick, you can ask him yourself.

Gloria and Carla stand simultaneously.

GLORIA

When you find some real evidence that incriminating, you know where to reach me.

Both women exit the room.

Tabitha pulls out her cell phone and dials a phone number.

TABITHA

Good evening Judge Patrick, please accept my apologies for disturbing you but I need your signature to execute a search warrant...Thornton Worthington.

INT. WORTHINGTON MANSION - LATE NIGHT

The images of souls repeatedly flashed in the mirror, their voices screamed in madness.

THORNTON

(Shouting)

Yes! Yes I can feel the power flowing through my veins.

Malodor reads from the book.

MALODOR

(Calling out)

Attar, Mires, Osaka, Kulak, Iloilo, Nordic, Porum, Nimbi, Doric.

The crystal from Malodor's staff releases several powerful bright beams that strike the center of the mirror. The portal of the abyss begins to open. The entire estate shakes like an earthquake.

Thornton and his men tried to maintain their balances.

The souls are release from the mirror into spheres of glowing telekinetic energy that enters Malodor's staff.

Kane and Stone brakes the circle of protection; they're running towards the double oak doors that remain shut.

The vibration suddenly stops.

Everyone stares at the mirror.

Malodor laughs, he points his staff at everyone.

MALODOR

Your souls now belong to the children  
of the lost souls.

STONE

(Angrily)

What the fuck is that suppose to mean?

Kane tries to pull the sliding oak doors open.

KANE

(Shouting)

Open the fucking door!

Malodor closes the book of Necronomican.

MALODOR

(Hissed)

All of you!

Thornton stares at his hands, he sense something wrong then immediately turns to Malodor.

THORNTON

(Growling voice)

You son of a bitch! Where my power?

MALODOR

The ceremony is completed. I now  
possess the fifty seals of Murdok.

Thornton aims his weapon at Malodor's body.

THORNTON

Give me my Goddamn power now!

Malodor covers his face with his hood.

MALODOR

As you wish.

Malodor slams the end of his staff on the marble floor shattering the section into pieces.

The windows including the skylight and doors explode as a violent force of wind sweep throughout the estate.

Broken glass fragments fly across the room.

Everyone falls to the floor after being cut.

Thornton crawls towards the mirror. He looks up and sees his reflection that quickly turns into hideous disfiguring image that leaps into his body.

Thornton screams -- his body shakes in convulsions.

Jean and Ramos struggle to move away from Thornton's body that falls to the floor.

Kane and Stone quickly turn towards the commotion.

KANE

It's Thornton! He's in trouble!

STONE

Fuck him let get the hell out.

Kane slowly makes his way towards Thornton.

Thornton's voice changes into a strange demonic tone.

KANE

Shit!

Kane stumbles over Jean and Ramos bodies.

KANE

What the fuck is that? What's happen to Thornton?

Jean and Ramos continue to scream. Kane cuts Jean and Ramos free.

Jean rises to his feet and removes the tape from his mouth.

They both moved away from the mirror but unable to see clearly.

JEAN

Something came out the mirror and entered Thornton's body!

Jean looked back but doesn't see Ramos.

JEAN

(Calling out)  
Ramos! Ramos!

Ramos remains on the floor.

JEAN  
Goddamn it! What are you waiting for?

Ramos's jaw drops open, his eye widened in fear, his body quivers in terror.

Kane and Jean look up at the dark figure that rises to its feet.

JEAN  
(Terrified)  
Oh God! Thornton.

The disfigured beast thrust its forearm deep into Jean's chest cavity. Jean stared into the eyes of evil. Blood pours from his mouth, he's lifting off the floor.

STONE  
Talk to me Kane what's going on?

Ramos slides backwards on the floor.

RAMOS  
Oh Jesus! Oh Jesus! Oh Jesus!

The mouth of gruesome creature releases a powerful prehistoric screech that vibrates the entire room.

Moving backwards Kane pulls out his weapon and shoots the creature.

The hideous fiend grabs Jean's body throwing it across the room knocking stone unconscious from the collision.

The impact caused the doors the crack.

The disfigured beast imbedded its razor claws into Kane's face tightly. His appearance is disfigured as the beast rips his flesh away; Blood runs freely from his deep lacerations from where his face hangs.

Kane stumbles; he screams in extreme pain as he desperately tries to reload his weapon but drops the clip.

The gruesome creature grabs Kane by his throat lifting his body off the floor. The shape shifter runs across the room with such force and speed that it drives Kane's head inside the solid wall. Blood splatters on impact covering the entire hole. His body hangs several feet from the floor.

The hideous fiend fiercely pulls Kane's lifeless body out from the solid structure then re-thrust his body further inside the wall.

Ramos hands shakes as he holds a sacred medallion of protection.

The creature reaches down as it wraps its massive arms around Ramos's body. The shape shifter stretches its massive jaws around his face biting through flesh and bones as it absorbs the inner anatomy of Ramos's body, he shakes violently.

His flesh and bones fall to the floor.

Stone regains consciousness. He's bleeding from a deep gash on the right side of his head. He struggles to his feet then uses his shoulders in several attempts to break through the cracked doors. His body falls into the corridor.

INT. COORIDOR - SECONDS LATER.

The mist filters in the corridors.

The hideous beast explodes through the damage structure stalking Stone from behind.

Stone crawls on his hands and knees.

STONE

Oh God! Please I beg you!

The fiend grabs Stone by his head -- twisting it backwards and snapping his neck, he's still alive. Blood poured out from his mouth and nose.

Stone's body is lifted off the floor. He stares into the mouth of the beast that extends outward displaying a second demonic face from inside that stretches its jaws - In a quick strike it severs off stone's entire face.

Stones body falls to the floor, faceless.

EXT. WORTHINGTON MANSION - STREET - 3 A.M

Light rain pours on the street of Castle Rock Drive. Flashing lights from police, undercover vehicles, and the coroner's office turns the long stretch drive way of Worthington's estate into a light show. Local media news coverage reporters and camera crews stood in the front of the estate reporting late breaking news.

INT. MANSION - ROOM

Hawkins, Williams and Emerson enter the room. They immediately see Thornton sitting on the floor wearing a white robe heavily stained in blood. Carla is kneeled in front of Thornton who's in shock. Hawkins eyes instantly lock on the massive mirror that gave out a vibe of a menacing force of evil. William's mouth drops open in shock; his eyes stare at the walls that are covered in blood displaying ancient symbols. Emerson stops he also stare at the walls.

EMERSON

Jesus Christ!

WILLIAMS

What the fuck?

Carla's head quickly turn staring at the officers, she angrily leaves Thornton's side and confronts Hawkins.

CARLA

You're not going to interrogate Mr. Worthington like a criminal until he's seen by a doctor.

Hawkins glances at Williams.

Hawkins looks past Carla staring at Thornton.

HAWKINS

He looks fine to me, well except that he's covered in blood.

Williams looks on.

WILLIAMS

And that's not fake blood either.

HAWKINS

(Smiling)

I think you better contact his attorney because he's go to need one, badly.

Carla steps close into Hawkins face.

CARLA

Go fuck yourself!

Williams leans into Hawkins's ear.

WILLIAMS

I can definitely see the attraction.

CARLA

Fuck you too!

Hawkins turns to Emerson.

HAWKINS

Arrest Mrs. Livingston.

Emerson pulls out a set of handcuff from his coat pocket. He grabs Carla's wrist.

CARLA

What! Wait a minute! You can't be serious! I haven' done anything wrong! Get your fucking hands off of me!

Carla tries to resist.

Emerson handcuffs Clara.

Carla quickly turns to Thornton.

CARLA

(Raising her voice)

Thornton! Don't say anything until  
Gloria arrives at police headquarters!  
She'll get you out of this, I promise.

Thornton is silent with a blank expression on his face.

Carla is taken away by Emerson.

The department's forensic team enters the room.

Williams leans next to Thornton whispering into his ear.

WILLIAMS

Now that your bodyguard is gone,  
you're to tell us what happened  
here last night.

Williams grabs Thornton's arm lifting him to his feet. Thornton continues to stare at the mirror. He continues hears a demonic voice that whisper in his hear; "Mary."

EXT. WORTHINGTON ESTATE - MOMENTS LATER

Police officers quickly exit the estate escorting THORNTON in handcuffs through the mob of reporters who direct questions towards the billionaire. The scene is chaotic as photographers took multiple pictures of the suspect who kept his head lowered to avoid his face from being recorded by camera men who followed the reporters lead who rushed towards him firing questions.

OFFICER CLARK

Get back! Get back! Give us room!

Reporters made her way towards Thornton.

REPORTER 1

Mr. Worthington is it true that  
your being charge with multiple  
counts of murder?

Officer Green opens the rear door of the police cruiser.

REPORTER 2

Can you give us any detail on what  
happened here tonight?

REPORTER 3

Do you want to make a statement?  
on your behalf?

Thornton is placed in the back of the police cruiser, the door is slammed shut.

The officers swiftly enter the police cruiser and immediately drove off.

INT. WORTHINGTON ESTATE - MOMENTS LATER

LOUNGE

Hawkins stares out the window; he watches several police cruiser with their lights flashing head down the street.

Hawkins moves, pacing around the room with a puzzled look.

Williams is seated on the couch rubbing his forehead, he's exhausted. He suddenly glances at Hawkins.

WILLIAMS

(Annoyed)

What is it lieutenant?

HAWKINS

I'm thinking about Worthington's insanity plea.

Williams laugh.

WILLIAMS

Insanity plea my ass! We have all the evidence that will send him to the death row.

Hawkins faces Williams.

HAWKINS

(Firm tone)

I agree but it doesn't exactly point towards him.

Williams shakes his head in doubt.

WILLIAMS

You don't think Tabitha can make a case against him?

Hawkins shrugs his shoulders.

HAWKINS

Honestly...no.

Williams claps his hands sarcastically.

WILLIAMS

Well thank you very much Mr. Optimistic, but I disagree.

HAWKINS

So where's the murder weapon?

Williams rolls his eyes annoyingly.

WILLIAMS

Please tell me that you're not buying into the theory that evil spirits are involved.

HAWKINS

It's either that or face the reality that we're dealing with a five thousand year old mirror. It's a portal to a dimension called oblivion, the realm of the dead.

Williams immediately stands up staring at Hawkins.

WILLIAMS

Whoa! Wait a minute! A five thousand year old mirror... A dimension called what? What the hell are you talking about?

Hawkins quickly interrupts reacting excitedly.

HAWKINS

I'm talking about an ancient relic created by the Sumerian Gods five-thousand years ago. Do you realize what's down stairs?

Williams walk pass Hawkins towards the window.

WILLIAMS

(Laughs)

Great! That's...That's fucking fantastic! But don't worry we'll just have the devil to come up to police headquarters for questioning.

Hawkins turns around facing Williams.

HAWKINSHAWKINS

We're dealing with super natural forces from another dimension.

Williams shakes his finger at Hawkins

WILLIAMS

You're delusional lieutenant!  
We're dealing with a lunatic not demons from some strange dimension.

HAWKINS

Delusional? After everything we've seen over the years, your still playing the blind eye routine huh?

Williams takes a deep breath.

Williams

Look, can we argue about this after I get some rest?

Hawkins nods his head in agreement.

HAWKINS

Yeah, sure go ahead. I'll meet you at the court later.

Williams exits the room.

Hawkins moves towards the glass table. He stares into the book of spells that displays a sketch of a hideous female shape shifter staring at her reflection through the mirror of souls.

EXT. COURT HOUSE - DAY

INT. COURT ROOM LOBBY- DAY

Outside the court room HAWKINS, WILLIAMS, STILES, and District Attorney TABITHA HARRIS, meet Worthington's attorney, GLORIA MATTHEWS.

Gloria approaches the group with a smile on her face.

GLORIA

I guess I should congratulate you on convincing Judge Steven to deny my client bail.

TABITHA

If you think I'm going to discuss a plea bargain, think again.

Gloria reaches into her satchel pulling out several documents.

GLORIA

I just love the way your arrogance can put a smile on my face.

Gloria hands Tabitha the court documents.

Tabitha reads them.

She lowers the documents in disgust, glaring at Gloria who displays a smirk across her face.

TABITHA  
You're filing a motion to dismiss  
all murder charges?

Everyone looked at each other in disbelief.

WILLIAMS  
Are you fucking insane?

Gloria quickly glanced at Williams

GLORIA  
The last time I've checked, no.

HAWKINS  
Your client's life is in serious  
danger. We're talking circumstances  
that you're not aware of.

Gloria pats Hawkins chest playfully.

GLORIA  
Save your speech for another day  
and time Lieutenant. By tomorrow  
Mr. Worthington will be a free man.

Gloria walks pass the group.

TABITHA  
(Angered)  
That's not going to happen Gloria.

Gloria turns around walking back towards Tabitha.

GLORIA  
Detectives Emerson and Daniels entered  
Kendrick Cole's resident without a  
search warrant. Any evidence obtain  
cannot be used in court...That is  
what the second motion is for --

Gloria leans into Tabitha.

GLORIA  
Just in case you decided to go through  
with this.

Gloria turns and proceeds down the corridor.

Stiles turn to Tabitha.

STILES  
Can you stop her from doing this?

Tabitha looks over the motion documents again.

HAWKINS

I think the question should be...  
can I convince Judge Andrews?

EXT. POLICE HEADQUARTERS - AFTERNOON

INT. HAWKIN'S OFFICE

HAWKINS examines the case files and photos from the two crime scene on his desk.

Williams opens the door quietly.

WILLIAMS

There's definitely something  
wrong with this crime scene.

Hawkins doesn't respond. Instead, he becomes more occupied by the book of spells flipping through the pages.

WILLIAMS

(Raises his voice)  
Earth to Hawkins! Is anyone inside  
that head of yours?

HAWKINS

What?

Hawkins looks up for a quick second.

HAWKINS

Oh my fault, I didn't hear you come  
In.

Hawkins continues to study the evidence.

Williams enters inside as he approaches Hawkins's desk. He grabs a magazine and sits down across from him.

HAWKINS

I thought you already left to start  
your vacation since commissioner  
McCray closed the case.

WILLIAMS

Do I need to ask why are you  
buried in a case that's been closed  
for about, oh, three hours or so.

Hawkins leans back in his leather chair.

HAWKINS

You don't want to know.

Williams rolls his eyes.

WILLIAMS

Okay, it's obvious there's something dancing in that vivid mind of yours, so let's hear it.

Hawkins anxiously sits up in his leather chair.

HAWKINS

Remember when Charles Douglas told us that certain demonic spirits possessed his body that drove him to commit those murders?

Williams turns through the pages of the magazine.

WILLIAMS

All because he stuck his nose where it didn't belong and got caught.

Hawkins repeatedly taps his pen on his desk thinking out loud.

HAWKINS

(Thinking, then...)

What about the fact that this talisman, a black priest, performed a ritual possessed Charles's mind, body, and soul?

Williams stares at Hawkins.

WILLIAMS

Come on Hawk, it's all bullshit man. Hell, if I did something fucked up like that - I would make up some shit hoping that I get sent to the nut house rather than prison.

Hawkins rubs his eyes laughing.

HAWKINS

(Laughing)

I'm afraid to ask why?

WILLIAMS

Because, I would rather fuck a spaced out female in a coed facility, than a grown man telling me how good it feels, no thanks.

Both Hawkins and Williams laugh out loud as the phone rings.

HAWKINS  
You've got issues, major fucking  
issues Jason.

Hawkins answers the phone.

HAWKINS  
Lieutenant Hawkins.

INTERCUT

INT. LOCK-UP - DAY

The prisoners are causing a commotion - yelling, screaming, and crying out. OFFICER REESE (40's) white male slightly bald head screams into the phone.

OFFICER REESE  
(Terrified)  
Lieutenant! This is Reese down in  
lock up. We've got a serious  
situation down here! I need back up  
immediately!

Hawkins immediately sits up, his facial expression quickly turns serious.

HAWKINS  
Wait a minute, slow down  
Reese...what going on?

Hawkins can hear the commotion through the phone.

Reese cries out in a panic state.

REESE  
(Excited)  
It's Worthington lieutenant! He's  
screaming for no reason! Speaking in a  
language that I've never heard of;  
his...his body is changing into  
something! Like a creature or  
something evil!

HAWKINS  
Reese...who's down there with you?

REESE (VO)  
Oh my God...he's...get away from  
him!

END INTERCUT

The phone line goes dead.

HAWKINS  
Reese! Reese!

Hawkins tries to use another extension to reach lock-up.

Williams shows a look of concern.

WILLIAMS  
What is it?

Without warning the phone explodes into pieces, followed by shattered glass exploding from the windows, doors, and lights on the entire office floor. Everyone takes cover behind their desks. The power in the entire building goes out.

WILLIAMS  
What the fuck is going on?

HAWKINS  
Reese!

Hawkins jumps up from the floor -- racing out the office.

Williams quickly follows, as Emerson, Daniels and Morgan join the pursuit.

The several more uniform officers followed; they racing down the stairway down towards the basement.

EXT. LOCK-UP

Hawkins, Williams, Emerson, Daniels, and Morgan, along with several police officers, approach the steel door outside the lock-up facility.

A thick grayish mist filters the corridor. Officer Reagan shines a flashlight towards the door.

Officer Montgomery uses a hand held torch to cut through the lock.

HAWKINS  
(Shouting)  
Get this door opened now!

OFFICER MONTGOMERY  
I'm almost there lieutenant.

After a few seconds the lock is cut and the door swings open; Everyone races inside with their weapons drawn.

INT. HOLDING CELL

The grayish mist fills the large dark cell block area. The Officers shine their flash lights, making their way through the thick smog.

REESE

Lieutenant!

Hawkins turns towards Reese's voice; he approaches the officer who body is pressed against the far wall with his weapon drawn.

HAWKINS

What the hell is going on?

Reese body shakes in pure terror.

REESE

(Scared, eyes wide)

There's...there's something inside  
the cell lieutenant! Some type of  
monster, something evil!

Williams turn to the other officers.

WILLIAMS

(Shouts)

Remove the prisoners!

Everyone aimed their weapons towards the holding cell. Officer Reagan opens the cell door. The scared prisoners immediately exit the cell pushing and knocking each other down to the floor.

Prisoner 1 approaches Hawkins.

PRISONER 1

There's several people wounded  
inside.

Emerson, Montgomery and Reagan lead the prisoners into the corridor.

Hawkins, Williams, Daniels and Morgan move inside.

Williams waves his hand through the mist.

WILLIAMS

Shit! I can see anything!

Hawkins calls out.

HAWKINS

Is there anyone injured?

It was silent for a split second as Hawkins stared into the mist.

Simultaneously the remaining prisoners screamed out.

PRISONER 2

Oh God help us! We're over here!

PRISONER 3

Get us the fuck out!

PRISONER 4

This thing has us cornered!

PRISONER 5

What the fuck are you waiting for? Get over here!

PRISONER 6

It's going to kill us all!

The screams from the prisoners suddenly stop. The demonic beast stands tall releasing a horrifying scream.

WILLIAMS

(Yelling)

Get down!

The gruesome creature grabs prisoner #2's head then body slams his body into the hard floor. His eyes widen at the massive callus foot that crushes his skull with ease.

The large body of the prisoner #3 is thrown towards Hawkins, Williams, Daniels and Morgan at great speed.

HAWKINS

(Yelling)

Get down!

Hawkins pushes Morgan down. At the same time Williams and Daniels dive to the floor. The prisoner's face slams into the prison bars creating a loud thud, vibrating the steel structure. Blood splatters on contact. His face is severed unevenly; it folds over like a banana pill.

The hideous fiend turns to prisoner #1 grabbing his throat as his body is lifted into the air.

PRISONER 3

(Screaming)

No! No!

The massive jaws stretched around the prisoner's face. The stained spiked razor teeth crunches through his flesh and bones. Blood trickles through its teeth.

The hideous fiend absorbs the prisoner's anatomy as it passes through his throat into the shape shifter's mouth.

Hawkins, Williams, Daniels and Morgan open fire at the creature.

The foul beast quickly turns releases the body, The remains of flesh and bones falls to the floor.

It quickly moves towards the officers. The disfigured beast displays the faces of souls on its torso as it. The face move as it screams in different pitches.

Emerson and Ortiz enter the cell armed with high power assault weapons; Hawkins, Williams, Daniels, and Morgan move to the left side of the cell. They open fire at the foul beast.

The gruesome creature absorbs the attack, fragments of callus fly through the air; the body hakes uncontrollably then falls to the floor.

Everyone cautiously moved slowly move towards the shape shifter as they reloaded their weapons. The shape shifter discharges a strange black fluid from its body creating a large a large puddle.

Hawkins motions for the remaining prisoners to leave the cell. Reinforcements arrive; the officers enter the cell wearing riots gear armed with M-16 assault rifles.

Emerson leans close to the hideous fiend face.

MORGAN

I wish this was a bad dream lieutenant.

Daniels takes a couple of steps back.

DANIELS

Maybe we should make sure this thing is dead

Emerson lowers the assault weapon.

EMERSON

Relax it's not moving.

Hawkins stares at the Hideous fiend.

HAWKINS

I believe Worthington's was possessed by an entity that transformed his body into this.

Williams glances at Hawkins

WILLIAMS

Why him?

HAWKINS

The entity needs to consume the souls of its victims to survive.

Hawkins quickly glanced at Williams.

HAWKINS

This explains what happened at the first two crime scenes.

Suddenly the beast's chest rips open, everyone jumps back defensively aiming their weapons at the body. A black demonic entity levitates from the body, everyone stares speechless.

The entity scales along the cell block walls leaving behind blood written symbols. It passes through the prison bars turning towards Officer Reese who hyperventilate as his weapon fall from his hands.

The entity screams then disappears through a broken mirror lying on the floor. It leaves behind a black film that spreads on the floor.

Williams and Hawkins made eye contact.

WILLIAMS

I'm glad I didn't ask the devil to appear after all.

Everyone stares at the body.

EXT. LOS ANGELES POLICE DEPARTMENT

INT. COMMISSIONER MCCRAY'S OFFICE - NEXT DAY

The power is restored. Inside the office of COMMISSIONER MICHAEL MCCRAY (50') Black male tall slightly heavy frame is confronted by MAYOR MONICA LYNN (40') attractive blonde hair with an average frame. Mayor Lynn angrily slams the newspaper on commissioner's desk that unfolds. The front page headlines read "Investigation in Turmoil."

MAYOR LYNN

This investigation has been turned into a fucking political nightmare!

Mayor Lynn walks around the desk in frustration; her facial expression is pissed off.

McCray looked back towards the others.

MCCRAY

Mayor, I assure you this case will not interfere with your campaign for re-election.

Mayor Lynn stares back.

MAYOR LYNN

(Shouts)

Like hell it won't.

She sits on the edge of the desk with her arms crossed.

MAYOR LYNN

I want answers! That's why I pay you the big dollars to quietly solve these crimes that are outside the norm.

Stiles glanced at everyone.

STILES

Mayor there are certain circumstances that seems...Well, I don't know how to explain it but...

MAYOR LYNN

Shut up!

Mayor Lynn points to Hawkins.

MAYOR LYNN

(Stern voice)

Lieutenant Hawkins, I hope you're enjoying your newly role that can become permanent if you can put this case into perspective

Hawkins looks towards Williams who nods his head.

WILLIAMS

Show her.

Everyone stares at Hawkins.

HAWKINS

We're dealing with a super natural force from another dimension. It involves an ancient relic called the "Mirror of Souls".

Mayor Lynn paused for a moment glaring her eyes directly at Hawkins.

She slowly walks behind the desk and takes a seat.

MAYOR LYNN

Please tell me that you're messing with my head because I'm not in a laughing mood lieutenant.

Hawkins approaches Mayor Lynn's side removing the book of spells from his satchel. He quickly turns to the marked pages.

Mayor Lynn stares at the ancient illustrations.

HAWKINS

This is the original book of spells called Necronomicon. It was written five thousand years ago by the Sumerian Gods. This book contains the fifty seals of Murdok.

Mayor Lynn quickly stares at Williams.

MAYOR LYNN

He's serious isn't he?

WILLIAMS

I was thinking the same way until yesterday.

MAYOR LYNN

So who in the hell is Mardok?

HAWKINS

Mardok is the lord of lords, the master of magicians.

The lights in the office began to flicker rapidly. Everyone looked around nervously, thunder rumbles in the background vibrating the building.

MAYOR LYNN

Continue lieutenant.

WILLIAMS

Are you sure it's okay to read from that book, because I'm not trying to piss God off.

MAYOR LYNN

Okay, I don't understand what this book means.

Hawkins rips a piece of paper from a note pad on the desk.

HAWKINS

Say for example I wanted the book for wealth.

Hawkins reads from the book to himself for a few seconds.

Everyone surrounds Hawkins who quickly draws a series of symbols surrounding the number one hundred.

HAWKINS

In the art of black magic, a drawing or engraving of occult symbols represents a goal to be achieved, so in this case, its wealth.

Eagerly everyone watches. The paper instantly turns into a one hundred thousand dollar bill in a flash.

Everyone stared at the bill in amazement -- in shock.

COMMISSIONER NAGY

Oh my God!

Stiles stare at Hawkins.

Mayor Lynn grabs the bill to examine it.

STILES

Jesus it's real.

Hawkins nods his head in acknowledgement.

HAWKINS

It's very real. Now just imagine if this power was in the wrong hands. Worthington tried to possess a power from the mirror and got death in return.

Hawkins picks up the bill holding it up so everyone can see the face of the twenty-eight president, Woodrow Wilson.

EXT. USC CAMPUS

INT. TINA ANDERSON'S OFFICE - EVENING THUNDER STORM

TINA ANDERSON (40's) attractive, skim figured, curly blonde hair pinned up, wearing a white blouse and black slacks who's the arts professor at the University of Southern California is working late grading papers. HERBERT WINTERS, (mid 40's) average build with shoulder length brown hair is a criminal justice professor. He stands in the doorway.

Herbert watches Tina work.

WINTERS

Knock, knock.

Tina looks up smiling.

TINA

Hey you! I thought you were having a guy's night out. What happened? Did your friends stand you up?

Herbert enters the office; he's stands in front of Tina.

Herbert reaches into the right breast pocket of his blazer pulling out two tickets.

WINTERS

No, I thought I'll surprise you  
with two front row tickets to  
the "Phantom of the Opera.

Tina is excited.

HERBERT

(Surprised)

Did you say...Oh my God I been  
wanting to see it!

Tina stands then walks towards Herbert who checks the time on his  
watch.

HERBERT

And tonight is the last night. We  
got two hours before the curtain  
opens.

Tina wraps her arms around Herbert neck while kissing him on the  
lips.

TINA

(Smiling)

That gesture deserves a B.

Herbert is kissing Tina's neck.

HERBERT

(Soft tone)

So how can I earn an A?

Tina closes her eyes while running her fingers through his hair.

TINA

Well, to get an "A" would require  
several things!

HERBERT

Like what?

TINA

Well...for starters, you can take  
me to that fancy Japanese restaurant  
that you promised me for my birthday  
yesterday.

Herbert stares into Tina's eyes.

HERBERT

After that?

Tina lets her hair down, rotating her neck.

TINA

I've been grading papers all evening, so I would love a relaxing back and neck massage.

Herbert raises his eye brows.

HERBERT

Are we talking about a full body massage?

TINA

Maybe.

HERBERT

Why don't we skip the opera?

Tina playfully slaps Herbert's chest.

TINA

(Laughs)

Down boy! I want to swim a couple of laps so let's meet out front in about thirty minutes.

HERBERT

Thirty minutes!

Herbert kisses Tina on her lips then leaves her office.

INT. GYMNASIUM - POOL - USC - LATER

Members of the Trojan swim team sat on the bleachers socializing. Tina jumps off the diving board executing a swan into the pool. Her body surfaces to the top. She begins swimming towards the side of the pool. LEWIS Starks (60's) white male walks along the pool side. Tina swims to the edge of the pool.

LEWIS

(Jokingly)

If you're trying to out for the swim team after twenty years,

TINA

(Laugh)

It sounds like you're proposing!

LEWIS

(Laugh)

If it means that you're going to rejoin us in Holy matrimony, then yes I am.

TINA

(Smiling)

Hmm...I'll keep that in mind.

Coach Ross waves his finger at Tina,

COACH ROSS  
I'll hold you to that!

Coach Ross turns then exits the pool area, several members of the swim team remain in the shallow end of the pool.

Tina swims back to the deep end. She exits the pool and climbs up the ladder leading to the diving board.

The swim team exits the pool gathering on the bleachers.

Tina performs a second swan dive into the water.

UNDERWATER

The dive momentum carries Tina to the bottom of the deep end. The demonic force appears in a form of a gray mist, it surrounds her body completely. Tina panics; she's waving her arms and kicking her legs frantically.

The demonic spirit forcefully carries Tina's body across the pool; it slams her body against the pool side.

UPPER SECTION BLEACHERS

MELISSA PARKER (20) a bi-racial female, tall, athletic build, with light brown hair wearing a Trojan sweat suit. She's sending text message to a friend. Melissa happens to look towards the pool, she sees Professor Anderson struggling underneath. Melissa move towards the guard rail pointing at the pool.

MELISSA  
(To herself)  
Oh God something's wrong.

Air bubbles surface.

Melissa anxiously points at the pool.

MELISSA  
(Yelling out)  
Somebody help Professor Anderson!  
She's drowning! Look!

Everyone runs towards the side of the deep end. JONATHAN TURNER, BRAD MITCHELL and LOGAN BARNES quickly jump into the pool.

The gray mist spreads throughout the auditorium like a thick fog.

MICHAEL  
(Nervously)  
What the hell is going on?

MARCIE

I don't know.

Jonathan, Logan, and Brad resurface.

MARCIE

Can you see her?

JONATHAN

(Coughing)

No! I can't see a damn thing!

Brad turns his body staring at Melissa.

BRAD

(Angrily)

This better not be one of your  
fucking --!

Brad is pulled underneath.

JONATHAN

Brad! Brad!

MARCIE

Oh my God, Brad!

The dark figure moves past the lights in the pool.

MELISSA

(Screaming)

There's something in the pool!

The dark figure continues to circles underneath, moving faster  
showing the face of evil as it screams.

MELISSA

Get out of the Goddamn pool!

Everyone screams for Jonathan and Logan to get out.

Logan flinches, something brushes against his legs.

LOGAN

Holy shit! Get out of the pool  
Brad!

They quickly swim towards the poolside.

Brad's headless body is thrown from the pool, everyone turn  
towards the bleachers where is body bounces off the seat.

RODNEY

(Screamed)

Run!

The students race towards the doors that violently slammed shut by a telekinetically force.

The student athletes repeatedly pound on the door, screaming for help.

Lighting flashes simultaneously as glass from the sky light, the control room, and announcer booth are blown out.

Everyone continue screaming in terror and confusion.

The lights mounted around the walls explode shooting out streaks of electricity that spreads.

Jessica, Amber, James, Rodney, Marcie and Kent are electrocuted by the current. Their bodies quickly burn turning into ashes then explodes.

The disfigured beast leaps from the pool, landing on the deck behind everyone who turns facing the hideous fiend. It releases a powerful demonic scream that made every scream to the top of their lungs.

Jonathan  
(Crying)  
What the fuck is that!

Logan continues to pound on the door. His hands are bleeding.

LOGAN  
(Screaming)  
Help us! For God's sake were going  
to die!

The gruesome creature pierces its claws through the back of Graham's muscular back. It rips out his spinal cord pulling upwards towards his neck. Graham's skull is ripped out through the back of his head.

Blood spatters on the wall, Graham's body falls to the deck, faceless.

The eyes from the student stretched staring wide eyed.

The hideous fiend grabs Laura's neck with both hands. Her body is slammed against the wall. The callus hands from the entity crushes her larynx. Blood spills from her mouth. Her long legs kick wildly as her eyes shoots outward from her skull. Her body is thrown across the pool slamming into the wall.

CLARK  
(Crying out)  
Laura!

Clark stupidly charges the disfigured beast.

The foul demon swings its arm, slashing its claws across Clark's throat. Clark falls over awkwardly landing on his neck. The weight from his body falls over his face snapping his neck. His body slides into the pool.

The shape shifter releases a powerful scream. It charges towards Jonathan who quickly turns staring at death. His back is against the doors tightly.

The gruesome creature punches Jonathan's face. The back of Jonathan's head spears through the glass frame on the door.

Melissa is crouched low but stares through the guard rails. The demonic force turns staring at Logan.

Logan turns running towards the bleachers.

The hideous fiend moves even faster, slashing Logan's right leg with its razor claws that completely severs his limb off.

Logan falls down screaming in tremendous pain. He forcefully crawls to the bottom row of the bleachers. The hideous fiend follows the trail of blood.

Logan pulls his body to the top row. He stands on one leg stretching his arms to grab the bottom guard rail.

The shape shifter stands directly behind Logan.

LOGAN

Melissa! Melissa! I can't hold on!

Melissa lies flat on the floor -- hiding behind the concrete ledge. She's breathing heavily squeezing her cell phone tightly as her body shakes. Melissa's expression is terrified.

Logan tries to jump. He cannot reach the ledge.

LOGAN

(Crying)

Melissa! You gotta fucking help me. Please! Help me!

Logan jumps again. His finger tips grab hold of the bottom ledge.

Melissa! I need you to pull me up!  
I can't hold on much longer!

Melissa hesitates to move.

Logan screams in torturous pain, followed by complete silence.

Melissa IS crying. She cautiously leans towards the guard rails.

MELISSA  
 (Crying Softly)  
 Logan!  
 (Crying out)  
 Logan! Oh Jesus, I'm so sorry  
 Logan, please talk to me!

Melissa immediately grabs Logan's hands covered in blood. She grunts pulling his body up. Her eyes are closed.

MELISSA  
 Alright, everything is going to  
 be okay. Just hold on Logan.

Melissa pulls Logan's body in-between the guard rails.

She breathes heavily leaning against the wall.

Melissa slowly opens her eyes. Her mouth drops open. She places both her shaken hands over her mouth. Melissa's screams echoes throughout the auditorium and locker rooms.

Logan's head is forced down inside his chest cavity, creating an imprint of his face that bulges out.

EXT. LOS ANGELES COUNTY HOSPITAL - LATER

HAWKINS and WILLIAMS is swarm by a mob of reporters outside the hospital. Police officers blocked their approach. The senior officers quickly enter the emergency room.

INT. EMERGENCY ROOM - NURSE STATION

Hawkins and Williams show their badges to a nurse sitting behind the desk as she looks up.

HAWKINS  
 Excuse me, we were notified  
 that a patient named Melissa  
 Miller was admitted to ER not to  
 long ago.

The nurse enters her name in the system, then...

NURSE  
 Yes sir, she's in screening room  
 thirteen -- the last room down  
 the hall on the left.

EXAMINING ROOM

Hawkins and Williams entered the examining room where DR. REYNOLDS (40's) black male checks Melissa's pulse.

Hawkins and Williams showed their badges.

HAWKINS

Dr. Reynolds, I'm Lieutenant Hawkins and this is Sergeant Williams. We need to know the status of Melissa Miller.

Dr. Reynolds glanced at the detectives. He motioned for them to step outside the room.

HALLWAY

Dr. Reynolds faces Hawkins and Williams.

DR. REYNOLDS

Alright, physically she's fine, but mentally...well that's another story. This woman suffered tremendous trauma.

HAWKINS

Has she said anything about what happened?

Dr. Reynolds draws closer to the detectives.

DR. REYNOLDS

She wasn't making a lot of sense... She kept repeating that a creature appeared from a grey mist that killed everyone. I...I didn't know what to make of it

Williams writing in his note pad.

WILLIAMS

I take it you don't believe her.

Dr. Reynolds scratches his scalp.

DR REYNOLDS

If you're asking for my personal opinion, I believe Ms. Miller has experience something that's not from world, as we know it.

HAWKINS

Can we talk to her?

DR. REYNOLDS

I gave her a sedative a few minutes ago, so she may be groggy.

Dr. Reynolds pager is beeping, he checks the message.

Dr. Reynolds  
I'm sorry but I have other patients  
to attend to.

WILLIAMS  
What's going to happen to Melissa?

DR REYNOLDS  
Like I said mentally, she's going  
to need a lot of therapy to get  
through this nightmare, and that's  
only the beginning.

Dr. Reynolds turns and proceed down the hallway.

INT. EXAMINING ROOM - MOMENTS LATER

HAWKINS and WILLIAMS are inside the screening room standing over  
MELISSA.

HAWKINS  
Melissa, Melissa Miller. I'm  
Lieutenant Hawkins of the L.A.P.D,  
can you hear me?

Melissa moves her head from left to right. Her eyes are barely  
opened.

MELISSA  
(Disoriented)  
Logan? I'm so sorry Logan. I  
should of... Professor Anderson?  
Everyone is dead.

Melissa is crying. She pulls on the restraint straps.

HAWKINS  
Melissa can you tell me what  
happened? What did you see?

Melissa tries to turn her body.

HAWKINS  
Melissa! Come on...stay with me now!

MELISSA  
It came...the mist...The spirit  
called...

Melissa passes out from the sedative.

WILLIAMS  
She's out cold.

Hawkins lowers his head while gripping the bed rails.

Katrina Morgan enters the room unnoticed.

HAWKINS

Damn it! This investigation is more difficult than pleasing an unsatisfied woman.

KATRINA

I'm sorry to hear that...but who are you?

Hawkins and Williams glance at each other simultaneously.

HAWKINS

Who am I...Um...I'm...I'm sorry...Um...

WILLIAMS

Were from the L.A.P.D, he's Lieutenant Hawkins and I'm Sergeant Williams.

Hawkins approaches Katrina.

HAWKINS

We were hoping to ask Melissa questions about what happened tonight .

KATRINA

I know Melissa, she's not a suspect.

HAWKINS

No she's not. I'm sorry are you related to Ms. Miller?

Katrina defensively holds out her hands.

KATRINA

No, no. I'm sorry; I'm Katrina Morgan, Professor Katrina Morgan. I'm the one who made the 911 phone call when I saw Melissa screaming outside the gymnasium.

WILLIAMS

Did she say anything thing to you about what she witnessed?

Katrina walks over to Melissa holding her hand.

KATRINA

Nothing that made sense.

Hawkins reaches inside the pocket of his jacket. He gives Katrina his card.

HAWKINS

If anyone has any information  
please contact me immediately.

Katrina takes the card. Hawkins and Williams exits the room.

Katrina reaches into her jacket pocket -- pulls out Melissa's  
cell phone that displayed the image of the creature.

EXT. MEDICAL EXAMINER'S OFFICE - NEXT DAY - MORNING

INT. MORGUE

Hawkins and Williams enter the office of head M.E. MONICA  
WINGERS (40's) white female, brown hair who glares at the men  
pissed. She's talking on the phone.

DR. WINGERS

(On the phone)

I understand...Yes, I'll have the  
autopsy reports by the end of day.  
I'll see to that.

Dr. Wingers hands up the telephone, she stares at Hawkins.

HAWKINS

(Clearing his throat)

We apologize for not getting here  
sooner, but-

Dr. Wingers stands up from behind her desk.

DR. WINGERS

(Interrupting)

The next time your D.A shoves a  
court order in my face to perform  
an emergency autopsy, I'm going to  
make her see things that would turn  
her stomach inside out.

HAWKINS

Understood, again we apologize.

Dr. Winger walks from the desk.

DR. WINGERS

Save it for another day lieutenant.  
I have found something very interesting  
during the autopsy.

EXAMINING ROOM

Hawkins and Williams follow Dr. Wingers into a lighted examining  
room where two black body bags laid on metal tables. She walks  
towards the bodies and unzips the bags that released a foul  
stench.

Fumes rises from the bodies like smoke. Thornton and Tina's bodies are into hideous shape shifters. Hawkins and Williams quickly turned their heads as they covered their faces with protective masks from a nearby medical cart.

Williams turns pale.

WILLIAMS

(Coughing)

Ah Jesus what the hell!

DR. WINGER

Now try smelling that for thirty-six hours and see what type of appetite you'll have left.

Hawkins takes a closer look.

HAWKINS

What happened to the bodies?

Dr. Wingers puts on a pair of latex gloves. She points at the skin tissue of Worthington's body.

DR. WINGER

The bodies began to decompose at a high accelerated rate. I've never seen anything like this before. I've been notified that the military will be here to pick up the bodies for further examination.

Hawkins quickly glances at Williams.

HAWKINS

Whoa...wait a minute! What do you mean the military is coming.

Dr. Wingers shrug her shoulders.

DR. WINGER

I received a phone called from the Surgeon General informing me that military personal will retrieve the bodies later today.

Dr. Winger zips the body bags, everyone removed their protective masks.

WILLIAMS

So the government is going to pull the plug without telling us.

Dr. Winger's assistance PRICILLA WASHINGTON (20's) black female enters the examining room holding test results in her hand.

PRICILLA

Excuse me. Dr. Winger, we have  
the results of the DNA analyses  
on the two bodies you requested.

Hawkins and Williams stare at each other confused.

Pricilla gives Dr. Winger the DNA report.

DR. WINGER

(Reading the report)

Are you sure this is accurate?

DR. WASHINGTON

Unless the process of DNA has  
change, it's one hundred percent  
accurate.

DR. WINGER

Thank you, Pricilla.

Pricilla leaves the examining room.

HAWKINS

What is it?

DR. WINGER

According to the DNA report it  
concludes that Thornton Worthington  
and Tina Anderson are biological  
siblings.

Stunned, Hawkins and Williams stare at each other in amazement.

EXT. MEDICAL EXAMINER'S BUILDING - PARKING LOT - MINUTES LATER

Hawkins and Williams walks through the parking lot.

Hawkins rub his hand together with confidence.

HAWKINS

Finally the break we've been  
looking for!

WILLIAMS

I don't see how they're related  
when they come from two completely  
different backgrounds.

HAWKINS

We're talking brother and sister who  
share the same birthdays, same birth  
marks, which mean they either have  
the same mother or father.

WILLIAMS

So what's our next move?

Hawkins cell phone rings. He reaches inside his coat pocket pulling out his cell phone. He answers the call.

HAWKINS

Hawkins.

INTERCUT

INT. LIBRARY - USC CAMPUS

Katrina slowly walks between the isles of the books; she's stops and looks for a certain title.

KATRINA

Hello Lieutenant Hawkins, this is Professor Katrina Morgan...we met at the hospital last night.

Both men immediately stop walking.

HAWKINS

(Brief grin)

Professor Morgan, thank you for getting back to me.

Katrina reaches above her head as she pulls a old large book from the shelf.

KATRINA

I don't mean to pull you away from your investigation, but I have something you need to see. Can you meet me?

Hawkins glances at his watch.

HAWKINS

Not a problem...Just tell me the time and place...

(Cont)

Okay, I've got it. I'll see you soon.

Hawkins hangs up and places the phone back into the pocket of this coat.

END OF INTERCUT

WILLIAMS

What's up?

The detectives continue through the parking lot headed towards their vehicles.

HAWKINS

Professor Morgan wants to see me,  
so I agreed to meet her at her  
studio in a couple of hours.

Williams suddenly stops.

WILLIAMS

She wants to meet you? What about  
me?

Hawkins stops in front the driver's side door of his 2010 Jaguar.

HAWKINS

(Jokingly)  
Sorry my friend, but you're the  
wrong flavor of the month.

He opens the car door.

WILLIAMS

Oh that's cold. You're going to  
use the race card, uh?

HAWKINS:

(Laughing)  
No, seriously, she has some  
information that might be helpful  
to our case.

Williams stands in front of the passenger door.

WILLIAMS

Okay, That sounds more realistic,  
let's go.

HAWKINS

Actually the part where she only  
wants to meet me is true.

Williams extends his arms outward.

WILLIAMS

What!?

HAWKINS

I want you and Morgan to meet with  
the Andersons, I think they're hiding  
something from us. This shape shifter  
is after something, we need to know  
who's the next.

Williams walks over to the driver side.

Hawkins climbs inside starting the engine.

HAWKINS

Let me know what you find out, and we'll meet up later.

Hawkins closes the door and drives off.

EXT. ANDERSON RESIDENCE - BEL AIR, CA - MID DAY

Williams and Morgan approaches the front doors of the 10,000 square foot estate. Williams rings the door bell, Morgan stands beside him.

JULES (70's) while elderly male wearing a head servant uniform opens the door.

JULES

Yes, may I help you?

Morgan and Williams show their badges.

WILLIAMS

I'm Sergeant Williams and this is Detective Morgan. I know this is an emotional time for the Anderson family, but we need to speak with Tina's parents regarding their daughter's death. It's very important.

Jules paused for a moment.

JULES

Yes, yes, please come in.

Williams and Morgan enter inside and followed Jules inside.

INT. ANDERSON RESIDENCE - FAMILY ROOM - AFTERNOON

Family members are gathered, watching home videos of Tina's childhood. Williams and Morgan waited outside the room while Jules enters. He walks over to the Andersons, who are sitting together and relays the message to them. They immediately exit the family room.

Jules closes the doors as the Andersons exit the room.

Scott shakes hands with the officers.

SCOTT

I understand you need to ask us questions regarding our daughter's death?

WILLIAMS

Yes sir, is there somewhere we can sit down and talk?

Scott turns to Jules.

SCOTT

Would you please escort us to the west wing.

JULES

Yes sir.

Jules turns towards the detectives.

JULES

Follow me please.

INT. WEST WING - MID DAY

Jules enters the room bringing in a tray of refreshments. The Andersons enter and they join Williams and Morgan, who are seated on the couch facing them. Jules exits the room closing the door behind him.

Everyone is seated.

SCOTT

Now that we're all here, how can we be of further assistance?

WILLIAMS

Forgive me for being straight forward but do you have any other children?

Scott gave an awkward look towards Williams. He turns to Angelica with a look of concern.

SCOTT

Yes, we have five more adult children; three daughters and two sons.

WILLIAMS

Do they all live in California?

Angelica wipes her eyes with some issue.

ANGELICA

No, our daughters Abby, Lisa, and Vanessa live in New York. Our sons, David and Alex, live in Florida.

WILLIAMS

And that's all the children you have together?

Scott and Angelica glance at each other with a confuse look.

SCOTT

Well...three of the children were adopted.

Williams looks at Morgan in amazement.

MORGAN

Which three?

ANGELICA

David, Alex, and Tina.

MORGAN

So Tina is not related to your adopted sons, correct?

Scott becomes emotional.

SCOTT

(Excitedly)

Correct! Look, I don't understand why you're asking questions about our children! Is there something your not telling us? Are they in danger?

Williams and Morgan glanced at each other simultaneously.

WILLIAMS

I'm sorry for asking but we're investigating another murder that may affect your family.

Angelica places her hand over her mouth, she's crying loudly.

ANGELICA

Oh my God, Scott!

Scott immediately holds Angelica.

SCOTT

(Angrily)

Who? Who's been murdered?

ANGELICA

Please just tell us!

Williams takes out a photo from his coat pocket of Thornton. He shows it to Scott and Angelica.

Scott takes the photo from Williams, they both view the picture.

SCOTT

Thornton Worthington, I don't understand? What does have to do with us?

MORGAN

He's dead.

WILLIAMS

The medical examiner did a DNA test on your daughter and Mr. Worthington. Not only do they have the same identical birthmark on the right thigh. The test results prove that they're related -- They're brother and sister.

Scott slams the picture on the table.

SCOTT

(Angrily)

That's impossible! How dare you come into our home and accuse us of something that's not even true!

Williams points to Scott.

WILLIAMS

You're one hundred percent sure that you didn't father another child in a previous relationship?

Scott shouts at Williams.

SCOTT

I will stake my name and reputation, on that sergeant! I don't give a damn what a DNA test proves. That man is not our son!

Both detectives look intently at Angelica.

MORGAN

If your husband didn't have any other children, that means you did.

Scott glared with a fierce look towards Morgan. Tears fall from Angelica's eyes, her lips trembles, her face grieves in guilt.

Scott pounds his fist on the coffee table angrily.

SCOTT

Now wait just one Goddamn moment!

Angelica cries out, she grabs his arm.

ANGELICA

(Crying out)

Scott!

SCOTT  
 (Screams)  
 My wife has never!--

ANGELICA  
 (Crying)  
 Scott...Please!

Scott turns to his wife, his eyes filled with rage. Angelica

SCOTT  
 Tell them it's not true!

MORGAN  
 We need to know, Mrs. Anderson.  
 You can tell us now, or we can  
 get a court order for a DNA test  
 to prove it.

Angelica holds her head down in shame then looks into Scott's eyes. She takes a deep breath then holds Scott's hand for support.

ANGELICA  
 It's true Scott...Thornton is my son.

Scott pulls his hand away. Angelica holds her head down as Scott stands straight up. His arms are down at his side. He turns without saying a word and proceeds to turn the doors. Angelica's hands cover her eyes, she cries out.

The door slams behind her.

EXT. BEVERLY HILLS - STREETS - LATE AFTERNOON

Heavy thunder storms continue to produce heavy rains as Williams flies through flooded streets in his black Mustang. He flips open his cell phone to make a call.

INTERCUT

Hawkins answers his cell phone.

HAWKINS  
 What's the verdict?

WILLIAMS  
 Angelica Anderson is the mother  
 of Thornton Worthington.

Hawkins nods his head to himself.

HAWKINS  
 Did she say who the father is?

WILLIAMS

Guess who the lucky man is?

HAWKINS

Let me guess, you?

WILLIAMS

Thomas Abraham Thornton, the  
son of billionaire, Gabriel Thornton.

Hawkins suddenly slams on the brakes stopping in the middle of traffic. He's ignoring the sound of car horns.

HAWKINS

Gabriel Thornton of Halo  
Technologies!

WILLIAMS

That would be him.

Williams proceeds through the traffic lights.

WILLIAMS

The Andersons adopted Tina after  
her mother, Marie Fischer, died from  
cancer. Tina was five at the time.  
Angelica discovers that Charleston  
is the father through some complicated  
bullshit that I would rather not get into.

Hawkins proceeds by making a left turn.

HAWKINS

This case is definitely the movie of  
the week.

Williams adjust his rear view mirror.

WILLIAMS

Yeah, they have all the ingredients; money,  
power and deception. That equals murder.

Hawkins accelerates through the residential district, looking both ways before proceeding through the stop sign.

HAWKINS

We need to find out if Gabriel  
has anymore children that might  
be the next target.

WILLIAMS

That's why I'm on my way to see  
the Wise Men.

Hawkins quickly checks the time on his watch.

HAWKINS

Alright, keep me posted.

END OF INTERCUT

The black Jaguar soars down the flooded streets, then it stops in front of a large brick two - story condo. The vehicle turns into the drive way then stops. The car door opens, Hawks exits and walks towards the front doors where he's greeted by Katrina wearing an USC sweat shirt and black jeans.

KATRINA

Thank you for coming lieutenant,  
please come in.

HAWKINS

Thank you.

Hawkins enters the art studio.

INT. ART STUDIO - EARLY EVENING

Inside the spacious front room were a number of paintings lined across the taupe colored walls. The eight piece beige leather furniture set made the atmosphere warm and cozy a new age appeal matching the mahogany color carpet. Hawkins walks along the wall admiring the artwork.

Katrina places some logs into the large bricked fire place.

HAWKINS

Are these your work?

Katrina looks up at the painting.

KATRINA

Yes they are. I hope you like  
them?

Hawkins turns towards Katrina.

HAWKINS

Actually I do, I'm very impressed.  
You're a very talented woman.

KATRINA

(Smiling)

Thanks. This is where I usually  
come to when I'm stressed out and  
need to get away. Unfortunately,  
I didn't plan on spending my  
birthday here either.

Hawkins approaches Katrina as she stands facing him.

HAWKINS

Oh...well, happy birthday.

Hawkins pulls out a piece of candy from his coat pocket.

Katrina laughs slightly; she's blushes from the gesture and grabs the piece of candy from Hawkins finger tips. They both hesitate to look into each other's eyes.

KATRINA

Thanks... Um the reason why I wanted to see you is because we've figured out the messages that the killer left.

Hawkins displays a puzzled look.

HAWKINS

I'm sorry...you said, "We"?

KATRINA

(Smiling)  
Follow me lieutenant.

Katrina leads Hawkins down the hallway into her office where

KATRINA'S OFFICE

CASSIE SUMMERS (40's) sophisticated with attractive features, medium build with long red hair wearing an autumn sequence dress with brown boots with matching jewelry. She's reading an ancient scroll with her back turned towards them.

KATRINA

Cassie, I would like you to meet Lieutenant Michael Hawkins.

CASSIE

Well, well, well. It's been some time a since we've last seen each other Michael.

Cassie turns around smiling at a familiar face.

Hawkins face lit up.

HAWKINS

Cassie!

Hawkins and Cassie rush towards each other as they embrace together. He kisses Cassie on the cheek then view her appearance from head to toe.

HAWKINS

It's so good to see you again, and may I say you look more beautiful than the last time we met.

Cassie strokes Hawkins cheek.

CASSIE

It's true what they say Michael,  
flattery will get you everywhere.

They both shared a laugh together as Katrina looked on with a jealous look. She quickly clears her throat noticeably as Hawkins and Cassie turn towards her.

KATRINA

Excuse me...but how do you know each  
other?

Cassie quickly glances at Hawkins.

CASSIE

Three years ago I assist Michael  
and his partner in the capture of  
the serial killer known as the Sandman.

Hawkins looks at Cassie.

HAWKINS

If it wasn't for your first hand  
knowledge of the paranormal, the  
case would have been unsolved.

Cassie leans into Hawkins's ear.

CASSIE

You know Michael, Katrina has been  
single for quite some time now and  
I think it would be a great idea if--

Katrina quickly interrupts.

KATRINA

Cassie!

CASSIE

We'll talk later about that, darling.

KATRINA

If the two of you don't mind...can  
we concentrate on this case, please?

Katrina moves towards the round glass table. She sits down while grabbing her glasses from the table as she places them on.

Hawkins and Cassie proceed towards the table that displays photos of the USC campus crime scene.

Hawkins grabs one of the photos.

HAWKINS

I see someone's been busy conducting their own investigation.

Katrina stares at the photos.

KATRINA

It was the only way we could analyze the symbols to translate its meaning.

HAWKINS

What type of meaning is it?

Cassie rearranges the photos. She points to the first set of symbols.

Hawkins and Katrina look on curiously.

CASSIE

These symbols represent an evil Spirit who's possessed with anger, hate and rage. It's a powerful demonic force seeking vengeance against the bloodline of man...or mankind.

Cassie points to another set of symbols.

CASSIE

These symbols indicate that the spirit was cast into an ancient relic by the hands of its creator that mirrors its image. The spirit is released when the chosen one re-opens the gateway to the abyss.

Hawkins takes out the photo of the mirror of souls from his satchel; he shows it to Katrina and Cassie.

HAWKINS

This mirror is the gateway to the abyss.

KATRINA

So who ever opened it knew something evil was waiting to be released?

HAWKINS

Someone like a talisman?

Cassie thought about it for a moment. She quickly waves her index finger.

CASSIE

Wait a second.

Cassie reaches across the table grabbing a large old book called "Urban Legends". She flips through the pages to a particular section that widen her eyes.

CASSIE

Of Course!

Cassie points to the gruesome illustration of a deformed woman trapped inside of a mirror named Mary.

INT. THE WISE MEN'S CONDO - NIGHT

LIVING ROOM

Williams enters inside the residence of fifth year college students GILBERT REYNOLDS (22) black male, CLARK TURNER (23) white male and ELLIS TUCKER (24) bi racial male - better known as the wise men who's entertaining friends in high stakes game of poker while others are drinking at the bar listening to the deep bass of southern mixed rap music.

Gilbert greets Williams in the center of the room as they embrace with a manly hug. Williams whispers into Gilbert's ear. The two men walk through the front room as Clark and Ellis raised their glasses towards Williams who nodded his head in return.

INT. OFFICE

The large office is filled with state of the art computer systems, hard drives, monitors; computerize hardware and anti spy devices. Williams closes the door. Gilbert sits behind the large oak desk. He powers up the computer system.

WILLIAMS

I appreciate you seeing me on short notice.

Williams pulls out a large tan envelope filled with money from his jacket, he hands it to Gilbert.

Gilbert examines the envelope filled with one hundred dollar bills.

GILBERT

Looks like ten G's.

WILLIAMS

It is.

Gilbert puts the money inside the desk drawer.

GILBERT

It's all good homie, were like family, you scratch our backs and we do the same for the right price.

Williams sits down.

WILLIAMS

(Smiling)

I'll keep that in mind. So what did you find out?

Gilbert stares at Williams shaking his head in amusement.

GILBERT

Well for starters you on the right track but looking for the wrong man.

WILLIAMS

What do you mean?

Gilbert hands Williams a top secret military file. He opens the folder viewing the military's DD214 form service records.

GILBERT

Your man Thomas isn't the father of Tina and Thornton, his twin brother is.

Williams quickly looks up.

WILLIAMS

Twin brother! Who?

GILBERT

Charleston James Montgomery, who later change his name using his mother's maiden Douglas.

Williams stares at Gilbert in disbelief.

Williams mouth drops open, he's taken back by Gilbert's discovery. He leans back against the chair in shock.

WILLIAMS

Charles Douglas, the Sandman!

EXT. ART STUDIO - NIGHT - LATER

The sound of fierce winds and heavy rain blew against the art studio as intense lighting and thunder continued.

INT. OFFICES

Hawkins and Katrina continue to view the photos while Cassie pages through the book of urban legends.

CASSIE

The true story of Mary -- not Bloody Mary that's often referred is completely different and horrifying.

Hawkins gets up front the table and walks towards the mirror that's mounted on the wall above the mantel as he stares into his reflection.

HAWKINS

So you're saying that if I stood in front of this mirror, with the lights turned off, repeating the name Bloody Mary ten times, a female spirit won't come after me?

Cassie shakes her head in amusement.

CASSIE

(Smiling)

No, but that's how much the legend has change throughout the centuries.

KATRINA

Apparently, she's after something but What?

Hawkins returns to the table sitting in between Cassie and Katrina. Cassie opens another book called "Spirits & Demons" as she points to a section of the book.

CASSIE

Marietta's pregnancy was consider a blasphemy towards her tribe. The elders of her village worship laws that are sacred by the dark spirits of oblivion, known as blood gods.

Hawkins points to the crime scene photo.

HAWKINS

So that's why the symbols on the walls are written in blood.

Cassie takes a sip of tea.

CASSIE

Exactly. The elders preformed a ceremony that allowed a demonic spirit to enter Marietta body, possessing Mary's soul.

Katrina showed a look of disgust.

KATRINA

But why?

CASSIE

To sacrifice her child as an offering of forgiveness or watch the fate of her people suffer in damnation.

Hawkins opens the book of spells to the section that was used to reopen the mirror.

HAWKINS

This is the spell that was use to  
to reopen the abyss.

Katrina and Cassie looked on.

KATRINA

I can't believe they would do this  
to an innocent child.

HAWKINS

The sacrifice of one outweighs the  
sacrifice of many.

INT. THE WISE MEN'S OFFICE

Williams and Gilbert continue to pieces together the background  
of Charles Douglas's.

Williams paces around the office reading Douglas's military  
record.

GILBERT

Charles Douglas served in the Navy  
from 1950 to 1960. After his discharge  
he was recruited by an organization  
called Twilight 12.

Williams continues to page through the classified folder.

WILLIAMS

This is unbelievable!

GILBERT

Like I said, you've picked a winner.  
This man is involved in a top secret  
black ops program called Project  
Worm Hole.

Williams looks sharply at Gilbert.

WILLIAMS

What the fuck is that?

GILBERT

Let's find out.

Gilbert enters the name in the computer.

Williams moves next Gilbert's side to look on.

The monitor displays a top secret classified file from the  
pentagon. Certain areas were blackened out.

Gilbert quickly types a command that uncover the blackened areas as they both read the project's background in amazement.

WILLIAMS

You got to be fucking kidding! What kind of dimension door is the government looking for?

GILBERT

Not a dimension door, but a portal...

Both men glance at each other simultaneously.

GILBERT

The mirror! They're looking for the mirror you were telling me about!

Williams quickly snaps his fingers.

Williams

That's why Thornton was in Cairo.

Williams moves from around the desk.

GILBERT

I'm betting that the organization recruited Thornton to find the mirror in his father's place.

Williams turns facing Gilbert.

WILLIAMS

That's why the medical examiner told us that the military was coming to claim the bodies of Tina and Thornton.

Gilbert instantly sits up in his chair.

GILBERT

(Excitedly)  
Oh shit! There's something else you need to know!

Gilbert accesses the computer again.

Williams rushes back to Gilbert's side.

WILLIAMS

(Anxiously)  
What?

GILBERT

Hold on a second.

Gilbert continued typing for several more seconds. He then turns the monitor for Williams to see.

GILBERT

Before Douglas was discharged from the military, he was involved in two different relationships; Diane Parker and Leslie Thomas; both listed as the beneficiary on his life insurance policy.

Williams quickly paged through Douglas's military file.

WILLIAMS

Okay, yeah, I see it! Talk to me!

Gilbert printed the documents through the printer. He retrieves the information showing it to Williams.

GILBERT

Douglas last duty station was at Wright- Patterson Air Force base where both women gave birth on the same day to Linda Moore and... Katrina Anderson.

William stood in shock looking at the birth certificates.

INT. ART STUDIO - NIGHT

HALLWAY

Hawkins exits the office into the hallway with his cell phone in hand. He looks back inside the office as Katrina and Cassie continue to view the crime scene photos. He continues his conversation with Williams.

HAWKINS

It's got to be a mistake!  
Are you absolutely sure about this?

INTERCUT

Williams is driving on the highway in his Mustang at a high rate of speed headed towards the outskirts of the city.

WILLIAMS

I'm sorry Hawkins but she is --  
Look if we can locate Lisa Moore we have a chance of saving them both.

Hawkins moves further down the hallway.

HAWKINS

(Raising his voice)  
Then what? We don't have a fucking clue on how to stop this spirit called Mary.

WILLIAMS

That's true we don't, but we know someone that does.

HAWKINS

What the hell are you talking about?

WILLIAMS

Williams disconnects the call.

END INTERCUT

HAWKINS

(Angrily)

Williams! Goddamn it!

Katrina and Cassie exit the office. They approached Hawkins who appears upset. He rubs his hands over his eyes in frustration.

CASSIE

What is it Michael?

Hawkins hesitates for a second; he stares at Katrina then quickly looked away.

HAWKINS

That was Williams. We now know the next victim that Mary will be coming after, a woman name is Lisa Moore.

Hawkins checks the time on his watch.

HAWKINS

We have less than two hours to locate her before ten p.m.

Cassie thought about it for a second.

CASSIE

Wait a minute! I might be able to find this woman before Mary does.

Both Hawkins and Katrina turn towards Cassie curiously.

HAWKINS

How?

Cassie rubs her sacred medallion around her neck.

CASSIE

By communicating with the mirror of souls.

EXT. PATTON PSYCHIATRIC HOSPITAL - NIGHT

INT. LOBBY

Williams approaches District Attorney Tabitha Harris who's waiting impatiently in the visitor lounge. She paces back and fourth until she she's him.

Tabitha approaches Williams angrily.

HARRIS

(Angrily)

I swear Williams, you better have a good goddamn reason why you dragged me out in the middle of this hail storm while I should be at home watching Grey's Anatomy.

Williams hands Tabitha the military files on Charles Douglas.

WILLIAMS

(Eagerly)

I don't have time to go into details but everything that Hawkins said about Charles Douglas is true!

Tabitha looks through the classified folder reading the documents.

Tabitha's eyes widened. She stares at Williams confused.

TABITHA

He's was recruited by a top secret Organization, I'm...I'm confused Jason what's going?

Williams quickly look at the clock on the wall.

WILLIAMS

(Firmly)

There's a lot of info we didn't know about the man, but right now, I need Douglas to tell me how to prevent the death of two more women who doesn't know what's coming for them.

EXT. WORTHINGTON MANSION - NIGHT

INT. ROOM

Hawkins, Katrina and Cassie are inside the Worthington estate. The room is surrounded by white candles and burning incents. Hawkins and Katrina stand inside the circle of protection surround by symbols drawn with a white chalk on the marble floor.

Cassie is positioned in the center of the room seated on the floor with the book on opens opened in front of her. Her body levitates slightly above the floor with her legs crossed and arms extended outward as a cool breeze enters the room.

The candle's flame across the room flickered intensely.

The moaning sounds of thunder rumbles across the sky.

CASSIE

I call upon the great eye in the  
sky, the spirit that sees through  
the dimension of time.

A blinding light radiates from the massive mirror.

Swirling winds circulate around Cassie like a funnel.

CASSIE

I'm seeking the soul of a mortal,  
who's existence is in grave danger.  
It's cursed by a demonic force seeking  
to destroy the bloodline of its race,  
The spirit called Mary.

Hawkins and Katrina looked on in anticipation.

Everything stops, the room is silent.

Cassie suddenly gasps for air.

KATRINA

(Calls out)

Cassie!

Hawkins grabs Katrina's arms from behind holding her back.

HAWKINS

No! Let her finish.

Cassie's eyes roll to the back of her head.

The candles are blown out.

A medium of light glared from the mirror.

The symbol of an eye appears on Cassie's forehead, it opens.

The rotation of dark clouds appears in the mirror moving in front  
of the light.

KATRINA

(Whispering)

It's working. Katrina is connected  
with the spirit's eye.

Hawkins looks at his watch.

HAWKINS

We have about an hour left.

The mirror display scenes of downtown Hollywood. The eye travels through the crowded streets of the night life, tracing the victim's movement.

Katrina stares at the mirror.

KATRINA

I think we have something.

The eye enters the building of a nightclub called the "X."

Hawkins stares at the mirror impatiently.

HAWKINS

Come on; where is she?

Cassie's body begins to quiver rapidly, she's losing control.

Hawkins and Katrina show a look of concern.

HAWKINS

What's happening to Cassie?

KATRINA

She's struggling to maintain her psychic link with the eye.

The eye is positioned on the victim's hand that displays a tattoo of a rose followed by neon symbol of an X glowed from opposite hand.

The image in the mirror begins to fades away.

Cassie screams out in pain.

KATRINA

(Frantically)

My God, she can't break the hold!

Hawkins and Katrina rush to Cassie aide. Cassie's body is shaking out of control. Katrina repeatedly slaps Cassie across her face.

KATRINA

(Nervously)

Come on Cassie! Break out of it!  
Come on Goddamn it, release her!

The eye on Cassie's forehead begins to bleed as the blood enters her eyes.

KATRINA

(Shouting)

Hold her down!

Hawkins pins Cassie's arms against the floor.

Katrina removes an amulet from around her neck. She places it over the eye on Cassie's forehead and press firmly against the amulet.

KATRINA  
(Whispering)  
Release her, release her, release  
her.

The shaking suddenly stops. The eye disappears fading away. Cassie begins to breathe normal.

Hawkins and Katrina lower their heads breathing a sigh of relief.

INT. PATTON PSYCHIATRIC HOSPITAL

The orderlies waited outside the room.

INT. ROOM

Tabitha and Williams are inside face to face with CHARLES DOUGLAS better (60's) white male, tall with a bald head and goatee. He has an athletic build that appears to be in his late forties. He's known as the serial killer, "THE SANDMAN".

Inside the dimly lighted room Charles Douglas sits quietly -- He appears to be in a catatonic state staring off into space. His body is secured in a custom fitted double straight jacket. He's creating a click sound from his jaw that was broken by Williams that did not heal correctly.

Tabitha slowly approaches the table where Charles is seated facing her. She appears to be nervous but tries to hide her emotions.

Charles stares at Tabitha, admiring her beauty. He gives her sinister grim in return. He inhales the fragrance of her perfume deeply into his lungs.

Charles smiles, he speaks with a deep voice that sounds demonic.

CHARLES  
(Smiling)  
I love it when a woman's beauty  
is complimented by the way she  
smells, especially when her scent  
has the power to resurrect a man's  
sexual desires.

Williams approaches standing next to Tabitha's side. Tabitha clears your throat.

TABITHA  
I'm...I'm District Attorney Tabitha  
Harris and this Sergeant Williams--

Charles quickly interrupts.

CHARLES  
Of the Los Angeles Police Department,  
I'm touch to be in the presence of a pig.

Charles slowly turns his face towards Williams. He exposes the large knot on the side of his disfigured jaw line surrounded by scars, he stares back at Tabitha.

CHARLES  
(Demonic voice)  
How could I forget? I'm reminded  
every day of the fact that I no  
longer have the ability to chew  
food properly...It makes me feel,  
special Mrs. Harris.

Charles drools from the side of his mouth-- it's followed by a sinister laugh.

TABITHA  
Special?

Charles laughs again.

CHARLES  
Like a deformed psychopath.

Tabitha looks away momentary.

TABITHA  
I'm sure Dr. West is doing everything  
to make you well.

Charles looks down at the double straight jacket the covers his body. He glares back at Tabitha

CHARLES  
(Calmly)  
Do I look comfortable Ms. Harris?

Impatient Williams approaches the table facing Charles as he leans into his face.

WILLIAMS  
(Angrily)  
I don't give a fuck about your  
comfort level, you piece of shit.  
If it was up to me, I wouldn't  
hesitate to put a bullet in that  
sick skull of yours.

CHARLES  
Go fuck yourself pig!

Tabitha grabs Williams' arm pulling him back.

TABITHA

If you help us maybe there's something  
we can do for you in return.

Charles laughs out loud then head butts the table several times  
with force.

Tabitha is frightened by Charles presents, she takes several  
steps back.

A stream of blood trickles down his face. He licks the fluid  
from his lips in a sexual manner that makes Tabitha  
uncomfortable.

CHARLES

(Shouting)

I want to cut your pretty blonde  
head off while I masturbate in your  
blood.

Williams reaches across the table and grabs Charles by the  
throat. Angrily he slams the side of his face against the metal  
table. Williams presses his hand firmly against Charles's broken  
jaw. Charles screams out in tremendous pain. Tabitha moved  
towards Williams.

TABITHA

(Angrily)

What the hell are you doing?

Williams Glance back at Tabitha.

WILLIAMS

(Angrily)

Interrogation 666!

Williams pulls out the photo of the mirror of souls from his  
jacket pocket slamming in front of Charles's face.

Immediately Charles stops screaming for a moment, his eyes widen  
in fear.

CHARLES

Get it away from me! No! No! No!  
I don't want to see those faces  
again! I don't want to hear their  
voices scream! I don't want to see  
their eyes! Get it away from me!  
Get it away from me!

WILLIAMS

(Shouting)

Then tell me what I want to know.  
How do I stop this spirit called  
Mary?

Charles pauses for a moment with his eyes closed.

CHARLES

If she posses the final soul of the bloodline; she'll become human, she'll become immortal. Use the scared dagger hidden in the mirror's frame to absorb her powers.

WILLIAMS

What else?  
(Shouts)  
What else!

Charles breathes in pain.

CHARLES

The book of spells will re-open the abyss. Summon her mind, body and soul back to the realm of oblivion. After that, the mirror must be broken into pieces then spread throughout the earth.

Williams releases his hold leaving the photo on the table. They immediately head towards the door.

Charles rises from the table.

CHARLES

By the way...there's one more thing...

Williams and Harris stop -- turning towards Charles.

CHARLES

I'll be seeing you sooner than you think.

EXT. NIGHTCLUB "X" - NIGHT - LATER

Police officers surround the popular Hollywood nightclub called the X. Commissioner Nagy exits the undercover sedan. Officer DAVID MILLER (20'S) white male, medium build approaches the commissioner.

MILLER

Sir, every officer is in place. The building is completely surrounded.

COMMISSIONER NAGY

Good, I don't want anyone going in or coming out until we're able to bring Lisa Moore out safely.

Hawkins drives up in front entrance of the club.

Hawkins and Katrina exits the Jaguar. Commissioner Nagy approaches them.

COMMISSIONER NAGY  
Where's Williams.

Hawkins moves towards the back of the sports car.

HAWKINS  
He's headed to Worthington's estate getting plan B ready.

COMMISSIONER NAGY  
Plan B? So what the hell is plan A?

Hawkins opens the trunk.

HAWKINS  
I'm still working on that.

Commissioner Nagy points his finger at Hawkins.

COMMISSIONER NAGY  
(Sharp tone)  
You better make damn sure that nothing goes wrong or I'm personally going to make sure your head is placed on the chopping block first.

Hawkins moves into the commissioner's face.

HAWKINS  
If you want, I can stay out here while you go inside and deal with the situation at hand.

Hawkins turns back pulling out a high power assault weapon, he closes the trunk.

COMMISSIONER NAGY  
You just better make sure this woman is alive when this is over.

Commissioner Nagy walks off.

Ortiz approaches Hawkins and Katrina.

MILLER  
Lieutenant, we're in place.

Hawkins takes a deep breath.

HAWKINS  
Alright let's go.

INT. NIGHTCLUB "X" - NIGHT

Hawkins, Katrina, and Ortiz enter the club upper level overlooking the dance floor. Police officers make their way through the crowded dance floor.

MILLER

(Loud)

Lieutenant, we have officers down on the dance floor but we don't know who we're looking for.

Hawkins leans into Ortiz's ear.

HAWKINS

(Loud)

Neither do we.

Hawkins looks around the dance floor, Katrina checks her watch.

KATRINA

Michael, we only have a few minutes before ten o'clock.

HAWKINS

I got an idea.

DJ BOOTH

Hawkins and Katrina make their way to the D.J station on the dance floor. Hawkins motions for the D.J to come over.

D.J comes over. Hawkins shows his badge.

D.J

Is there a problem officer?

HAWKINS

I need to you to get on the microphone and call for a woman named Lisa Moore to come over to the D.J booth for a birthday surprise.

D.J grabs the microphone.

D.J

Ladies and gentlemen, on behalf of the "X" it's my pleasure to wish a happy, happy, birthday to Lisa Moore.

The dance floor erupts in cheers as they applause.

D.J

Will Lisa Moore please come to the D.J booth to receive your birthday present.

Hawkins and Katrina survey the dance floor.

Katrina suddenly feels a cold breeze around her body. She looks at Hawkins worried.

KATRINA

Oh my God Michael it's starting!

HAWKINS

Stay here!

Hawkins begins searching the dance floor looking for any woman that might be headed towards his direction. He quickly notices a woman holding a birthday balloon approach the D.J booth.

The hideous beast appears moving through the mirrors that covers the walls.

Hawkins sees it. He immediately pushes his way through the crowd towards the woman. The electricity suddenly goes out.

Hawkins looks around in darkness, the patriots began to panic.

HAWKINS

Katrina! Katrina!

The violent wind sweeps through the dance floor sending people, tables, and chairs flying in total darkness for several moments.

The blowing stops.

The emergency lights come on.

Police officers use their flashlights to move people out on the main floor level.

Commissioner Nagy enters.

COMMISSIONER NAGY

Get everyone out now!

Hawkins stands up holding his ribs.

The thick grey mist fills the club.

Hawkins frantically searches for Katrina as he calls out her name.

HAWKINS

Katrina! Katrina! Where are you!

KATRINA

(Crying out)

Michael! I'm behind you!

Hawkins rushes to Katrina, she's injured with cuts and bruises.

Hawkins can see Katrina's body under some tables and chairs. He rushes over to remove the item and helps Katrina to her feet.

HAWKINS

Are you hurt?

KATRINA

I'm banged up a little but I can move.

HAWKINS

We have to get out of here now!

Ortiz makes his way to Hawkins.

ORTIZ

Lieutenant!

Hawkins grabs the assault weapon from Ortiz.

Hawkins bends over holding his ribs in pain.

HAWKINS

Get her out of here now!

KATRINA

No, I want to see it for myself!

Ortiz turns to Katrina.

ORTIZ

You want to see what?

A loud and powerful horrific scream causes everyone to remain still.

ORTIZ

(Scared)

What the fuck was that?

HAWKINS

It's coming from behind the D.J  
Both move!

Everyone moves back. The police officers aimed their weapons and flashlights in the direction of the scream.

Everyone waits in anticipation.

The gruesome creature rises from behind the booth as it throws the headless body of Lisa Moore body towards them. The body lands in front of the officers who open fire.

The hideous fiend soars across the room - it jumps back into the mirror angrily as it continues to scream.

The demonic spirit move in a circular motion as everyone watches.

KATRINA  
Of course! The mirrors!

Hawkins looks at Katrina.

HAWKINS  
What? What about them?

KATRINA  
That's how she travels...by  
the use of mirrors to teleport.  
This gives us a chance to slow  
It's movement by destroying the  
mirrors in this room.

HAWKINS  
(Yells)  
Shoot out the mirrors!

The officers began shooting out every mirror in the room.

HAWKINS  
Everybody get out!

The police officers exit the dance floor as the creature teleports through the reflecting orb on the ceiling that shatters into pieces. The disfigured beast lands in front of Hawkins and Katrina.

HAWKINS  
Go!

Hawkins fires at the hideous fiend that stumbles backwards. He quickly follows Katrina out into the lobby. The grey mist follows closely behind.

Hawkins and Katrina exit the club into the street.

EXT. NIGHTCLUB

The demonic beast re-appears in mid-air landing on top of Hawkins's Jaguar blowing out the windows as the hood caves in.

The officers open fire again striking the hideous fiend that absorbs the contact.

A black Mustang races down the sidewalk - It quickly slides into three- sixty motion in front of Hawkins and Katrina. The convertible top is lowered.

WILLIAMS  
Get in!

Hawkins and Katrina immediately jump in the back seat. The Mustang burns rubber as it accelerates down the side walk. The convertible top folds back into place.

From behind the grey mist follows in pursuit as multiple flashes of lighting streaks across the skies.

INT. MUSTANG - NIGHT

WILLIAMS

Hold on!

The Mustang makes a sharp turn, weaving between traffic -- causing multiple accidents and explosions.

Katrina looks through the back window.

KATRINA

Shit! It's gaining on us!

Tabitha turns to Williams shaken.

TABITHA

What the hell was that?

WILLIAMS

You wouldn't believe me if I told you.

The creature materializes through the driver side mirror of the Mustang. It pierces its claws through the roof top trying to grab Williams.

TABITHA

(Franticly)

Holy shit! It's on the side of us!

The disfigure beast it punches through the driver side window.

WILLIAMS

Fuck!

Williams steers the Mustang into oncoming traffic, causing more accident.

The beast is suddenly struck by an oncoming truck. The damage Mustang spins out of control slamming into the side of a building.

HAWKINS

Get down!

Hawkins pulls out his side arm -- shooting out the rear view and the passenger side mirrors.

WILLIAMS

What the fuck are you doing man?

HAWKINS

Just go! Go! Go!

Williams slams on the pedal pushing the mustang past 100mph.

Hawkins looks back.

HAWKINS

I think we lost it.

Williams made several left and right turns, Tabitha looks back.

The hideous fiend continues to materialize through the mirrors of moving vehicles.

Tabitha grabs William's arm.

TABITHA

Oh God! It's right behind us!

The shape shifter lands on the back of the Mustang, ripping out the back window with its claws.

Hawkins pushes Katrina down on the floor board.

HAWKINS

Stay down!

The creature tries to grab Katrina.

Hawkins fires several rounds into the face of the hideous fiend.

The creature leaps from the Mustang as it disappears into the mirror of another vehicle.

The grey mist forms a massive wall from the clouds in the skies that continues to follow the Mustang.

SIMI VALLEY - MINUTES LATER

The Mustang races through the private sector of Simi Valley. The grey mist appears from the valley.

Katrina looks at her watch, it's ten forty-five p.m.

KATRINA

We're out of time Michael!

Hawkins stares into Katrina's eyes holding her face.

HAWKINS

I know! I know

EXT. WORTHINGTON MANSION - NIGHT

The Mustang races up the driveway as it slides to a complete stop across the soaked lawn. Everyone exits the vehicle.

The grey mist forms a blanket that surrounds the estate.

A loud explosion detonates from the street that sends pieces of asphalt flying into the air as a strange violent glow rose from the bottom of the enormous hole.

The front main doors open quickly.

Emerson, Daniels, Morgan, Ortiz, and Cassie exits the premises.

EMERSON

Holy Shit!

Williams points to the street.

WILLIAMS

Look!

Everyone stares at the grey mist that evaporates around the army of creatures that stood behind the hideous beast.

They all scream in a rage of fury.

HAWKINS

Everyone...inside now!

Everyone immediately races inside.

INT. WORTHINGTON MANSION

Hawkins closes the door.

Williams, Daniels and Emerson quickly moved large items to block the door. Hawkins hands everyone automatic assault weapons.

The screams continue but louder.

Everyone raced down the corridor into the massive room where the mirror stood.

Ortiz bends over scared to death.

ORTIZ

I think I'm going to be sick!

Hawkins aims his assault weapon, moving away from the door way.

WILLIAMS

This is not the time Ortiz! Get it together!

Cassie searches the mirror's frame for a hidden compartment. She unlocks a secret compartment containing the long sacred dagger.

CASSIE

Yes!

Cassie removes the weapon.

Katrina moves next to Hawkins's side.

KATRINA

I want you to promise me that  
you'll do everything necessary  
to end this -- even if it means  
killing me.

Hawkins lowers his head.

HAWKINS

You knew the entire time didn't  
you?

KATRINA

(Softly)

Yes

Hawkins and Katrina stared at each other.

HAWKINS

It's not going to come to that,  
I swear it.

KATRINA

(Tears)

I'm scared.

The screaming stops.

HAWKINS

I know...I'm scared too.

Complete silence -- everyone remains still.

The replaced glass from the skylight shatters.

The summoned Dark forces with jagged wings and glowing eyes enter  
inside the premises. They form a circular rotation of a funnel.

Hundreds of creatures scale down the wall from the skylight, the  
grey mist enters inside. Katrina, Tabitha and Cassie stood behind  
the officers.

WILLIAMS

(Shouting)

Aim for eyes!

The Officers fire their assault weapons as bodies falls. More  
dark beings enter from above.

ORTIZ

(Shouting)

There are too many of them!

The officers continue the assault.

WILLIAMS

We're out numbered! Get the women out!

Hawkins points at the women.

HAWKINS

Get to the other side!

Cassie grabs the book of spells from the floor.

Hawkins pushes Katrina, Tabitha and Cassie into the corridor.

HAWKINS

Get the fuck out!

The women runs through the west wing of the mansion.

KATRINA

(Pointing)

There's the back entrance!

The door explodes into pieces.

A swarm of dark beings enter.

The women suddenly stop.

Tabitha is frozen in place, she terrified from the images of evil

TABITHA

Oh Jesus! Oh Jesus! Oh Jesus! Oh Jesus! Oh Jesus.

Cassie points towards Katrina and Tabitha.

CASSIE

Go...Now!

The demonic creatures charge forward. Katrina pulls Tabitha back.

Cassie opens the book of spells flipping through several pages; she quickly reads the spell to herself.

The dark beings lunge towards Cassie.

Cassie extends her arm outward as she yells.

CASSIE

Inferno rage!

The bodies of the dark beings erupt in flames, their evil voices screams as their bodies explodes into a ball of fire.

Katrina, Cassie and Tabitha immediately turn back.

KATRINA

Michael!

Hawkins turns around aiming his weapon at Katrina.

HAWKINS  
(Yelling)  
Get down!

The women dive towards the floor.

Hawkins fires at the burning bodies behind them.

The demonic beast enters through the sky light passing through the center of the rotation. The beings follow her lead as she approaches the humans.

William's weapon runs out of ammo.

WILLIAMS  
Shit! I'm out!

HAWKINS  
Make that the both of us!

MORGAN  
You better make that all of us.

ORTIZ  
I don't want to die like this.

The dark beings cornered everyone - it creates a path for the hideous fiend to walk through. It approaches Katrina grabbing her by the throat as Hawkins charges towards the best.

She slaps Hawkins across the face that sent him flying into the crowd of dark beings that held him. He's bleeding from the mouth and nose.

The dark beings grab Emerson and Daniels pulling them to the center of the room.

They struggle to break free.

EMERSON  
(Screams)

DANIELS  
Do something! Don't let me die  
like this!

Hawkins and Williams try to break free.

HAWKINS  
(Screaming)  
No!

Emerson and Daniels are tortured viciously; their flesh is devoured aggressively by the dark beings who feed like starving cannibals.

The hideous fiend lifts Katrina off the floor; her jaws extend around her face.

Suddenly a loud explosion echoed from the front entrance of the estate as a fleet of black hummers blast through the main doors.

The sound of roaring engines pierced through the blood stained walls. The dark beings screamed at the headlights that blinded them.

The L.A.P.D SWAT team exits the Hummers taking positions.

SWAT CAPTIAN

Fire!

The dark beings charge towards the Officers dressed in military gear, armed high power assault weapons open fire.

Hawkins, Williams, Morgan, Cassie, Tabitha, and Ortiz are freed.

Cassie quickly turns to Hawkins.

CASSIE

Michael, the dagger! Get the dagger!

Cassie opens the book of spells.

Hawkins sees the dagger on the floor. He quickly retrieves the sacred weapon then rejoins Cassie who grabs a piece of chalk from the floor.

TABITHA

What the hell are you doing!

CASSIE

Shut up and stand against the wall behind me!

Everyone quickly moved behind Cassie. She draws a series of symbols on the floor.

Ortiz glances at Hawkins.

ORTIZ

What the hell is she drawing?

HAWKINS

Protection!

The demonic absorbs Katrina's life essence. Her body falls to the floor. her eyes glazed at Hawkins. She's dead

HAWKINS

(Screams)

Katrina!

Williams holds Hawkins back by wrapping his arms around his chest.

WILLIAMS  
You can't help her!

Cassie stands up.

CASSIE  
She's gone Michael! We need to  
send the it back, now!

Cassie extends her arm out.

The wind begins to blow inside the room. The dark beings  
immediately turned towards the group.

ORTIZ  
Lieutenant!

Hawkins points back towards the other.

HAWKINS  
Nobody moves from the circle!

Williams pulls Tabitha close to his body.

WILLIAMS  
Close your eyes.

Tabitha covers her eyes.

TABITHA  
Lord, save us all!

Hundreds of dark beings approach the symbols; their bodies  
disintegrate turning flesh into ashes.

The eye reappears on Cassie's forehead, it's alive. The eye  
opens.

CASSIE  
(Calling out)  
Spirits from the 5th dimension, I  
call upon the dark powers of the  
dead to reopen the gateway of the  
abyss to cast the soul of evil back  
into the imprisonment of oblivion.

The intense light radiates from the mirror that becomes a vacuum  
absorbing the mist.

The demonic beast transforms from its hideous disfigured body  
into a beautiful woman, a human who's immortal.

WILLIAMS  
She's human now!

Mary releases a dark powerful scream.

Williams grabs a sword from the wall, he turn to Hawkins.

WILLIAMS

I'll distracted the bitch, you'll  
come up from behind and pierced  
the dagger into her.

Hawkins and Williams fight their way through the dark  
beings.

Lighting strikes Mary from above the skylight. She absorbs  
the power granted by the spirits.

Williams is positioned behind Mary, he dives towards her with the  
sword drawn back.

HAWKINS

Williams...no!

Mary clotheslines Williams in mid-air.

His body slams hard to the floor. He drops the sword.

Mary grabs Williams by the throat -- bringing him to his  
knees she leans into William's face.

MARY

(Dark voice)

You will now scream like the souls  
from the underworld human!

WILLIAMS

I can't wait to meet them.

Hawkins charges towards Mary, thrusting the blade forward.

In slow motion Mary turns William's body into the blade that  
penetrates through his flesh.

HAWKINS

(Scream)

No!

Williams is spitting up blood from his mouth, he grabs Hawkins's  
hand.

WILLIAMS

Do it! Now!

Hawkins lowers his head and pushes the entire dagger through  
William's body. The blade pierces Mary's flesh, she screams in  
total madness.

Hawkins's eyes fill with pain. Williams stares into Hawkins's  
eyes.

WILLIAMS

Finish it! Now!

Hawkins thrust the entire blade through.

Mary suddenly polymorphs back into the hideous disfigured form.

Hawkins quickly pulls the blade out. William's body falls to the floor.

Hawkins screams.

HAWKINS

Go back to hell!

Hawkins re-thrust the entire sacred blade into Mary's soul.

A shock wave is released from Mary's body knocking Hawkins backwards to the floor.

Celestial forms of kinetic energy are released from Mary's body.

The kinetic energy connects to the dark creatures that explode from the contact.

The furious wind pulls Mary towards the mirror. Mary grabs Katrina's body.

MARY

(Growling)

Her soul belongs to me forever!

HAWKINS

Take her out now!

The swat team fire directly at Mary, her flesh is ripped apart.

The vacuum pulls Mary's body inside the mirror, her arm wraps around Katrina's body. They both disappear inside the mirror.

HAWKINS

(Screams)

Katrina!

Cassie releases the spell then collapses.

The mirror closes.

Hawkins picks up the assault weapon from the floor; he fires at the mirror that shatters into pieces.

The rain finally stops. The night sky becomes clear as the full moon hovers above the estate.

EXT. POLICE HEADQUARTERS - SEVERAL DAYS LATER - MORNING

The sun is out, clear skies.

INT. HAWKINS'S OFFICE

Hawkins sits behind his desk, staring at the medallion that Katrina wore about her neck.

Captain Stiles knocks on the door.

HAWKINS  
(Calling out)  
It's open.

Stiles enter, closing the door behind her. She approaches Hawkins's desk.

STILES  
I believe I gave you time off to  
recover lieutenant; a few days  
aren't enough in my book.

Hawkins places the medallion inside his desk drawer closing it.

HAWKINS  
Staying at home doesn't help.

Stiles sit down.

STILES  
How about going on that long  
Vacation you were promised.

Hawkins shakes his head.

HAWKINS  
It's not a vacation if your mind  
isn't there to enjoy it

STILES  
(Smiling)  
Try, that's an order.

Stiles stand then walks towards the door.

HAWKINS  
We failed didn't we?

Stiles stop at the door. She looks down.

STILES  
We as a department are going to  
live with this horror for a while.

Stiles open the door turning slightly towards Hawkins.

STILES  
But if Williams can make a full  
recovery from all this, I don't  
see why we can't.

Stiles exit the office closing the door behind her.

Hawkins reaches back inside his desk drawer - he takes out the medallion and stares at it.

EXT. SUBURBAN NEIGHBORHOOD - NORTHERN CALIFORNIA - SUNSET

Cassie drives through a quiet suburban neighborhood. She stops at a bridge overlooking a flooded river; the current moves swiftly.

Cassie opens the back of the SUV and grabs the last box of the broken mirror along with the book of spells. She walks to the edge of the stone bridge and sets the items down. She opens the box, wiping away the tears from her eyes.

CASSIE

May no living soul, good or evil,  
will ever find the gateway into  
damnation again.

Cassie empties the entire box into the rapid current. She watches the last pieces of the mirror washed away.

She stares at the book of spells sitting on the stone bridge. She opens her hands and stares at the symbols of eyes engraved deeply in her flesh.

The eyes become alive -- they open staring at Cassie. She closes her hands slowly and stares into the sunset.

FADE OUT.

END.

Email Subject Line: Query - "The Mirror of Souls"

Email Body Text:

Detectives Hawkins and Williams scale the path of terror in order to save members of an unknown family's bloodline from a demonic shape shifter who's released from a mystical demonic dimension.

Genre: Horror

Title: The Mirror of Souls

Detectives Michael Hawkins and Jason Williams experienced in solving cases involving supernatural phenomena's, are investigating a series of bizarre and grisly murders that involves a demonic female shape shifter from another dimension.

Thank you for your consideration.

Curtis Harris

(612) 382-1951

dethmic777@yahoo.com