

(PARIAH)

by
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Current Revisions by
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SUPER: TEXT

"FOR IF GOD SPARED NOT THE ANGELS THAT SINNED, BUT HAVING CAST THEM DOWN TO THE DEEPEST PIT OF GLOOM HAS DELIVERED THEM TO THE CHAINS OF DARKNESS TO BE RESERVED UNTO JUDGMENT."

II PETER II-IV

EXT. PANORAMIC AERIAL SHOT OVER OAKLAND, CA.- NIGHT
We view an ambulance traveling at high speed across the Bay Bridge. As we close in the SOUND of the vehicle's blaring siren grows louder. The driver of the vehicle JACK (CLEAN CUT, EARLY 30'S) talks excitedly with the hospital dispatcher as his partner (MATT, PARAMEDIC, LATE 20'S, ALSO CLEAN CUT) works feverishly on a severely injured woman (30'S, STUNNINGLY BEAUTIFUL FACE).

JACK

(very animated)

Dispatch, we are coming in hot. We have female, thirties, with major trauma. Victim has incurred triple amputation. Both legs severed below the knees...left arm severed to the elbow.

DISPATCHER (O.S.)

I read you Medic One. Did you recover any of the victim's limbs?

JACK

Negative. None found at scene. O.P.D. is still searching though.

DISPATCHER (O.S.)

What is victim's condition relative to loss of blood?

(CONT'D) JACK(YELLS)

I'm putting Matt on.

(CONT'D)

Matt puts a headset on as he keeps working on the injured woman.

MATT

Dispatch this is Matt...Blood flow massive and has nearly stopped. We've tried to establish an IV on victim but have not been successful.

DISPATCHER (O.S.)

Please explain.

MATT (CONT'D)

Appears we have a defective batch of needles. They break each time we attempt to penetrate victim's skin.

DISPATCHER (O.S.)

What about vitals?

MATT

We're getting no readings. All monitors appear to be functioning properly but we show no blood pressure, pulse or heartbeat.

DISPATCHER (O.S.)

Hold Medic One. I am going to consult Dr. Harvey.

Matt continues working on the woman. Thirty seconds later the Dispatcher comes back on the line.

DISPATCHER (O.S.)

Medic One, I am putting Dr. Harvey on. Copy?

MATT

Copy.

DR. ALAN HARVEY (50'S, SIX FEET, GRAYING HAIR, DISTINGUISHED) the supervisor of the ER grabs the intercom.

DR. HARVEY (O.S.)

Medic One, this is Dr. Harvey.
(MORE)

DR. HARVEY (O.S.) (CONT'D)
Did I hear correctly that you are
transporting a trauma victim who
has lost three limbs, is showing no
vital signs and has ceased
bleeding?

MATT

AFFIRMATIVE.

There is a momentary pause.

DR. HARVEY (O.S.)

(HUFFING)

Medic One, I am up to my elbows in
critically injured people at the
moment and I do not have time to
deal with incompetence. You can
rest assured I'll be talking to
your supervisor first thing
tomorrow.

MATT

Excuse me?

DR. HARVEY (O.S.)

Clearly your victim has expired. I
suggest you go to non-emergency
status. No need to create another
accident out there. We'll pronounce
her D.O.A. when you arrive. Copy?

MATT

Copy. (beat) But I don't think it's
a good idea to abort this as a hot
run.

DR. HARVEY (O.S.)

(SHOUTING)

Why?

MATT

I'm pretty sure victim is still
alive.

DR. HARVEY (O.S.)

(LAUGHS sarcastically)

And how did you arrive at that
conclusion?

MATT

She just sat up and told me. (dead
air for several seconds) Dr.
Harvey...do you copy?

DR. HARVEY

Notify me as soon as you pull into
the bay...understood?

MATT

Roger that. Over and out

(SUPER: FIVE MINUTES
LATER)

An ambulance SCREECHES through the
hospital parking lot and SLAMS to a
stop. Jack jumps out the driver's
side door and races to the back of
the ambulance and quickly pulls the
rear doors open. Matt steps out and
together they pull the stretcher
from the ambulance.

Jack barks at one of the ER nurses RENEE (28, VERY
ATTRACTIVE) as he, his partner and their patient burst
through the entrance.

JACK

Renee, get Dr. Harvey. Tell him
the patient I just spoke to him
about has arrived.

RENEE

Does he need her name?

JACK

(CHUCKLES)

No. He'll know who I'm talking about.

RENEE

I'd better set up an IV first.

JACK

Don't bother.

RENEE

(AGGRAVATED)

What do you mean, don't bother?

JACK

Okay, then. Be my guest.

Renee attempts three times to insert an IV needle into the patient's skin. Each time the needle breaks.

RENEE

(flustered)

I'll get Dr. Harvey.

INT. HOSPITAL (UPPER FLOOR) -- NIGHT

Dr. Harvey is in the E.R. performing emergency surgery on a gunshot victim. He appears to have just completed his work and is addressing CLAUDIA (45, PRETTY) one of the E.R. nurses.

DR. HARVEY

Okay, Claudia. Close him up. He should be okay but I want you to monitor him as he comes out from under the anesthesia.

CLAUDIA

Will do. What a night, huh?

DR. HARVEY

Tell me about it.

Renee rushes down the hall and summons Dr. Harvey. The two confer for a moment.

DR. HARVEY

This shouldn't take long. I can't believe these idiots are wasting my time on a night like this.

Moments later they arrive at the stretcher containing their newest arrival.

JACK

Here she is.

DR. HARVEY

(irritated)

I'm not at all happy about being pulled away from my living patients to screw around with a dead one.

Dr. Harvey pulls up the cover and glances at the victim. He notes the multiple amputations, severe loss of blood and ashen color. He takes her pulse at the wrist.

DR. HARVEY

Just as I thought. Call the morgue and have them come...

He stops in mid-sentence - his face suddenly turns ashen as the woman on the gurney opens her eyes and smiles at him. Just as quickly her eyes close again.

DR. HARVEY (CONT'D)

(GASPS)

Get her into Trauma Room Two. Intubate her with an IV wide open with a thousand cc's of saline, ten milligrams epinephrine with an IV push, and ten milligrams of Atropine. Cross check her for her blood type. And I want chest X-rays, Move people! Stat!

The staff scrambles and rushes the injured woman into the adjacent ER ward.

Inside Trauma Room 2 nurses take turns trying to insert needles to get the IV started. The needles continue to snap in two.

ER NURSE

(Panicking)

The needles keep breaking. It's
like her skin is made of metal.

Moments later Dr. Harvey enters. He becomes increasingly exasperated as he watches needle after needle snap off in the nurse's hands. He butts his way in, nearly knocking the nurse off her feet. He grabs the needle out of her hand.

DR. HARVEY

(Exasperated)

Get out of my way.

He attempts to plunge the needle into the patient's skin but it breaks off. After the third time he SLAMS the box of needles to the ground and they scatter across the floor. Moments later Renee enters. She looks pale. She is holding the patient's X-rays.

RENEE

(mouth agape)

Dr. Harvey, I think you had better
take a look at them.

DR. HARVEY

Give me those.

He grabs the X-rays out of her hand and slams them onto a backlit screen.

DR. HARVEY (CONT'D)

(GASPS)

This can't be. What kind of B.S.
games are you people trying to play
here? (looks around) Am I being
punked?

RENEE

I took those myself, not more than
three minutes ago.

DR. HARVEY

Do you see a heart there, Renee?

RENEE

No.

DR. HARVEY

(stunned disbelief)

Where's her heart? (beat) God damn it! Give her twenty-five cc's of morphine and get James up here. Tell him to bring a set of rib-spreaders.

Dr. Harvey exits the room. Moments later JAMES (35, VERY MUSCULAR BUILD) enters the room. He is carrying a large electric saw in one hand, a set of rib-spreaders in the other. He straddles the patient and immediately the SOUND of the electric saw hitting bone fills the room.

Minutes later Dr. Harvey is seen outside of trauma 2 with the paramedics. He is talking with Matt and Jack, the transporting paramedics.

MATT

You saw her, doctor. She opened her eyes and looked right at you. Now do you believe me?

DR. HARVEY

Probably an involuntary reflex? The central nervous system doesn't fully shut down at death. But then you're obviously some genius and I'm just a doctor with a medical degree from Harvard. Maybe you should take this...

He starts to hand Jack his stethoscope. A voice is heard.

VOICE (O.S.)

Now, don't be too hard on him. It's not his fault.

Dr. Harvey looks at his staff intensely.

DR. HARVEY

(SHOUTING ANGRILY)

Who said that? Damn it! Who said
that?

Dr. Harvey strains to look at his staff, all of whom are wearing surgical masks as they attempt to locate the insubordinate. GASPS are heard as people, shocked looks on their faces, part to make way for him to view the victim on the exam table.

VOICE

You see, Ronald. They weren't lying
to you.

Jack and Dr. Harvey stare incredulously. Before them is the victim moving to the upright position and talking, her empty chest cavity still pried wide-open by the rib-spreaders.

VICTIM (MID 30'S BLACK ATTRACTIVE)

You and I must go somewhere to
talk, for one comes like no other
before. All that you know is about
to change.

DR. HARVEY

(defiantly)

I'm not going anywhere with you.

(turns to nurse)

DR. HARVEY (CONT'D)

Call security! Now!

A nurse in the background moves quickly toward the reception desk and picks up the intercom. We HEAR the words "Security" repeated three times over the intercom.

VICTIM

I'm not here to hurt you, Ronald.
Only to deliver a message.

DR. HARVEY

Listen, this is my hospital and I
call the shots.

VICTIM

Why must you make everything so
difficult?

DR. HARVEY
You haven't begun to see
difficult...Security will be here
any moment.

VICTIM

(laughs)

No they won't.

She snaps her fingers and time stops in motion.

Everything in time and space has frozen except for the victim
and Dr. Harvey.

DR. HARVEY

What the...? (voice trails off)

The hospital staff sits motionless, frozen in time. Dr.
Harvey walks up to one of the nurses and waves his hand in
front of her eyes. She remains motionless. He sees a child at
a drinking fountain. The water rising from the fountain is
also frozen in mid stream.

DR. HARVEY (CONT'D)

How did... Who the Hell are you?

VICTIM

(smiles)

Would you rather I had killed them?
(beat) I still could, you
know...I'm assuming I have your
attention now?

DR. HARVEY

(trance-like)

Yes. (beat) Yes, you do.

VICTIM

My name is Diana, and if you do not
heed my instructions I will ensure
that you end up looking worse than
me.

VICTIM (CONT'D)

(shocked)

Let me get your chair.

DIANA

Time is short. We need privacy. Now!

Dr. Harvey gets a sheet and places it over Diana's chest. He then walks behind her wheelchair and begins pushing her down the corridor.

DIANA (CONT'D)

I'm going to tell you something that will test your imagination beyond all bounds. There is little time. You must be extremely attentive. Is that understood?

DR. HARVEY

Yes. (beat) Yes it is.

DIANA

I am a demon sired from the eternal flame and deepest pit of gloom in Hells bowels. Created by the dark lord ... I had but one mission...one purpose for my very existence...and I failed. It began long ago.

EXT. THE FAR REACHES OF SPACES - DARKNESS

A brightly glowing, red-hot comet-like fireball is shown hurtling toward Earth at warp speed through the far reaches and darkness of space. We see the blue planet Earth appears like a speck in the distance.

It grows larger and larger as the comet approaches.

FLASHBACK: INT. - AUDITORIUM - DAY

Seemingly emanating from the core of the fireball we see a split-second scene in which DAVID

HOWARD (AFRICAN-AMERICAN, LATE 30'S CHISELED BODY) is shown dressed in a police uniform. A badge is being pinned to his chest by an older officer during what appears to be a graduation ceremony. We immediately cut back to the plummeting fireball. Suddenly, there is the SOUND of a violent collision as the comet is struck by a huge metal object. The comet's trajectory is slightly altered by the impact.

As the comet continues its rapid descent a huge satellite comes into view. Emblazoned across it is the word "Verizon." There is a large, visible dent in the lettering marking the point of impact where it was struck by the comet. Earth is becoming bigger and bigger as the comet continues its descent. It glows brighter and brighter and changes colors upon reentering the Earth's atmosphere. From above we can clearly see the land and ocean. Seconds later we are able to discern North and South America. Like a heat-seeking missile, the comet's path is leading straight toward California and the west coast. The view now cuts to the blue water surrounding the Golden Gate Bridge. Like a meteorite the comet slams with a loud crash into the middle of a street leaving a gaping hole 4 feet deep in the ground.

Moments later a man's head emerges from the smoldering mini-crater. It is David Howard. He struggles to his knees and GROANS in pain as he rises and gingerly straightens his torso. He is naked. Smoke continues to rise from his head and body. His vision is badly blurred as he tries to shake the cobwebs and focus.

Suddenly, the SOUND of thunderous applause fills the air. David looks around and realizes he is surrounded by thousands of people, all of them cheering wildly (and seemingly for him).

We focus on two men (40 AND 50, SLIGHTLY BUILT, DRESSED IN TIGHT HIP-HUGGER BLUE JEANS, ONE HAS A PURSE SLUNG OVER HIS SHOULDER.

MAN 1

(Speaking with a lisp)

Honey, I ain't never seen nothin'
like that. Now this is what I call
a parade.

MAN 2

Come to Daddy, handsome.

Man 1 slaps MAN 2 playfully.

MAN 1

Oh, Roger. You are so bad.

WE NOW PAN TO A SCENE OF THE ENTIRE STREET WHICH IS FILLED WITH THOUSANDS OF PEOPLE.

Huge vividly colored, rainbow shaped banners span the street above. They read, "SAN FRANCISCO WELCOMES YOU TO THE 35TH LGBT PRIDE PARADE."

A man with a beard and pony tails skips over to the portable p.a System and places a cd into it.

The song "IT'S RAINING MEN" suddenly begins blaring over the loudspeakers. David looks down at himself and, for the first time, realizes he is completely naked. Panic-stricken he grabs a rainbow flag out of the hand of a nearby man and wraps it around his waist.

RIDER

Oh, no you don't honey. If you got it -flaunt it. And trust me, sweetness (glances at David's package and smiles broadly) you need a bigger flag.

Another huge crescendo of APPLAUSE echoes from the crowd.

WE CUT TO TWO BAG WOMEN (ETHEL AND GERTRUDE, 70'S, BOTH WEARING TATTERED CLOTHING) AS THEY SIT ON A PARK BENCH WATCHING THE CHAOTIC SCENE UNFOLD.

ETHEL

He's not in Oakland.

GERTRUDE

I know.

ETHEL

Rule Number One has already been broken.

GERTRUDE

Indeed, it has.

ETHEL

How is he going to get back to Oakland?

GERTRUDE

You'll see. Things have a way of working them selves out.

We cut to David who is shown running across the Bay Bridge pursued by 500 gay men all dressed in drag and leather. Two men leading the pursuit speak to one another between halting breaths as they quickly tire.

GAY MAN 1

Whoa! Buns of steel!

GAY MAN 2

You got that right, sugar!

David's body straightens up as he feels an almost violent surge of adrenaline course through his body. Suddenly he is running sixty miles per hour, like a bullet he crosses the bridge and, in a flash, leaves his pursuers in the dust. A split-second later David finds himself on the far side of the bridge.

CUT TO HIS PURSUERS WHO STARE IN AMAZEMENT.

We watch as members of the mob stop in their tracks. They stare quietly in amazement for several seconds, panting and trying to catch their breath.

The men turn and, WHOOPING and HOLLERING while some jump rope as they dash back to re-join the parade. David is shown on the far side of the bridge, hands on his knees, panting hard and trying to catch his breath.

DAVID

(shaking head in amazement)

Wow, what was that?

(David looks around and wanders where he is).

CUT TO GERTRUDE AND ETHEL - BACK ON THE PARK BENCH.

GERTRUDE

Told ya.'

ETHEL

This is what happens when he breaks the rules?

GERTRUDE

Yup.

ETHEL

How will he know when he's broken a rule?

GERTRUDE

Trust me, he'll know. It's how he responds that will determine the course.

ETHEL

The course of what?

GERTRUDE

Mankind. (BEAT) The battle lines between good and evil are being drawn.

ETHEL

Why now?

GERTRUDE

Satan needs one more angel to
willingly join his ranks to spawn
the final battle.

ETHEL

Final battle as in... (voice trails off)

GERTRUDE

Yes, Armageddon. David is the
final piece Satan needs to rally
the forces of evil, conquer all and
endow himself sole ruler of Heaven,
Hell, and Earth.

ETHEL

(gulps)

And it all depends on him?

GERTRUDE

Yes. The fate and course of the
world rides on his buck-naked ass.

Gertrude and Ethel look at David and both grimace as David
scratches his naked buttocks.

EXT. - DOWNTOWN OAKLAND, CA. - MID-DAY

Shots of a rough neighborhood in the downtown area. There are
an interesting mix of people out and about, many obviously
businessmen and women but there is also a moderately heavy
contingent of down and out panhandlers. A very haggard,
homeless man paces back and forth. He holds up a cardboard
sign that reads, "Repent-The End is Near!" His name is KING
EDDIE (50, WEATHER-BEATEN, DIRTY CLOTHES). He has been a
fixture in the area for years.

KING EDDIE

(mumbling)

Judgment day is upon us, ye wicked
and corrupt. The "Chosen One" shall
soon return and with him shall come
the vengeance of the Lord. The hour
approaches. Take you filth, your
adultery, your rap music and
embrace it! For you all have little
time left! The day of reckoning
draws near and none of you, none of
you will endure... the onslaught.

King Eddie is ignored although some passers-by toss coins into a hat placed nearby. Their contributions go unacknowledged as Eddie has but one focus.

EXT. AN UNDERGROUND LAIR--TIME DOES NOT EXIST HERE

Diana (20'S, BLACK, BEAUTIFUL AND SEDUCTIVE) emerges from the fiery pit of Hell and slowly begins climbing a magnificent circular (and seemingly endless) staircase. Midway up, she steps off and enters a connecting chamber. There is a beautifully sculpted chair facing the fireplace. The beautiful temptress approaches the chair but stops just behind it.

DIANA

(humbly)

You called, my Lord?

VOICE FROM CHAIR

It is time.

DIANA

Shall I summon the others?

VOICE FROM CHAIR

Yes. Remember, you are to take no action. This matter requires my personal attention.

DIANA

As you wish my Lord.

She bows, turns and exits the chamber.

EXT. BAY BRIDGE OAKLAND, CA. - DUSK

David is still wandering around with the flag wrapped around him. He is using trees and shrubbery to hide himself. He glances up and views a huge billboard that reads, "WELCOME TO RAIDER COUNTRY."

DAVID

Oakland? California? (lowers his head) aww shit!

We HEAR the sound of a rapidly approaching car. Moments later several Olde English 40 ounce beer bottles SHATTER at David's feet. Several intoxicated men (EARLY 20'S, GANGBANGER TYPES) inside the vehicle hurl profanities at the startled David. One of the men, T-BONE (17, SMALL BUILD) leans out the window.

T-BONE

(YELLING and slurring words)
Go back to Frisco, homo.

The car full of drunks makes a sudden U-turn and speeds toward David. It SCREECHES to a stop and T-Bone and his five homeboys scramble out and begin advancing on David. David's EYES grow wide and we see the VEINS in his forehead bulge as his pulse quickens. His eyes grow wide with fear. Suddenly he leaps ten feet into the air over the car. He runs across the street, leaps over a bench toward a body of water (Lake Merritt). As the thug's car speeds toward him, David dives into the water. He jets through the water leaving a ten foot high wake behind him. He hits the far bank of the lake and immediately leaps fifteen feet out of the water to the other side of the street. He disappears down a dark alley.

EXT. OAKLAND BACK ALLEY - FOLLOWING MORNING

As the SUN rises David is shown in a trash-strewn back alley. Still exhausted, he is in a deep sleep. A cat pawing through a dumpster near him tips a bag of garbage over. The SOUND of breaking glass startles David awake.

DAVID

(shaking the cobwebs)
I guess it wasn't just a bad dream.
I really am in this God-forsaken
place.

Once again the cat knocks over a bag of debris. A MAN (65, SHIRTLESS, POTBELLY) watering his backyard, which backs up to the alley, hears the commotion and peers over his fence. He looks at David angrily.

MAN

(YELLING)
Hey! Get the hell outta' here you
damn pervert. Kids live in this
neighborhood!

He sprays David with a garden hose. David leaps fifteen feet in the air and bounds off. The man's jaw drops as he watches in amazement.

DAVID

(frantically)

I need clothes. And fast!

He enters a housing development and scrambles to find clothing. He sees a clothesline full of garments in one of the backyards, hops over the fence and begins helping himself. Unfortunately, his caper does not go unnoticed. A LITTLE GIRL (8) LOOKING OUTSIDE OF HER WINDOW CALLS OUT TO HER MOTHER.

(LITTLE GIRL)

MOMMY THERE'S A NAKED MAN IN OUR
BACK YARD...AND HE'S LOOKING AT ME!

A FEMALE VOICE FROM INSIDE THE HOUSE IS HEARD

(FEMALE VOICE) (CONT'D)

JOHN CALL 911, THERE'S A PEEPIN'
TOM IN THA YARD LOOKIN AT TINA!

(DAVID) (CONT'D)

No, no, you don't understand... I
wasn't tryin to...

DAVID THEN TURNS AND THEN RUNS OUT OF THE BACK YARD, JUMPS OVER THE FENCE AND DARTS INTO A GROUP OF BUSHES.

Two officers arrive on the scene minutes after the phone call is made. FRED BRADY (40's) and MICHAEL HENDRICKS (early 20's), flashlights in hand, exit their vehicle and cautiously make their way up the driveway toward the backyard. Cold and scared, David is drawn nearly into a fetal position as the officers walk in the back gate and shine their flashlights trying to locate him. The officers are closing in on David. One shines his flashlight and it picks up the form of a naked, man crouched low in the bushes.

(CONT'D)

BRADY

There he is. I got him!

The officers, guns drawn, rush toward David. Instantaneously David rises and bounds over both officers clearing the eight-foot fence surrounding the backyard.

HENDRICKS

(stunned)

Did you see that, Fred?

BRADY

(shell-shocked)

No. And neither did you! I've got one more year on the force before I can retire with a full pension. I'm not going to have them shuffle me out early on a psych discharge.

HENDRICKS

(stunned monotone)

Seeing that guy gave me a really weird feeling.

BRADY

Pervs make me sick, too.

HENDRICKS

(pauses)

No, more of a peaceful feeling. Like I said, it's weird.

BRADY

Let me get this straight. A naked man jumping in and out of back yards where young children could see him gave you a good feeling?

(shakes head and mutters)

God, I hate rookies!

David is slinking, once again, through the back alleys of Oakland. He makes his way to the rear of a thrift shop where a box of donations sits. He frantically sifts through them until he finds an old pair of men's pants, some dingy shirts and an old badly frayed trench coat. He quickly puts on the clothing.

As night falls an exhausted David collapses in the entry way of an abandoned building. Within moments, he falls into a deep slumber.

SUPER: SEVERAL HOURS LATER.

EXT. SAME ABANDONED BUILDING - NIGHT

David is seen curled in the doorway of the building. He is motionless in a deep, exhaustion-induced sleep.

It is three hours later. David, sleeping soundly, is suddenly startled awake by Ethel who kicks him.

DAVID

(SHOUTING)

Hey! What do you think you're doing?

Ethel jumps back, clearly startled.

ETHEL

Ah, nothing, sweetie. Just makin' sure you're alive.

DAVID

By kicking me in the gut?

ETHEL

(LAUGHS)

easiest way I know. You're new 'round here, ain't ya?

DAVID

Lady you have no idea.

(extends her hand)

ETHEL

Well, honey I'm Ethel. Nice to meet ya.' What did you say your name was?

DAVID

David. My name's David.

(shakes her hand)

ETHEL

Well David, this ain't a safe place
to be this time of night. You come
with me and we'll get you a hot
meal and a bed at the shelter.

Ethel begins shuffling off. David hesitates. She looks back.

ETHEL

(impatiently)

Well come on David. Trust me, a
pretty boy like you ain't gonna'
last on these mean streets. Yeah,
you come with Ethel. Old Ethel will
take care of you.

David gets up and walks off with Ethel. She LAUGHS for no
apparent reason.

DAVID

Where are we going?

ETHEL

The mission. Pastor Gary is there.
He's a good man. He can help you.

DAVID

What makes you think I need help?

Ethel looks David up and down and bursts into hysterical
LAUGHTER.

ETHEL

Yeah, you doin' just great on your
own, ain't ya?

DAVID

(LAUGHS - seeing the absurdity)

Yeah, I got the world by the tail,
don't I?

The two walk off into the night the SOUND of their laughter
punctuating the air.

INT. - OAKLAND RESCUE MISSION - FOLLOWING MORNING

David is seen looking much better. He is talking to the Mission's proprietor, PASTOR GARY (50'S, GLASSES, STUDIOUS). They shake hands.

DAVID (CONT'D)

Thank you, Pastor. I will never forget your kindness.

GARY

Think nothing of it, David. We are all God's children and we all need a helping hand at some point. (beat) Do you know where you're going?)

DAVID

Yes. My Uncle Lenny lives in Bayside. Man is he going to be surprised to see me.

GARY

Here, take this.

Pastor Gary shoves some crumpled bills into David's hand.

DAVID

Thanks. (reaches out and takes money) I will pay this back, I promise you.

GARY

No worries, David.

(hugs him)

Take care of yourself.

DAVID

I'll never forget you.

GARY

There's something about you David. I can't put my finger on it but I can assure you, I won't forget you either. Now go. It's time for you to continue on your journey.

David picks up the phone and dials a number. The phone rings and a male voice can be heard.

VOICE (O/S)

Hello.

DAVID

Uncle Lenny is that you?

MAN

(irritated)
Who the hell is this?

DAVID
It's me, Uncle Lenny.

LENNY
Me, who?

DAVID
Did you hear me, Uncle Lenny? It's me, David! Your nephew. I need your help!

LENNY (O.S.)

(ANGRILY)
David? I don't know what you're trying to pull but don't call here again. David is dead fool!

DAVID

(bewildered)
Don't you recognize my voice?

LENNY

I repeat, don't call here again... unless you got some money for me. Sick S.O.B.

(SLAMS phone down)

DAVID

I'm so confused. (beat) What was that all about? I'll have to visit him in person to make him believe

EXT. OAKLAND - HOUSING TRACT - DAY

David is shown navigating the back streets searching for his Uncle Lenny's house. He looks up at a sign that reads, "Redemption Avenue."

DAVID (CONT'D)
 Here we are. What a strangely
 appropriate street name. Let's see
 1065.

David continues walking some way down street. He stops in
 front of a house. The numbers 1065 are marked on the curb.

DAVID (CONT'D)
 Here goes nothing.

Approaches the front of the house, walks onto the porch,
 pauses a moment and rings the doorbell. Moments later someone
 looks out the peephole.

FEMALE VOICE (O.S.)
 Who is it?

DAVID
 It's me, David.

FEMALE VOICE
 I think you'd better get down here.
 I'm pretty sure it's that weird-o
 who called earlier.

David stands on the porch thoroughly perplexed. Moments later
 the front door opens. UNCLE LENNY (50'S BURLY AND BALDING)
 stands on the other side.

DAVID
 Uncle Lenny. Thank God. It's me,
 David.

Uncle Lenny makes no reply. He just stares coldly at David.

DAVID
 (pleading)
 Please. I need your help.

LENNY
 What do we have here? Santa's
 missing elf.

(beat)
 You need help alright, but from a
 psych ward, not from me.

DAVID
I don't understand.

LENNY
Sharon, get my gun and call the
police. Might tell 'em to keep the
Coroner on standby.

DAVID

(confused and mumbling)
Sharon? Did he say the Coroner? No,
it's me, David...your nephew,
David. You've got to believe me.

Sharon hurries downstairs and hands Lenny a shotgun. He pumps
it quickly and turns menacingly back to David.

SHARON

THE POLICE ARE ON THEIR WAY.

LENNY
Tell them to make sure to bring a
net (looks at David) a really small
net.

DAVID
A net? Are you nuts?

LENNY
Ok Tiny Tim. That's the last straw.
Don't say I didn't warn you.

DAVID
What... what did I say?

David looks inside the front door and sees a full-length
mirror.

DAVID (CONT'D)

(GASPS)
For the love of...

David stares in confusion at his reflection in the mirror.
Looking back at him is a MIDGET (3 FEET TALL, CAUCASIAN).

DAVID (CONT'D)
What the... (voice trails off)

LENNY

I don't know what your problem is, Shorty, but you picked the wrong house to screw with. Last I recall my nephew was about three feet taller than you...And quite a bit darker.

Lenny swings around and levels his shotgun at David.

LENNY (CONT'D)

You just stay put til the funny farm folks get here.

As Lenny points the shotgun at him (point-blank) David seems to instantly fall into a trance. Bumps suddenly rise from underneath his skin as if his very blood is boiling. Lenny watches in horror and freezes. David reaches out and touches the barrel of the shotgun with the tip of his finger. The steel turns blue, then green and quickly melts into a liquid pool on the ground at David's feet.

LENNY (CONT'D)

What the..? Now you owe me a hundred bucks BUT I'm going to take it out of your behind INSTEAD.

The SOUND of police sirens suddenly pierces The night. David is startled back into reality.

David bounds off the porch and into the darkness a split-second before three Oakland PD cruisers pull up in front of Lenny's house. He runs down an alley and hides behind a garbage dumpster. He looks at his hand again and sees that it is back to normal. He sees a puddle of water on the ground and sees his true reflection staring back at him.

DAVID

(talking to self)

What the hell happened? I saw myself in the mirror...as a midget. A tiny, white midget.

He cradles his head in his hands.

DAVID (CONT'D)

I'm broke, dirty, hungry and half of Oakland PD is after me. Can things get any worse?

EXT. OAKLAND SKID ROW - MOMENTS LATER

The sky above Oakland suddenly turns dark and angry. Black clouds move in, blotting out the sun and within moments a torrential downpour engulfs the city.

Street Preacher, King Eddie, is again shown. He is drenched from the downpour but continues issuing his familiar refrain. This time, however, there is an even more pronounced urgency in Eddie's words. A dark shadowy figure in a black trenchcoat is seen walking across the street. The figure stops and turns his attention to Eddie.

KING EDDIE

The time I have warned of is at hand. Repent! Armageddon approaches! (He takes a drink of beer)

Eddie abruptly stops his fiery oratory as his attention is diverted to a spot across the street where he sees several large rats emerge from the sewer and scurry in all directions.

KING EDDIE (CONT'D)

(terrified)

Sinners, seek forgiveness. Judgment Day has arrived!

Suddenly, Eddie is overcome by a violent COUGHING attack that leaves him gasping for air.

ONLOOKER 1

You okay? Better get him something to drink.

ONLOOKER 2

Somebody get him a beer and lot's of it!

Eddie collapses onto the sidewalk. There is panic in the streets but a handful of people gather around the stricken preacher and try to help him. Suddenly the gallery of onlookers pulls back from Eddie in horror. We watch as small frogs begin climbing out of Eddie's mouth. It begins with one, two, and then three. Soon the trickle has turned into a torrent and thousands of frogs pour from the stricken preacher's mouth.

Chaos and pandemonium grip the city. As the frogs overwhelm the streets they begin devouring one-another. Soon the remaining frogs have grown so large they begin chasing down and eating the rats.

We CUT TO David who has just arrived on the scene.

King Eddie looks to the sky and utters his last Earthly words.

KING EDDIE

He is here. Have mercy on us
all...he is here.

Eddie takes one last, deep breath. His chest heaves, then he lies motionless, his eyes wide-open, a final look of terror frozen upon his face. The figure that was across the street continues to walk and his footsteps are heard until they dissipate.

Paramedics and police soon begin pouring into the area and attempt to aid the injured. David walks by a patrol car and cannot help but notice the police sketch of him mounted on the passenger side of the vehicle. He tries to cover his face and quickly walks away.

EXT - LAKE MERRITT - SAME TIME

Suddenly the SOUND of thunder explodes in the sky. The clouds open and there is a flash of lightning as a meteorite plunges into the chilly waters of Lake Merritt. Nearby, a TRANSIENT (African-American, 60's, grimy and grizzled) is seen sleeping on a park bench, covered with newspapers. The force from the meteorite's impact sends a geyser of displaced water shooting thirty feet into the air. The water falls back to Earth drenching the bum and startling him awake.

TRANSIENT

(looks up and SHOUTS)
Shit!

TRANSIENT (CONT'D)

A-hole!

We hear a deafening ROAR as a geyser of water shoots one hundred feet into the air. The trees surrounding the lake suddenly sway as if in the middle of hurricane-force winds. There is the SOUND of mighty flapping wings and we see the silhouette of a huge dragon and its rider against the full moon in the backdrop.

There is another loud ROAR. The dragon and rider hover momentarily before taking off and vanishing into the pitch black night sky.

We see a nearby bench. Seated on it are Ethel and Gertrude.

ETHEL

A whisper?

GERTRUDE
I'm afraid so.

ETHEL
Shit!

EXT. OAKLAND BACK ALLEY - NIGHT

The rain continues to pound. Drenched and exhausted, David ducks into a back alley and darts beneath a tattered awning where he collapses, PANTING and trying to catch his breath. Moments later he is startled by the sudden CRASH of a metal trash can cover as it falls to the ground. He looks up in time to see a huge RAT (BLACK, HUGE) leap off the can and scurry onto the fire escape overhead. The rat appears to be staring at him. David stares back at the rat.

DAVID
What are you lookin' at?

RAT
Why I'm looking at you, David. Just
Pondering which path the Pariah
will choose.

David, shocked, jumps to his feet and back-pedals several steps, all the while keeping his eyes fixed on the rat.

RAT (CONT'D)
Don't be afraid, David. I am a
friend. I'm here to help you.

DAVID

(stammering)
You're a rat. The last time I
checked rats couldn't talk. I must
be losing my mind.

RAT
Relax, David. Many things are
different since last you were here.

DAVID

(drawing closer)
Yep, you're a talking rat, alright.
How do you know my name?

RAT

(CHUCKLES)
I know a lot of things about you.
Suffice it to say I've been
expecting you for some time now.

DAVID
Who the hell are you?

RAT
We will get to that, my boy...in due time.

DAVID
(hesitantly) Okay. You say you know many things about me. Name a few.

RAT

(CHUCKLES)
Well for starters I know you're an angel.

DAVID

dumbfounded
How could you possibly know that?

RAT

That's not important. What is important is that you know they not only kicked you out but they've set you up to fail on your mission here. C'mon, you've got to admit things aren't exactly going your way down here. Am I right?

DAVID

It's hard to argue with that.

RAT
You embarrassed them. You think they're gonna' let you back in? Sorry, my friend but you're here for good.

(chatters)
Heaven can be so cruel. They kick you out, send you back to Earth and of all the crappy cities...you get the one that even demons aren't safe in.

(beat)
Yeah, the jewel of the free world, ...Oakland.

DAVID

Great. I'm getting advice from a talking rodent.

RAT

As I was saying, I suggest you make the most of your time here. Enjoy yourself. Live a little. Pleasures of the flesh and all that.

DAVID

Enjoy myself? I've got half of Oakland PD chasing me. I don't see this nightmare turning into a spa vacation any time soon.

RAT

You just need some help. That's where I come in.

DAVID

I'm listening.

RAT

You are indeed special but you'll still need help to survive down here.

DAVID

What kind of help?

RAT

The best! You've been set up. You got your second chance but like the Texas justice system; no one ever said it was going to be a fair one.

DAVID

How can you help me?

RAT

I'm glad you asked. The first thing we need to do is awaken your instincts.

DAVID

My instincts?

RAT

Yes. All angels have them. You may have noticed that you have some unique abilities.

DAVID

(pensive)

Those were my instincts?

RAT

Those abilities you displayed are just the tip of the iceberg. You can tap into them when they are most needed. (beat) And you have a wealth of other special powers available to you. More than you can even imagine. They have been dormant for decades because angels have no need of them up there. I can help you and awaken them once again.

DAVID

I'm guessing I'll owe you something for this.

RAT

(CHATTERS excitedly)

Well, fair is fair. Quid pro quo and all that.

DAVID

It doesn't seem like I really have a choice here.

RAT

Smart boy. Your instincts will eventually mature on their own but that could take months, even years. Trust me, you ain't gonna' last that long down here in the mean streets of Oakland.

DAVID

I'm in no position to argue that point. I need every bit of help I can get.

RAT

That's my boy.

DAVID

When do we start?

RAT

No time like the present.

(beat)

The best way to activate your instincts is to shock them awake.

DAVID

(concerned)

Shock them? How do you do that?

RAT

First things first, my boy. Let me formally introduce myself.

The rat leaps from the fire escape. As it HITS the GROUND there is a LOUD explosion. A thick screen of smoke immediately rises and engulfs the air. Suddenly, a MAN (CAUCASIAN, 50'S, HANDSOME BUT SHIFTY) is standing before David. He hands David a business card. David looks at the card and reads aloud.

DAVID

Natasmi?

David looks closer at the card. We close in on it and see "6 ^ 3."

NATASMI

You can call me Nat.

Suddenly, Natasmi pulls out a large majestic sword from a sheath attached to his waist and raises it above his head.

DAVID (LOOKING AT THE SWORD)

Whoa there!

NATASMI

I'm not going to lie. This is going to hurt you a lot worse than it's going to hurt me.

Nat waives his free hand and David lifts three feet off the ground hovering above the spot where he stood. Nat, then moves his arm towards the alley wall and David accordingly goes flying into the wall with his back against it making a loud THUD sound.

DAVID

What the hell are you doing?
Release me!

Nat approaches David.

NAT (SPEAKS SOFTLY)

Not just yet

Nat swings the sword striking David's chest, splitting it open. Instantly a symbiote shoots out of David's chest. It resembles black tar. It SHRIEKS loudly and engulfs the angel's body in order to protect it. David falls to the ground in a trance-like state.

Nat flashes a smug, satisfied grin. He pauses for a moment over David's prone body. Moments later he turns and begins walking down the alley. He stops and looks back over his shoulder and calls out.

(CONT'D) NAT
 Be careful, David. Immature instincts are especially vulnerable to corruption.

He CACKLES sinisterly.

NAT
 Which is exactly what I am counting on! (beat) Hope you enjoy the gift I'm leaving you. After all, it is your birthday. (CACKLES again)

Nat glances upward at a small cloud hovering over the opposite end of the alley. He takes a couple more steps, stops and turns around once again to view the fallen angel. He lets out a final sinister LAUGH, spreads his arms skyward and looks to the heavens.

NAT (CONT'D)
 Yes, indeed. Good things do come to those who wait. You and I are going to make a most formidable team, my dear David. Indeed a force the likes of which Earth has never before witnessed.

He CACKLES again and CLAPS his hands together. The SOUND echoes off the alley walls as his body appears to explode. A dozen large black CROWS suddenly fly from the spot, SCREECHING off in all directions into the ominous night sky.

INT. - MEDICAL BUILDING - NIGHT

THE SHOT IS FROM THE HOSPITAL'S SEVENTH FLOOR. THE OAKLAND CITY SKYLINE CAN BE SEEN OUT OF A LARGE WINDOW. DR. HARVEY IS STANDING; DIANA REMAINS SEATED IN HER WHEELCHAIR.

DR. HARVEY

(mesmerized)

Why is david here?

DIANA
 No one knows. Only one other has been allowed to roam on Earth.

DR. HARVEY

What do you mean one other? Satan had plenty of company when he left. (beat) How did he manage to convince the other angels to leave with him?

DIANA

It's true, Satan left by his own choosing. (beat) The others, however, were ordered.

DR. HARVEY

By whom?

DIANA

The big boss.

DR. HARVEY

Why would he do that?

DIANA

Things are not always as they seem. It's all part of his plan. We all have a role; however, David's is indeed special.

DR. HARVEY

Are you telling me that David is the centerpiece for mankind?

DIANA

Yes...and for Hell's as well...

SUPER: THREE HOURS LATER

David is seen lying in a cocoon-like shell. We see a subtle movement from within the cocoon, which is changing colors. The SOUND of the wind rushing down the alleyway is heard. Debris within the alley begins to RUSTLE. The sky suddenly darkens and the gusts build in strength. A funnel begins to build, twisting and turning as it stretches down from the sky above. The MOON appears to draw closer to the earth.

The funnel begins to slowly lift off the ground, rising and hovering eight feet above. David continues to lie undisturbed. A small, dark figure is now seen descending down the eye of the funnel, which shifts, moving toward a fire escape in the alley. Suddenly the figure shoots from the funnel onto the fire escape.

In a split-second, the funnel shoots back into the sky and disappears. The figure continues to spin on the fire escape but noticeably slower and slower until it stops altogether and we recognize it to be Natasmi in his rat-form. He spreads his arms.

NAT
I'm b-a-a-a-ck!

Nat jumps to the top of the fire escape, his beady EYES riveted on the fallen David below. He excitedly wiggles his TAIL and rubs his PAWS together.

NAT (CONT'D)

(GRINNING sinisterly)

And I'm right on time. Should be
any moment now. (beat)
5-4-3-2-1...

The SOUND of crackling is heard below as David's cocoon begins to split. Suddenly an ARM thrusts through. David begins to emerge from the cocoon.

NAT

(elated)

Happy birthday, son. And look at
your shiny new birthday suit.

David, fully emerged, steps from the shell. He looks at his arms, touches his face and realizes his entire body is encased.

DAVID

(alarmed)

What is this thing? How did it get
on me? How do I take it off?

NAT
Just be glad you got it. It is all
that will save your butt when the
going gets tough. And trust me, the
going will get tough.

DAVID
What the hell is going on? The
last thing I remember was you
turning into a pimp and ripping my
chest open. (ANGRILY) You did this
to me!

NAT

(calm and collected)

You should be thanking me. Tell me,
how do you feel? Energized? Strong?

DAVID

As a matter of fact, I do. What did
you do to me anyway?

NAT

I just freed up what was buried
deep, deep inside of you.

DAVID

Why?

NAT

You will be tried like no other
before you. Releasing the suit is
just a way to even the odds a bit.
(beat) Now let's see if it works.
(glances at wall) Hit that wall as
hard as you can.

DAVID

What?

NAT

You heard me. Hit it! Now!

David draws back. As he prepares to punch the wall his EYES
begin to glow a deep green. Moments later he delivers A
THUNDEROUS punch. The impact sends shards of brick and
debris flying into the air, engulfing the alley and
momentarily blocking the MOON from view. As the dust settles
we view the results of the blow. A giant, gaping hole is seen
in the brick wall.

NAT (CONT'D)

(clearly impressed)

That's my boy!

David looks at his arms and suddenly realizes that his right
arm is nearly twice the size of his left.

DAVID

Why is it so large?

NAT
Because you're black.

The MOON starts to glow brightly; the beams cast a spotlight on the alley. A small black cloud is seen hovering about eight feet above the alley floor. The CLOUD begins to change color from black to grey. As the cloud lightens a FIGURE inside slowly becomes visible.

NAT
You don't have much time. You better get ready.

DAVID
(perplexed)
Ready? For what?

NAT
Your first trial.

DAVID
What are you talking about?

NAT
(glances above)
There. The cloud.

The CLOUD continues to lighten in color and the figure inside becomes more distinct looking almost like a womb with a fetus snuggled inside. The red GLOW of two eyes is now visible from inside the cloud. The CLOUD rumbles and crackles.

NAT (CONT'D)
Good luck. I'll be up here rooting for you.

DAVID
(bewildered)
What do you mean rooting for me?

A flash of LIGHTNING is seen. The cloud suddenly bursts and a thick torrent of rain falls onto the alleyway. A creature falls from the cloud and THUDS onto the ground.

DAVID (CONT'D)
What in the hell..? (beat) Is that a giant cockroach?

The CREATURE (ANT-LIKE FEMALE, 5 FEET 10 INCHES TALL, VOLUPTUOUS) begins to move and suddenly stands up.

NAT

Looks like it's go time, David.
What're you waitin' for? Hit her
before she hits you.

DAVID

I don't hit women.

NAT

Okay, then you shall be hit and
that ain't no woman.

The Ant charges David delivering a crunching blow to David's jaw, the force of which sends him flying. He winds up embedded, upside-down, in a brick wall on the other side of the alley.

NAT (CONT'D)

As you see, David, chivalry will
get you nowhere. I suggest you re-
evaluate your position.

Ant approaches David and prepares to deliver another blow.

DAVID (YELLS)

Position re-evaluated!

From his upside-down position David delivers a forceful kick to Ant's face, sending her reeling backward. She regroups and, in a split-second, climbs up the wall and repositions herself, her antennas locked in on David. David extracts himself from the brick wall, settling on his feet. We CUT TO Natasmi who is sitting in a makeshift lawn chair and snacking on popcorn. He is wearing large 3-D glasses.

NAT

That's what I'm talkin' about. Make
Daddy proud.

Ant jumps from the wall toward David, her antennae lowered, the sharp barbs preparing to impale his chest.

David ducks and avoids the assault. He grabs her antenna and begins to swing her around, lifting her off the ground. Ant desperately tries to stop the assault by digging her hind claws into the wall but David's power is too much for her. Suddenly her antenna breaks off in David's hand and she is sent hurtling over the thirty-foot brick wall. A GROWL and a HISS are heard followed by the sound of a scuffle.

DAVID

What was that?

NAT
Beats me.

DAVID

(breathing heavily)
Man, that thing was tough. I'm glad
it's over.

NAT

(glances at barb)
over? You know she's gonna' want
that back.

A small GIRL (FIVE) holding her doll is seen in a window
above the alley.

GIRL
Mommy, come see. There's a giant
ant beating up Spiderman in the
alley. (looks at Natasmi)

GIRL (CONT'D)

And Templeton, the rat is the
referee.

MOTHER (O.S.)
That's nice honey.

NAT
"Round two" awaits. You have other
powers, your "A" game, so to speak.

DAVID
Like what?

NAT
Your shadow.

DAVID
My shadow? How?

NAT
Just look at it and tell it what to
do. It's simple.

DAVID
Easy for you to say.

Ant's CLAW suddenly becomes visible from the other side of
the wall.

NAT
Ding! (mimics SOUND of a bell)

Ant crawls back over the wall, her antenna twitching, and puss oozing from the wound where the barb broke off. She crawls quickly toward David. Suddenly she jumps twenty-five feet across from one wall to the other, again repositioning herself for another assault.

Ant throws her barb at David. He neatly sidesteps the attack however; the barb makes a sudden U-turn and catches him from behind. The antenna quickly wraps tightly around David and begins pulling him closer to the Ant as she remains anchored on the side of the wall. As he struggles to free himself, the other antenna quickly wraps around him pinning his arms to his side. Puss continue to ooze from the wounded antenna and sprays onto David.

DAVID

(SCREAMING)

It's acid!

NAT

I know.

DAVID

(YELLING)

Help, Shadow.

The shadow on the ground remains motionless.

DAVID (CONT'D)

Why's it sitting there?

NAT

You didn't tell it what to do.

DAVID

I told it to help me.

NAT

To help you do what...your laundry? Your bills? Mow your lawn? You got to be specific. FYI, It doesn't understand Ebonics, krunk or jive talk either.

DAVID (COUGHING, YELLING)

Shadow, attack the ant!

The shadow immediately moves directly toward Ant, quickly engulfing and smothering her. Her barbs release and David is freed. He falls on his knees, still hacking and coughing from the effects of Ant's acid.

Ant immediately retreats and jumps across the alley to the opposite wall with the shadow in close pursuit. Frantically, Ant darts from wall to wall in a desperate attempt to avoid the shadow.

WE CUT TO THE LITTLE GIRL WATCHING FROM THE WINDOW ABOVE.

GIRL

(eyes wide open)

C-o-o-o-o-l! Mommy, you got to come
see this.

MOTHER (O.S.)

(IRRITATED)

Sydney, if I have to come in there
you're going to be sorry.

SYDNEY

Never mind.

With the shadow closing in on her, Ant makes a last ditch,
desperate attempt to escape and hurtles herself toward
Natasmí and the fire escape.

NAT

(sarcastically)

Oh, please.

He SNAPS his fingers and Ant immediately vanishes into a
cloud of smoke.

DAVID

(exhausted)

I don't feel so good. I'm feeling
dizzy...everything's spinning.
What's wrong with me?

NAT

I forgot to tell you, usin' that
shadow takes a lot out of you.

David collapses onto the ground. Immediately the cocoon
slides across the ground and once again engulfs him in its
protective shell.

The CLOUDS above suddenly grow very dark again and a heavy
rain begins to fall.

NAT (CONT'D)

See you soon, my boy. Phase one
complete!

As the Rain continues to pound, Natasmí starts to melt. He
quickly dissolves into a liquid form and flows to the ground
where he is carried into the sewer drain at the end of the
alley. His sinister LAUGH is heard echoing down the sewer
line.

WE AGAIN CUT TO SYDNEY, WATCHING FROM ABOVE.

SYDNEY

Shit!

INT. HOSPITAL - NIGHT

WE CUT TO DIANA AND DR. HARVEY. THEY REMAIN DEEPLY ENGROSSED IN CONVERSATION.

DR. HARVEY

(shaking head in disbelief)

I can't believe this is happening.
It's incredible (voice trails off)

DIANA

You think that's incredible? Wait until I tell you about Pookie.

DR. HARVEY

What's a Pookie?

DIANA

Pookie is the most vicious goblin to step foot on Earth. She's a threat to both Heaven and Hell and will slay Angel and Demon alike if found in her path.

DR. HARVEY

(sarcastically)

Can't wait to meet him.

DIANA

Pookie's a she. And be careful what you wish for.

beat

Guess how David met her?

EXT. ALLEY - NIGHT

David is seen lying on the ground. In an archway above him, a pair of glowing red eyes pierces the shadows. The eyes dart about the archway, changing location from low to high and back again within a matter of seconds. Moments later the eyes begin moving toward David. A hideous CREATURE (ASH-GRAY, FOUR FEET TALL, MUSCULAR, WITH TWO ROWS OF SERRATED TEETH AND RAPTOR-LIKE CLAWS) emerges.

Its eyes are riveted on David. We see the creature has actually been hanging upside-down from the archway.

It suddenly GROWLS and exposes its RAZOR-LIKE TEETH. It is the same growl heard earlier when Ant was thrown over the wall by David.

The creature walks down the side of the archway and we notice that its claws are actually piercing the concrete walls as it moves. As it approaches David it begins to salivate, leaving a liquid trail behind on the ground. It stops above David and places its head directly over David's chest. It SNIFFS David and a small drop of its saliva drops onto David's shell.

As the drool touches David, the symbiote that has spread about him, let's out an ear-piercing SCREECH and attacks the creature. The creature HISSES and strikes at the symbiote and slashes at it with its razor-sharp nails and teeth. Undeterred, the symbiote presses on the attack and coils like a python around the creature. The creature counter rolls but cannot break free from the symbiote's grip on its hind foot. The symbiote pulls the creature back toward it and attempts to smother it by pouring itself into its mouth.

The creature starts to gag and choke on the symbiote. As the creature struggles, the symbiote grabs it by the foot and trips it. The symbiote has clearly gained the upper hand. To bolster its chances for escape the creature suddenly goes on the offensive. It opens its mouth wide in an effort to accept and swallow the contents of the symbiote as it tears at it with its teeth. The symbiote tries to pull out of the creature's mouth but the creature refuses to release its grasp.

The symbiote releases the creature's leg. The creature opens its mouth and releases the symbiote. The creature is now free and moves out of striking distance by jumping thirty feet up onto the alley wall. While on the wall the creature is still hacking and coughing up parts of the symbiote and tries to pull pieces out of its mouth with its claws.

The creature desperately pulls at a large chunk of the symbiote that is still stuck in its mouth and obstructing its airway. After successfully dislodging it, it spits the large chunk onto the ground. Moments later the chunk begins to move. It crawls back to David and the other symbiote and reintegrates with them like a drip into a pool of water. The creature turns and gives one final HISS at its nemesis before scurrying up and over the wall and onto the roof. The creature's COUGHING and hacking is heard and grows fainter as it retreats and finally fades away into the night air.

The creature moves rapidly across the rooftops, continuing to hack and spew pieces of the symbiote from its mouth. It suddenly stops in its tracks and peers intently at a flagpole atop a large tower in downtown Oakland. Immediately it bounds toward it and within moments is perched atop the pole, the American flag gently blowing beneath it.

The creature remains perched, surveying the streetwalkers, pimps and hustlers operating the late night Oakland city streets below.

Minutes later the creature scurries off the flagpole and down the side of the building until it reaches the street below. It runs across the street and stops at a manhole on the other side. It cautiously looks around before lifting the manhole cover and scampering down. Below the city streets the creature moves through the maze of sewer lines.

The further down it travels, the darker it gets until it finally reaches a point where its red eyes light up and illuminate the way. It reaches a small concrete corridor with only one entrance. It walks to the far end of the corridor and bends down as if searching for something that fell on the floor. Suddenly the SOUND of stone moving can be heard. We watch as the creature lifts the end of a concrete slab weighing several tons up and over its head. The slab of concrete opens like a laptop computer. As the concrete rises lights can be seen from below. The creature views the steps and proceeds down them, thus returning the slab to its former closed position as it walks down each step.

The concrete slab lies in its former closed position and the creature continues to walk down the stairs into a huge corridor illuminated by candles. The creature walks through the corridor which is riddled with souvenirs from the city including old cars, trucks, even a Sherman tank. We also view modern machinery and a complete arsenal of weapons.

The creature walks down a hallway filled with clothing from different eras. Adjacent to the hallway is a brightly lit room. The creature moves purposefully toward this room. Upon entering, it immediately lowers its head and falls to one knee.

CREATURE (IN ITS OWN LANGUAGE)

Master, I have much to report.

At the end of this corridor, atop five stairs, sits an enormous throne. It is dimly lit by several candles. We see an immense figure sitting on it. In front of the throne stands a tall lectern. The figure places a huge Bible atop the lectern. The figure moves the lectern aside with its immense hand to better view the creature kneeling before it.

THRONE

Go ahead.

CREATURE

Master, I have news. But you will not like it.

THRONE
I'm quite sure it's not anything we
can't deal with. (beat) Continue.

The creature hesitates.

THRONE (CONT'D)
Out with it!

CREATURE
It has begun.

THRONE
Pookie, are you certain? Absolutely
certain?

POOKIE
Yes. The dark lord has arrived.

THRONE
(concerned)
When?

POOKIE
Last night.

THRONE
We must move promptly.

POOKIE
There is more.

THRONE
continue!

POOKIE
There is another fallen angel.

THRONE
Another what? (he thrusts his head
forward and we get our first good
look at him and his massiveness) If
what you say is true, time is not
our ally. Where is he?

POOKIE
The dark lord has already found him
and endowed him with powers.

Suddenly Pookie COUGHS violently and hacks out the final
ingested piece of the symbiote. It sits on the ground
looking like a small piece of tar.

POOKIE (CONT'D)
Y-u-u-u-c-k..

Master steps off of the throne and lumbers toward the excretion. He stops in front of it and leans down to examine it. The piece of symbiote suddenly starts to move and change shape. As they react to its presence, the symbiote quickly goes on the defensive. Quickly tiny spikes form about it and it begins to SHRIEK loudly in an ear shattering high pitched sound. Both creatures cover their ears to protect them. Master lunges toward the small symbiote crushing it with its foot. Silence follows.

MASTER

It was only a fledgling and was already quite resourceful. Think if it had time to mature.

POOKIE

What now, Master?

MASTER

For whatever reason the dark lord has not yet ensorcelled them. The fact that he has released the symbiote prematurely is problem enough.

POOKIE

Orders?

MASTER

The fallen one does not yet have the stench of Hell about him but soon will. (beat) Find him and stay close. I will soon join you.

POOKIE

Is all lost?

MASTER

Do not despair. If I'm correct, the dark one will endeavor to bring Hades here to destroy all of creation. Whatever his plans may be, rest assured that his methods are not capricious.

Pookie scurries off.

MASTER (CONT'D)

Pookie!

(POOKIE stops and turns around)

MASTER

Better bring back-up.

POOKIE CHATTERS AND SCURRIES OFF AGAIN.

EXT. ALLEY - MORNING

David is shown lying on the ground. He is startled awake. He nervously looks around but sees no one. He unbuttons his shirt to examine his wounds. He sees three circular tattoos on his chest. He runs his hands over them.

DAVID

(startled)

Where'd these come from?

Closes his eyes and falls back.

DAVID (CONT'D)

It's all coming back. The rat...
the ant...the fight...

He quickly sits up to view the surrounding area. He sees the deep scratch marks in the brick walls where ant's claws had dug in. His attention then turns to the gaping holes in the brick wall. He walks to them.

DAVID (CONT'D)

I wasn't dreaming...It really
happened.

WE CUT TO THE WINDOW ABOVE. SYDNEY IS AGAIN PEERING DOWN. SHE OPENS THE WINDOW.

SYDNEY

Good fight, Spiderman.

David is startled by her voice. Points to his chest.

DAVID

Me?

SYDNEY

Yeah. You were great last night.

DAVID

(shrugs shoulders)

Thanks.

MOTHER (V.O.)

Sydney...Time for school.

SYDNEY

Bye, Spidey.

She closes the window. Seconds later she re-opens the window.

SYDNEY (CONT'D)
I'd watch out for that Rat if I
were you. I got a real bad feeling
about him.

MOTHER

(YELLING impatiently)
Get down here. Now!

Sydney rolls her eyes, shuts the window, turns away and disappears from view.

The SOUND of rattling wheels drawing closer is heard. David's friend, Ethel soon appears. She is pushing her shopping cart filled with all of her worldly possessions. She sees David.

ETHEL

(YELLING)
Hey there young fella.' Where you
been? Haven't seen ya' in a few
days. I thought you hit the lotto
or something. (looks him up and
down) I was wrong. (she CHUCKLES)

DAVID
Trust me. If I told you, you
wouldn't believe it.

ETHEL

You'd be surprised at what I seen.
(beat) So ya' back here slummin'
with us mendicant folk.

DAVID
Mendicant?

ETHEL
Hey, just 'cause I walks around
with a shoppin' cart all day don't
mean I'm stupid.

DAVID
No offense.

David is suddenly startled by the sight of a WINGED BEAST (SIMILAR IN APPEARANCE TO A PTERODACTYL) flying high overhead.

David turns to Ethel.

DAVID (CONT'D)
 (excitedly)
 What is that thing?

David frantically points at the creature.

DAVID (CONT'D)
 That thing! Don't you see it? How
 can you miss it?

ETHEL

(patronizingly)

Honey you ok? I don't know what on
 God's green earth you're talkin'
 'bout? I don't see nothin' but
 some filthy pigeons. I hates those
 vermin...

DAVID

(extremely frustrated)

There! (points at it again) There!

He grabs Ethel's head and turns it skyward.

DAVID (CONT'D)

(still YELLING and pointing)
 There!

ETHEL

Touch me not again! (beat)

David is clearly startled by Ethel's reaction to his touch.

ETHEL (CONT'D)

Hey, I'm sorry, sugar.

(BEAT)

ETHEL

I don't see nothin' and frankly,
 you're startin' to scare old Ethel.
 Look around at all these folks,
 son. You's the only one seein' this
 thing.

We HEAR the creature let out an ear-piercing shriek. David
 covers his ears.

ETHEL (CONT'D)

When's the last time ya' ate?

DAVID

I don't remember...I must be losing
 my mind.

(voice trails off)

ETHEL

When a body's real hungry the
mind'll start playin' tricks on
ya.' Ya' might even see things that
ain't really there.

DAVID

(shakes head)

I'm not sure about anything
anymore.

ETHEL

It don't mean yer crazy or done
lost yer mind. Just yer' body
telling ya' to get some food in
ya.'

DAVID

Maybe you're right.

ETHEL

C'mon son. They servin' hash browns
and grits at the mission. Gettin'
some food'll help ya' get your mind
right.

They begin heading off to the mission.

INT. HOSPITAL - NIGHT

Diana and Dr. Harvey are shown, once again, deeply engrossed
in conversation.

DR. HARVEY

You're going to sabotage Hells
plans aren't you?

DIANA

Precisely!

DR. HARVEY

Why here? Why now?

DIANA

Mainly because what I now do is
just. I served my master well-
better than any other yet still I
am **darned** for destruction. I can do
nothing but yield to my fate and
willingly **embrace** it.

DIANA (CONT'D)

In my last moments, I want to do something, just something that will serve for righteousness. A righteousness in which I profess that I have never been. It's funny how karma works. I found something I never sought, was given something I never requested. I have suffered through enlightenment but as I reflect back...I would suffer it all again.

DR. HARVEY

What did you find?

DIANA

Contrition.

DR. HARVEY

Contrition? Who gave it to you?

DIANA

The same one that ripped my arm and legs off assuring my failure thus...sealing my doom.

DR. HARVEY

And I have some sort of role in this?

DIANA

Yes you do.

DR. HARVEY

(overwhelmed)

What's my role?

DIANA

Bait!

EXT. - OAKLAND MISSION - DAY

David and Ethel reach the mission and start to walk upstairs. A VOICE rings out from across the street.

VOICE (OS)

ETHEL! HEY, ETHEL!

Ethel and David turn to look. Across the street is another bag lady, GERTRUDE (60'S, CAUCASIAN).

ETHEL

Honey, you go on up and start without me.

(MORE)

ETHEL (CONT'D)

That's my friend, Gerty. I'll catch up with ya' in a minute. Save me a seat.

DAVID

OK.

He proceeds up the stairs and walks into the building. Ethel slowly hobbles over to the other side of the street to meet Gertrude.

ETHEL

How you doin' old girl?

GERTRUDE

Hey, who you callin' old?

(CHUCKLES)

ETHEL

Things ain't goin' so well.

GERTRUDE

Wanna' tell me about it? Let's sit.

They sit down on a bus stop bench.

GERTRUDE (CONT'D)

Want some licorice?

ETHEL

No thanks, hon. I'm saving my appetite for breakfast at the Mission. This bench sure feels good. My bunions are killing me.

GERTRUDE

Mine too. Been soakin' 'em in Epson salt. Seems to help some. You ought ta' try it.

ETHEL

Maybe I will.

GERTRUDE

So what's goin' on?

ETHEL

Gerty... he can see. He has some of the sight.

GERTRUDE

(surprised)

How is that possible? It's too early, much too early. What has he seen?

ETHEL

He saw a Queesack fly by. Really stirred him up, too.

GERTRUDE

What did you do?

ETHEL

I played the role. (beat) He don't have complete sight yet but, at this point, even a little's too much.

GERTRUDE

Where was he the last two nights?

ETHEL

I don't know.

GERTRUDE

(sternly)

Why not?

ETHEL

I was blocked by that damned storm.
(beat)
I never seen a storm like that.

GERTRUDE

Interesting. I was blocked by it, too. It seemed to shadow me wherever I went. What are the odds that one storm could block the both of us?

ETHEL

There are none. (beat) It can only mean one thing...the dark lord has arrived.

GERTRUDE

Indeed. We must begin the preparation immediately. David must be watched closely. For he is the key.

ETHEL

Understood.

GERTRUDE

If he turns, all is lost.

Ethel rises from the bench and begins to hobble back across the street. She turns back. Gertrude is gone.

EXT. ABANDONED BUILDING - DAY

David and Ethel are seen walking down the street. The SOUND of police sirens blaring suddenly pierces the air. The SOUND of a police helicopter becomes louder. As they turn a corner they walk into a crime scene. A large crowd has gathered and uniformed officers SHOUT orders to stand back. David and Ethel crane their necks trying to get a look at the scene. David accidentally bumps into a short MAN (FIVE FOOT FIVE, THIN BUILD, GLASSES).

 DAVID
Excuse me.

 MAN
No problem.

Ethel suddenly shoots the man a dirty look.

 DAVID
Any idea what's going on?

 MAN
Didn't you hear? The Stripper's
back.

 DAVID
The Stripper?

 MAN
(irritated)
You've never heard of the Stripper?

 DAVID
Should I?

Their attention is diverted to the building. Two detectives burst through a dilapidated door. Both are vomiting.

 DAVID (CONT'D)
This guy must be really twisted.

 MAN
Like no other.

 ETHEL
He too, shall be punished. It's
simply a matter of time.

 MAN
Not anytime soon. The police don't
seem to have a clue.

ETHEL

C'mon, David. Let's get out of here.

MAN

Be seeing you.

Ethel shoots the man another dirty look. He turns his focus back to building, his eyes riveted on the crime scene.

David and Ethel turn and walk away. They walk another block.

ETHEL

I got some errands to run. I'll see ya' soon, Sweetie.

They hug one-another. Ethel, pushing her shopping cart, trudges off.

David continues on. He notices a little GIRL (EIGHT, HISPANIC) sitting on a bench across the street. She is bouncing her BALL. She throws the ball down it hits the curb and shoots into the street. She immediately darts into the street to retrieve it.

The SOUND of screeching brakes is heard, followed by a loud THUD. The little girl lies motionless in the street as several people rush to her aid. A MAN (CAUCASIAN, FORTY) kneels beside her.

MAN

Somebody call 9-1-1.

He begins performing CPR on the girl. As the driver of the truck opens his door and frantically starts pleading his case, we see the ball the girl had been bouncing roll (inexplicably) to David. It comes to a stop at his feet...

David bends down to pick up the ball but stops suddenly. We hear the SOUND of the wind blowing. David SHUDDERS as the cold rips through him. As he exhales he sees his breath in the cold air.

He now sees another little girl (identical to the victim) emerge from the crowd of bystanders. A look of confusion crosses his face. His eyes dart back and forth between the girl standing before him and the accident victim. The girl is holding the hand of a figure that is nearly transparent.

As the girl approaches, the accompanying figure becomes more clearly visible with each step.

We now recognize the figure to be that of an angel. We see the little girl is holding the angel's hand. They walk directly to David and stop.

The little girl stares into David's eyes. David SHUDDERS then holds the ball out and offers it to the girl.

GIRL

(shaking head "no")

Thank you, but I can't take it with me. What's your name?

DAVID

My name is David. What's yours?

GIRL

Mya.

DAVID

You okay, Mya?

She glances back at the scene behind her as people frantically continue to revive the little girl on the ground.

MYA

(rolls her eyes)

H-e-l-l-o! I'm lying in the middle of the street in a coma surrounded by strangers(beat) All because Willie over there couldn't stop drinking Gin and tonics. And to top it all off, the guy giving me mouth to mouth smokes cigarettes and chews tobacco. Yuck!

DAVID

Is there anything I can do?

MYA

Can you please...get that guy some breath mints!

David and Mya both begin to laugh.

MYA (CONT'D)

All kidding aside, can you come visit me in the hospital? (looks down at the ground)This will be so hard on my mommy... (voice trails off).

DAVID

You have my word, Mya.

MYA

This is your first step towards redemption, Pariah.

DAVID

That's the second time I've heard that name. Why would you call me that?

MYA

I didn't, they did. (points to the sky)

DAVID

They who?

MYA

The angels.

TWO ANGELS (FEMALES, ONE CAUCASIAN, ONE BLACK, 40'S, STUNNINGLY BEAUTIFUL) descend from the sky and pick Mya up and begin to ascend.

Mya calls back to David.

MYA (CONT'D)

I can't recover unless you fulfill your mission.

DAVID

Why is that?

MYA

Because my mission is to guide you. Remember, the enemy of your enemy is your friend.

DAVID

What's that supposed to mean?

MYA

Don't judge a book by its cover...or its horns.

DAVID (ROLLS EYES)

Its horns? Too many damn riddles.

The three continue to ascend, becoming smaller and smaller in the sky until they disappear altogether. His attention focuses once again on the middle of the street.

The police and ambulance arrive on the scene.

The crowd is cleared to give the paramedics room to work on the victim. We recognize one of the officers is Hendricks, the rookie who had chased David earlier. He appears to recognize David and quickly approaches him. We see the carotid artery in David's neck bulging faster and faster.

David panics and bolts, quickly disappearing down a side alley.

HENDRICKS

Stop! Stop! (he suddenly SHUDDERS)
I can feel it...feel him. Who is
that guy?

OFFICER

I've seen that guy somewhere.

WE CUT TO DAVID IS NOW SEEN CROUCHING DOWN IN THE ALLEY.
SUDDENLY, WE HEAR NATASMI'S VOICE.

NAT

(emerges from shadows)
Isn't this where we left off?

DAVID

(annoyed)
No it isn't. And "we" didn't leave
off anywhere! I was fighting a
giant ant. I got my chest ripped
open and I'm still being chased by
OPD.

NAT

Well, let's turn things around. We
can help someone in need. After
all, that's what you're here
for...Right?

DAVID

I don't know why I'm here but I
would like to do some good.

NAT

I promise that we'll save a life.

DAVID

When?

NAT

Now!

Nat SNAPS his fingers. Instantly he and David are standing
outside an apartment building. They pause for a moment, and
then enter the building. Once inside they are seen scanning
the mailbox for names. Nat runs his finger down the list of
names.

NAT (CONT'D)
Ah, there he is...Doyle.

He turns to David.

NAT (CONT'D)
There is a person inside who is in desperate need of your help. He's confused, alone and has no one to talk to.

DAVID
What do I do?

NAT
The situation is quite dire. He's contemplating suicide. He feels his life has no meaning; he has nothing to live for. You can change that.

DAVID
How?

NAT
Talk to him. Show him the way, and make him believe.

DAVID
And what are you going to do?

NAT
I did my part. You're here. Just open the door.

WE CUT INSIDE THE APARTMENT. DOYLE, OBVIOUSLY DISTRAUGHT, IS SEEN HOLDING A GUN UNDER HIS CHIN.

DOYLE

(muttering to self)
I don't belong here...I don't deserve to live. God, I'm begging you...send me a sign.

His finger tenses as he begins to pull the trigger. David and Nat enter.

DAVID
Don't do it.

DOYLE
Who are you?

DAVID

(to Natasmi)

What do I say?

NAT

(CHUCKLES)

Tell him that you're the sign he's
been waiting for.

DOYLE

Who are you talking to?

DAVID

I'm the sign you've been waiting
for.

DOYLE

You are?

DAVID

Hey, I remember you. You're the guy
from the crime scene.

NAT

See...You're helpin' a friend in
need.

DOYLE

How do I know I can trust you?

NAT

Say why else would I be here.

DAVID

Why else would I be here?

NAT

Tell him that you love his work and
he is to continue doing it.

DAVID

I love your work and want you to
keep doing it.

DOYLE

(surprised)

You want me to continue?

NAT

That's right.

DAVID
That's right.

The man slowly lowers the gun.

DAVID (CONT'D)

(to Natasmi)
What's he do anyway?

NAT
Who cares? Just save his life and
do a good deed.

DOYLE (LOOKS AROUND)

Who are you talking to? Why do you
keep lookin over there?

NAT
Tell him to go forth and to
continue spreading his will.

DAVID
Go forth and spread your will.

DOYLE
How?

NAT
Tell him the same as before.

DAVID
The same way you did before.

NAT
Remind him that suicide is a sin.

DAVID
Suicide is a sin.

DOYLE
I won't let you down.

(smiles)

NAT
Sprinkle this on him.

Nat hands David some dust.

NAT (CONT'D)
Say it will make him strong.

DAVID
This will make you strong.

Throws the dust on the man and he starts to glow

DOYLE

(exalting)

I feel it...I feel the power
building from within. I shall
continue my work...thanks to you.

NAT

Tell him you're flattered but he
doesn't owe you anything.

DAVID

You don't owe me anything.

DOYLE

Ok I get it...At least let me get you
something to eat.

DAVID

No, I'm fine thanks.

Doyle, obviously rejuvenated, walks to the refrigerator and opens it. He reaches in and pulls out a brown paper bag. He walks to David and hugs him, then bounds out the door.

NAT

Didn't I promise you we'd save a
life? Feels good, doesn't it?

DAVID

Yes it does. Thanks.

NAT

You did all the work. I should be
thanking you.

The two exit the room. Natasmi SLAMS the door behind them. The vibration in the walls moves to the refrigerator causing the door to slowly open. Inside we see several baggies, each containing various fingers.

EXT. OAKLAND CITY STREETS - NIGHT

David and Natasmi exit the apartment building onto the street below.

NAT (CONT'D)

You made me proud up there. You
have no idea how many lives you
have just affected. This moment is
something you'll remember for the
rest of your life.

DAVID

Thanks.

NAT
Don't mention it.

Nat turns and starts to walk away.

DAVID

(calls to him)
When will I see you again?

NAT
When the time is right.

As Nat walks away all that is seen is the back of his trench coat. After a few feet the "empty" trench coat falls to the ground, Nat nowhere in sight.

David begins heading back to the mission, his head darting back and forth as he scans for OPD cruisers. As he walks he HEARS footsteps behind him. He looks back but sees nothing. David then walks down an alley and once again hears the footsteps behind him. He suddenly turns around and sees an immense shadow at the far end of the alley. In the distance he sees a pair of red glowing eyes.

DAVID
Oh Hell no.

David runs down the alley, hops over a fence and darts down a side street. The SOUND of the fence being torn down is heard along with the SOUND of footsteps getting louder as they draw closer. David sees an abandoned factory and makes a beeline toward it. As he approaches the building he suddenly stops dead in his tracks. The glowing eyes have disappeared as have the sound of the footsteps.

DAVID (CONT'D)
What was that?

He takes a final look around before quickly scaling the fence and dropping to the other side. He takes two steps and suddenly clutches his chest. He falls to his knees, SCREAMING in agony. He rips his shirt open and examines his chest. The three tattoos are shown rapidly pulsating beneath his skin. Instantaneously the symbiote shoots from the three holes and engulfs his body with his battle armor.

DAVID (CONT'D)
Why now?

Now in full armor he views the heat signature of several beings hidden throughout the factory. From out of nowhere Pookie pounces on David, knocking him to the ground. Pookie grabs David's arm and drags him across the yard. David regains his balance and grabs Pookie by the ears. He throws her through the roof. BALTAZAR (SEVEN FOOT WARLOCK, GIANT HORNS, DEAD BLACK EYES) carrying a giant ax, rushes toward David.

DAVID (CONT'D)

It has horns. Mya said something about horns.

BALTAZAR

(YELLING)

David! Behind you!

David turns around just in time to see a huge HELLWRAITH (RED, GIANT DAGGER TEETH, GOBLIN-LIKE CREATURE).

BALTAZAR (CONT'D)

Duck!

Baltazar's giant mace WHIZZES overhead, missing David by centimeters. It connects squarely with the Hellwraith, penetrating its chest and exiting from the other side. The Hellwraith crumples to the ground.

DAVID

Who are you? Better yet, what are you?

BALTAZAR

I'm here to protect you. I am Baltazar.

DAVID

What the Hell was that?

BALTAZAR

A Hellwraith. And a nasty one at that.

DAVID

Why's it after me?

BALTAZAR

Because you are the key.

DAVID

The key to what?

BALTAZAR

Everything!

DAVID

I keep hearing that.

Suddenly a LOUD shriek is heard. A second Hellwraith is hurtling through the air toward David. Baltazar winds up and swings his ax, hitting the creature so hard it explodes. Fleshy parts of the creature momentarily fall like a gruesome rain.

Several more Hellwraiths attack and quickly engulf Baltazar. David rears back to punch a Hellwraith. As he closes his fist, the barb he ripped from Ant suddenly explodes through the right forearm of his suit.

DAVID (CONT'D)

Thank you, Ant!

David immediately employs his new found weapon, slashing at the Hellwraiths. He furiously digs into those piled atop Baltazar, flinging them off with his left arm while slashing and mortally wounding several others with his right. The huge pile of creatures piled on him now thinned out, Baltazar struggles to his feet.

From out of nowhere Pookie dives back through the roof and into the fray ripping and slashing the Hellwraith's like a hot knife through butter..

DAVID (CONT'D)

(YELLING)

Baltazar! Look out!

Baltazar immediately cocks his mace and wheels around preparing to deliver yet another death blow. His eyes focus on the target, but just as quickly as his arms go into motion they stop. Pookie jumps from the roof area and lands on Baltazar's back.

BALTAZAR

Pookie's on our side.

DAVID

Pookie? But, it attacked me.

BALTAZAR

If that were true you would not be breathing...she was protecting you from the Hellwraiths.

Pookie jumps from Baltazar's back through the air, landing on a Hellwraith. She furiously uses her raptor-like claws to sever its head from its body. She ROARS fiercely as she continues to rip viciously into the Hellwraiths using her mighty jaws and talons to sever the limbs of the WAILING creatures.

DAVID

She? If that's a she what does a he look like?

POOKIE

(chattering)

Not nearly as cute.

DAVID
Why were those things after me?

BALTAZAR
I cannot be sure.

NAT
They're not here for you, David.
(beat) They're here for them.

He nods toward Pookie and Baltazar.

DAVID
Where'd you come from?

Baltazar immediately grabs Pookie.

BALTAZAR
Protect Pariah, Pookie.

With a mighty toss he hurls Pookie up and through the roof. Pookie makes a loud, high-pitched squeal as she sails up through the roof and blasts through the roof creating another hole right next to the one she created when david through her through the roof.

NAT
How noble...But we'll get her, too.
(beat) How long has it been
Baltazar? One hundred years?

BALTAZAR
Not nearly long enough.

NAT
Your time of absconding is at an
end. How you eluded me matters not.
You shall suffer for your betrayal.
And soon...I will know all your
secrets.

Several Hellwraiths suddenly appear and attack Baltazar from behind and rip his mace from his hand.

DAVID
What's this all about, Natasmi?

BALTAZAR

(CHUCKLES)

Natasmi? Is that what you call
him?

DAVID
Yes. Why?

BALTAZAR
Spell it backwards?

David concentrates as he spells the name aloud backwards.

DAVID
I-M-S-A-T-A (stops suddenly)

DAVID (O.S.) (CONT'D)
Oh, my... (shudders) What have I
done?

BALTAZAR
That's right! You've been aligning
yourself with the Devil himself.

NATASMI

(CACKLES)

Don't be so hard on your self david. I've duped much smarter
people than the likes of you. Chalk it up as a valuable
lesson learned. Baltazar, Time to go.

He STOMPS his foot twice. Immediately a gaping hole opens up
beneath him. Flames shoot out. Several demons and goblins
scurry from the pit and drag Baltazar into it. Baltazar
struggles, his nails/claws leave deep scars in the concrete
as he vainly tries to escape his fate.

The demons have carried away their prey. Satan turns to
David. He begins to descend into the pit moving down one step
at a time. He calls back to David.

SATAN
Couldn't have done it without you.

(Winks at David)

David lifts his right hand and gives Satan the finger.

Satan disappears and the ground around him instantly closes
leaving no trace that anything out of the ordinary had
occurred.

INT. MEDICAL BUILDING - NIGHT

Diana is talking to Dr. Harvey who listens intently.

DR. HARVEY
Was the nut with the fingers the
Stripper?

DIANA
Formerly known as...He now goes by
the name Jehovah.

DR. HARVEY
Jehovah?

DIANA

Yes, Jehovah. Hebrew for God. A name held so sacred that it was never written or spoken.

DR. HARVEY

He thinks he's God?

DIANA

He is a God, at least on Earth...thanks to David.

EXT. OAKLAND CITY STREETS - NIGHT

It is midnight. We view the hustle and bustle of the mean streets of Oakland. Doyle is seen strolling through the dangerous area, seemingly without a care in the world. He glances to his right and sees a PROSTITUTE (30'S, ASIAN, MINI-SKIRT) talking to her John. A police cruiser with two OFFICERS (30'S, CLEAN CUT, SALT AND PEPPER) pulls up. One officer exits the vehicle and calls the hooker over.

Doyle continues to watch as the hooker approaches the police cruiser.

DOYLE

Finally...a reprieve from the lawlessness...

OFFICER

(to hooker)

Turn around.

The girl does as ordered. The officer SLAPS her on the behind.

HOOKER

(GIGGLES)

Hey, that'll cost you extra.

DOYLE

(disgusted)

It never ends! I'm sick of this. What will it take for a speck of decency or morality to spout out in this city? My work starts here and now!

He approaches the police cruiser and walks around to the passenger side to the officer who took the money. He bends down.

DOYLE (CONT'D)

What do you think you're doing?

OFFICER
What're you talking about?

DOYLE
Instead of arresting that filth you
took money from it.

OFFICER 2
Sir, step away from the vehicle.

DOYLE

(angrily)

Answer me! You're supposed to be
upholding the law, not breaking it.

OFFICER 1
Judging who's breaking the law is
my job, not yours.

DOYLE
You arrogant piece of garbage. Have
you no shame? No decency?

OFFICER 2

(turns to partner)

Looks like we got a 5150.

Turns back to Doyle.

OFFICER 2 (CONT'D)
Sir, step away from the curb ONTO
THE SIDEWALK.

DOYLE

Gladly.

Doyle steps back from the cruiser giving the officer room to
exit. Both officers advance toward Doyle, who looks unfazed.
He is holding his hands behind his back.

OFFICER 1
Let me see your hands.

DOYLE
No!

OFFICER 1
Cover me, Mike.

MIKE
Gotcha.'

Mike unsnaps his holster and draws his gun.

JIM
let me see your Hands! Now!

DOYLE

You have no authority over me. I shall not submit.

JIM

I'm going to pat you down for your protection and mine.

DOYLE

(softly)

Touch me not!

A crowd begins to gather nearby. Jim reaches out and grabs Doyle's arm but cannot move it. He pulls out his nightstick.

JIM

(YELLING)

Give me your arm! Now!

Doyle says nothing. Jim swings his nightstick at Doyle's leg. It hits with a THUD. Doyle does not flinch.

MIKE

This guys nuts. Bring the heat, Jim.

Jim draws his nightstick back over his head and delivers a thunderous blow to Doyle's arm. The nightstick breaks in two; the upper half falls CLANKING to the ground.

MIKE (CONT'D)

Mace him!

DOYLE

You shall yield to my power.

JIM

This nut thinks he's invincible!

MIKE

Yeah, a regular Jehovah.

DOYLE

Jehovah! God on earth. I like that!

Jim quickly pulls his Mace from his utility belt and sprays it at Jehovah. As the thick stream of mace shoots toward Jehovah's face the scene goes into slow motion. The mace is an inch from his face when it stops and hovers in mid air momentarily. Jehovah purses his lips and blows out a single breath. The mace immediately shifts direction, blowing back into Jim's face.

JIM

(SCREAMING in pain)
Shoot him!

Mike aims his gun at Jehovah and fires. Several bullets SLAM into Jehovah's chest. He smiles. A collective GASP is heard from the gallery of onlookers who speak to one-another.

BYSTANDER 1
That dude just took six to the chest and he's smiling.

BYSTANDER 2
What did he say his name was?

BYSTANDER 3
Jehovah!

BYSTANDER 2

(awestruck)
Jehovah.

MIKE

(grabs radio)
This is 238. We need back up! And quick!

RADIO (O.S.)
Back-up enroute.

Jehovah hears the exchange and begins advancing on Mike. Mike reloads and empties another clip into him. Again, the bullets have no effect. As Jehovah reaches out to grab him, Mike darts under the cruiser.

JEHOVAH
The wages of sin is death.

Jehovah bends down and reaches his right hand under the front door of the cruiser. As he rises, he flings the cruiser, sending it tumbling across the street into the building across the street. Mike sits there in the street with the look of fear etched upon his face

MIKE

(fear etched upon face)
Have mercy.

JEHOVAH
Fresh out!

Jehovah raises his right hand, palm open and facing upward. As he slowly closes his hand we HEAR the sound of Mike's bones snapping and cracking, beginning from his feet and moving upwards.

MIKE

(SCREAMING in agony)
Oh, my God!

JEHOVAH

Indeed!

EXT. - THE ABANDONED FACTORY - MORNING

David is seen sitting on the steps, still encased in his suit. Moments later the suit retracts into his chest. He is now naked. He hears the SOUND of glass breaking and quickly takes cover behind some old, rusted out machinery.

He cautiously peers out from behind the machinery. He sees Pookie, just inches, away staring at him.

DAVID

(turning away)
Pookie you could use a mint.

Pookie makes some indistinguishable SOUNDS. She SNIFFS the air and raises her ears. She quickly moves to the spot above Baltazar's claw marks. She stops, makes a sad SOUND and lies down.

DAVID (CONT'D)
He sacrificed himself to save us...Looks like it's just you and me, kid.

David stares curiously at Pookie.

DAVID (CONT'D)
What are you?

MYA

(suddenly appearing)
She's a goblin...and your closest ally.

DAVID
Mya?

MYA
I told you this was just the beginning.

DAVID
Why are you here?

MYA
To help you. I told you I'd be your
guide. (beat) You must complete
your mission.

DAVID
And what's that?

MYA
To not lose faith.

DAVID
(shakes head)
I'm so confused.

MYA
That's what he wants.

DAVID
Who?

MYA
Satan. You must not submit.

DAVID
Tell me what to do.

MYA
In times of doubt, look to the
light.

DAVID
What has light got to do with it?

MYA
Without light there can be no
shadows.

DAVID
(revelation)
My shadow. Got it. (beat)

DAVID (CONT'D)
Anything else?

Mya is beginning to fade and her voice is growing fainter.

MYA
Don't break the rules.

DAVID
What rules?

MYA
 You might have noticed when you
 leave Oakland bad things happen. Or
 when you try to contact a relative
 bad things...

DAVID

(interrupts)
 Yeah, tell me about it.

MYA
 It's not gonna' get any better.

DAVID

(sarcastically)
 Could it get any worse?

MYA
 You bet your butt it can! I can
 tell you three. The other seven you
 have to figure out.

DAVID
 It just keeps getting better... Is
 that it?

Mya's image and voice have faded to nearly nothing.

MYA

(barely audible)
 And beware of The Whisper.

DAVID
 What's a Whisper?

MYA
 You'll know when the time comes.

Mya's voice is barely audible.

MYA (CONT'D)
 And one final thing...

DAVID
 What?

MYA
 Put some clothes on!

Mya disappears.

DAVID

(to Pookie)

Pookie, you heard her. I need clothes. Can you hook me up?

Pookie raises her ears, makes an unintelligible SOUND and scurries off.

EXT. OAKLAND CITY STREETS - 2:00 AM

We see Jehovah walking down the street. He stops in front of a large display window. Inside several mannequins are adorned with garish costumes. A sign above reads, "COSTUME CITY - IF WE DON'T HAVE IT - IT DOESN'T EXIST."

We scan the costumes. One, in particular, appears to have caught his attention. He pauses for a moment.

JEHOVAH

Well, hello there! If I'm going to purify this city, I really should dress the part.

He stares at the glass window.

JEHOVAH (CONT'D)

Break!

The GLASS shatters into a very fine dust and drifts away. Jehovah pulls the costume off one of the mannequins and walks away.

EXT. OAKLAND BACK ALLEY - DAY

We HEAR the very loud sound of a huge animal snorting. Moments later a figure emerges, The WHISPER (INCREDIBLY TALL AND SPINDLY, SKELETAL-LIKE CREATURE WITH WAFER THIN ARMS AND LEGS; SIX FOOT EIGHT, 165 POUNDS DRESSED HEAD TO TOE IN LIGHT GREEN INCLUDING BELL BOTTOMS AND BANDANA AROUND ITS LOWER FACE). It looks around for a second then approaches a nearby man hole. It places a long spindly finger into the hole in the large, steel cover, effortlessly lifts it and quickly scurries into the hole. A finger rises from the street and pulls the cover back into place.

We now view two men (LEROY AND RAY-RAY - BLACK, 40 AND 50, HUSTLERS) walking down the alley. As they turn the corner they stop dead in their tracks, mouths wide open. We see the shadow of a huge dragon on the alley wall. The men appear shell-shocked.

LEROY

You thinking what I'm thinking?

RAY-RAY
I'm way ahead of you.

EXT. OAKLAND CITY STREET - DAY

David is shown carrying a duffel bag while walking along the sidewalk. A street sign above reads "Bancroft Avenue." He glances down at the duffel bag and we see Pookie's huge eyes staring back from inside.

The SOUND of Pookie's unintelligible chattering is heard. David replies.

DAVID
I don't smell anything.

(More CHATTERING)

DAVID (CONT'D)
Flints? What's that?

Pookie sticks her head out of the bag and looks across the street. A crocodile smile is etched on her face.

DAVID (CONT'D)

(rattled)

Get back in before someone sees
you!

David shoves Pookie's head back into the bag. Seconds later the duffel bag flies out of David's hands. It lands in the street and, powered by Pookie, is making a beeline across the street. A speeding car nearly hits the bag. Moments later, a black Hummer SLAMS into the duffel bag sending it soaring twenty feet into the air. The bag THUDS loudly on the sidewalk on the far side of the street.

DAVID (CONT'D)

(hushed voice)

Pookie! Come on.

The DRIVER (MAN, 40'S) pulls over and exits his vehicle to inspect it. The entire front end is caved in as a result of the impact.

DRIVER

(shaking head in disbelief)

What the hell was in that bag?

David steps out into the street to rush to Pookie's aid, however, several cars speeding by nearly hit him and he is forced to retreat. Several seconds later we see the duffel bag move.

There is the SOUND of Pookie's chattering.

We cut to a sign above that reads, "FLINT'S BBQ." Moments later the bag barges through the restaurant doors and disappears inside. David looks on in amazement.

David runs across the street and cautiously peers through the restaurant window.

DAVID

(confused)
Pookie?

Pookie is seen seated at a table, her head buried in a plate of barbecued chicken, ribs and hot links. David stands in the entry way, the empty duffel bag at his feet, trying to get Pookie's attention.

DAVID (CONT'D)

(HUSHED VOICE)
Pookie! Let's get out of here.

Pookie continues chowing down. She now has barbecue sauce smeared all over her face as she continues attacking her plate of ribs.

POOKIE

Uh-uh.

A MAN (AFRICAN-AMERICAN, 40'S, FAT WITH JERRY CURL, WEARING A WHITE CHEF'S APRON COVERED IN BARBECUE SAUCE) approaches David and Pookie.

CHEF
Say man, what's yo' problem?

He glances at Pookie.

CHEF (CONT'D)
He botherin' you, Pook?

Pookie does not look up. She continues assaulting her plate of ribs.

POOKIE
Uh-uh.

DAVID

(confused)
You two know each other?

David looks around and suddenly realizes that nobody in the crowded joint is paying any attention to Pookie.

DAVID (CONT'D)

I don't get it. A goblin is sitting at the counter of a crowded restaurant eatin' ribs and nobody even notices?

(beat)

Am I missing something?

CHEF

(LAUGHS loudly and raises voice)

CHEF (CONT'D)

Do you know where we at? We in Oakland, man. East Oakland! We ain't scared a shit! Hell, Pookie been comin' here for years. I got to admit when she first showed up folks was uneasy but now she's FAMILY. 'Sides she don't bother nobody and she leaves good tips.

DAVID

(shakes head disbelieving)

Amazing...

CHEF

Pookie got a running tab. Baltazar took care of that.

DAVID

You know Baltazar?

CHEF

Yup, people always get him mixed up with Shaq. Man... sure can play some bones.

DAVID

Bones? What are bones?

CHEF

(CHUCKLES loudly)

Say, Pook, where'd you find this cat?

Pookie makes a sound that is unmistakably LAUGHTER. She continues to gnaw on her ribs without breaking stride.

CHEF (CONT'D)

Bones...Dominoes, man.

He nods at Pookie.

CHEF (CONT'D)
My name is Carl. Want a plate?

POOKIE CHATTERS UNINTELLIGIBLY

CHEF (CONT'D (CONT'D)
Cool. She says put it on her tab.

David exits Flints with Pookie tucked safely away in the duffel bag. As he continues walking down the street a big MAN (Black LATE 30'S, 6"3, 250 pounds) approaches him.

MAN
Got a light?

DAVID
I don't smoke.

The man looks around nervously. He reaches into his waistband and pulls out a shiny, large caliber chrome handgun and points the weapon at David's head. The man grabs David by the collar and pulls him into an alley.

MAN
Then give me your money!

DAVID
(sarcastic)
Do I look like I got money?

MAN
You got something. I can feel it.

The man begins to pat David down and finds nothing. He appears very agitated.

MAN (CONT'D)
What's in the bag?

DAVID
Nothin.'

MAN
Nothin,' huh?

DAVID
Trust me, you do not want what's in this bag.

MAN
(pressing gun to David's head)
You don't tell me what I want! I tell you! I got the gun

(cocks gun)
 ...I got the bullets.

He snatches the bag from David and puts it on his shoulder.

MAN (CONT'D)
 ...and now, I got the bag.

He feels the considerable weight of the bag.

MAN (CONT'D)
 Nothin, sure is heavy.

He pauses and looks around nervously.

MAN (CONT'D)
 Later, fool.

He darts down the alley and quickly disappears from view.

DAVID

(nonchalantly)
 Five, four, three, two, one...

We HEAR a scream echo from deep in the alley. It is followed seconds later by more frantic SCREAMING. The SOUND of garbage cans being knocked over is heard followed by vicious sounding GROWLS.

A split-second later the robber (a look of terror etched upon his face) bolts by David. He is clutching the remnants of his gun. The barrel is missing and the steel is severed by jagged teeth marks. As the man passes David we see his clothes have been shredded neatly in half. The clothes on the front remain but only shreds and his underwear are left in the back. David begins to LAUGH hysterically.

DAVID (CONT'D)

(yelling after man)
 I tried to warn you.

David composes himself and walks down the Alley spotting the duffel bag in the corner. David walks to it, reaches down and picks it up. Pookie's red eyes glow from inside the bag.

DAVID (CONT'D)

(LAUGHS)
 I think you scared him straight.

Pookie makes a SOUND that is unmistakably that of laughter!

EXT. OAKLAND BART STATION - DAY

David is seen carrying a rather large duffel bag. He is dressed in clothes that are much too small.

His pants are ten inches too short and he is wearing a ridiculously small T-shirt that reads, "ALF FOR PRESIDENT." Two socks, one green and yellow, cover his feet. He walks downstairs and takes a seat on a bench to wait for his train. He sets the bag at his feet. Two BOYS (NINE AND TEN, SALT AND PEPPER) stare at David.

BOY 1

(points at David - LAUGHING)
Dude, nice threads. (turns to his buddy) Hey, Stevie! That's your Daddy?

STEVIE
Looks more like yo' mama.'

Boy 1 slugs Stevie in the arm. The boys walk on, looking back occasionally to point and laugh at David. David looks down at the duffel bag. It is partially unzipped. Two wide eyes stare back at him from inside.

DAVID

(sarcastically)
Robin would have never got Batman these kind of threads. You got me crack-head gear...Thanks a lot.

Pookie CHATTERS, making a noise that sounds similar to LAUGHTER. Pookie sticks her head out of the bag, her ears raised high. She begins to GROWL. David looks startled. He glances down at Pookie.

DAVID (CONT'D)

What's wrong, Pook?

We hear the eerie SOUND of whispering suddenly echoing through the tunnel of the BART Station.

DAVID (CONT'D)
I hear it, too. Whatever it is, it ain't good.

David scans the Bart Station for the source of the sound he and Pookie are hearing. The volume of the whispers begins increasing dramatically. Pookie GROWLS something to David.

DAVID (CONT'D)

(sudden revelation)
The Whispers? You're right.

Suddenly (and inexplicably) Pookie lunges at David's head, her razor-sharp teeth fully bared. David stands frozen, his eyes clenched shut as he braces for Pookie's attack. A split-second later the SOUND of Pookie's mighty jaws snapping together is heard followed by a crunching SOUND.

David opens his eyes and sees Pookie spitting out what appear to be arrows. He EXHALES heavily and looks admiringly at Pookie.

DAVID (CONT'D)
Glad you're on my side.

David looks toward the end of the tunnel and sees two bright yellow eyes glowing in the darkness. David's chest starts to boil. Seconds later he is engulfed by his protective costume.

DAVID (CONT'D)

(looks to Pookie)
My costume didn't sense the danger
but you did.

Pookie hops down to the ground and communicates to David in a GROWL. David responds.

DAVID (CONT'D)
That's a whisper?

Pookie charges down the tunnel in pursuit of the Whisper. She scampers along the concrete side walls anchored by her razor-sharp claws.

The Whisper darts up the stairs and runs down the street, Pookie in hot pursuit. Onlookers stare in amazement. David emerges moments later, slowly bringing up the rear.

The Whisper scampers up a light post, like a treed bear, with Pookie GROWLING viciously below. Pookie backs up and barrels her body into the light post, shearing it in half. As the post falls beneath it, the Whisper jumps twenty feet to the adjacent light post.

Pookie again slams into it and the Whisper is seen striding with its extremely long spindly legs from one light post to the next down the street. Pookie remains in pursuit and simply barrels her body into the base of each light post but the Whisper outruns her and puts more and more distance between itself and the determined goblin.

As the Whisper jumps from the final light post it pulls a rifle from beneath its trench coat and fires a grappling hook attached to a rope at the top of a building. We HEAR the hook clang as it anchors onto the building.

The Whisper presses a button on its utility belt and zips to the top of the building.

Undeterred, Pookie races from the ground below straight up the wall of the building.

As Pookie closes in, the Whisper is seen trapped outside a window on the fourteenth floor of the building. It reaches its skinny hand along the seam of a window. Its body immediately appears to deflate and it squeezes inside from the tiny crack below the closed window. Once inside, it quickly turns back into its original size. The Whisper stands in the doorway of the room looking outside.

Pookie arrives seconds later. She stares in the window at the Whisper whose false sense of security is shattered as Pookie sniffs where Whisper entered and then folds her ears for what she does next. Pookie lets out a fierce high pitched roar that shatters the glass of the entire side of the building. She enters into the room as the Whisper turns and runs down a corridor. It arrives at a staircase and, like a huge Daddy long legs, lifts itself from the landing of the stairs to the top (10 steps above) in a single stride of its long spindly legs. Pookie continues to chase her quarry simply barreling through everything in her path. Meanwhile, like a huge Daddy longlegs, the Whisper ascends staircase after staircase with a single stride of its long spindly legs. The Whisper, once

again, has put some distance between itself and Pookie when it arrives at the top floor and is trapped by a huge metal reinforced door. As Pookie quickly closes the gap the Whisper quickly reaches down to feel the seam at the bottom of the door. As Pookie hits the landing the Whisper immediately deflates and slides through the microscopic opening at the bottom of the door. With the single-mindedness of The Terminator, Pookie simply barrels through the huge steel door knocking it down with a heavy THUD.

As Pookie bursts through the door the Whisper is waiting on the other side. It raises its rifle and draws a bead on Pookie. It fires off two rounds at Pookie. Pookie hears the shots and reacts immediately snatching both projectiles out of mid air in her mouth. She CHOMPS down on them, chews them for a moment then swallows them with a big GULP. Pookie, on all fours, moves toward the Whisper, flashing a crocodile-smile at her seemingly trapped quarry. The Whisper steps off the ledge and begins running down it, its body remaining erect in a ninety degree angle as it strides down the face of the building.

David looks up from below.

DAVID (CONT'D)
What goes up must come down.

David immediately runs to the spot where the Whisper is going to touch down. As the Whisper is about to hit the ground it looks back over its shoulder scanning for Pookie.

Pookie is seen charging straight down the wall of the building, leaving ripped up shards of concrete in her wake. The Whisper turns its head around and looks at the street. David appears from out of nowhere and delivers an awesome blow to the Whisper's head the force of which sends it flying across the street and finally embedding its body in a brick wall.

A young WOMAN (MID 20'S, VERY HEAVY) oblivious to what has just happened is shown walking across the street carrying her groceries. She has a bag in one hand and is yapping on her cell phone with the other.

As she passes the brick wall, we see the Whisper's bony arm suddenly thrust from the wall and grab the woman by the throat. We HEAR her SCREAM but the sound abruptly stops. Moments later the Whisper pulls itself from the brick wall while continuing to hold the wide-eyed woman hostage. David and Pookie begin to close in. The woman raises her left arm extending the palm of her left hand as if ordering to David and Pookie to stop. The pair momentarily freezes in their tracks.

WOMAN

Pursue me no more.

DAVID

Lady, we're here to help.

WOMAN

You cannot help her.

DAVID

(confused)

Her? (looks to Pookie) What's she talking about?

Pookie chatters unintelligibly.

DAVID (CONT'D)

The Whisper is speaking through her? (beat) (to woman) Can't you speak for yourself?

WOMAN

Behold!

We now see the Whisper pull down the bandana from its face revealing only eyes and a nose. The bottom of its face from its nose to its jawbone is solid skin, there is no mouth.

DAVID

What the...

WOMAN

Indeed, I am beyond your comprehension.

DAVID
Why did you attack me?

WOMAN
It is my mission.

DAVID
Who are you?

WOMAN
Your slayer.

DAVID
Who sent you?

There is no response from the woman.

DAVID (CONT'D)
Well, I think it's safe to say,
mission failed.

WOMAN
so it appears.

DAVID
What are you?

The woman flashes a sinister smile.

WOMAN
E Pluribus Unum.

David GRIMACES and GULPS hard. He looks at Pookie.

DAVID
What do we do now?

Pookie just GROWLS.

DAVID (CONT'D)
What do you mean nothing?

Pookie GROWLS (more sustained).

DAVID (CONT'D)
what rules did it break?

We hear the SOUND of the sudden impact of projectiles as they blow the Whisper's head into pieces.

DAVID (CONT'D)
Where did that come from?

Pookie points toward the sky and we SEE the silhouette of an angel against the clouds above. The Whisper instantaneously turns to ash and disintegrates. The woman hostage begins to come out of her trance. David looks to Pookie.

DAVID (CONT'D)
 What just happened?
 Pookie GROWLS again.

DAVID (CONT'D)
 Rule number four...Don't endanger
 mortals.

David and Pookie turn to walk away. The woman YELLS at them.

WOMAN
 Hey, who's payin' for my groceries?

Pookie GROWLS at the woman.

WOMAN (CONT'D)
 What did that ugly thing say?

DAVID

(LAUGHS)
 Not her!

The BART train pulls in. David picks up the duffel bag and boards the train. He walks to the back of the train and takes a seat. We CUT TO the section of train just before David's. We see a group of five gangbanger types (MALES, BLACK AND HISPANIC, LATE TEENS TO 20'S). They are shown hassling passengers who quickly move to the forward train. After the exodus, only two passengers remain in the car. As we CLOSE IN on them we realize that one is Jehovah, the other, Diana. They pass by Diana.

GANGBANGER 1

(blows Diana a kiss)
 We'll be back for you, bitch.

DIANA

(smiles)
 I doubt that.

The thugs continue to move to the rear of the car. They stop in front of Jehovah.

GANGBANGER 1
 Yo. Check it out!

The other gangbangers hurriedly walk to the back. They stop and stare and all start laughing.

GANGBANGER 2
 This dude thinks its Halloween.

WE CUT TO THE OBJECT OF THEIR RIDICULE. WE VIEW A SEATED FIGURE, DRESSED IN A LONG FLOWING BLACK ROBE THAT IS SNUG AT THE WAIST. HIS FACE IS COVERED BY A GARISH MARDI GRAS MASK (IDENTICAL TO THE ONE JEHOVAH WAS FIXATED ON IN THE STORE WINDOW OF THE COSTUME SHOP).

GANGBANGER 3
Hey man. Whatcha' wearin' a mask
for? You must be one ugly freak.

GANGBANGER 2
Let's see what's under it.

Reaches out and begins to lift mask.

JEHOVAH

(softly)

Touch me not!

GANGBANGER 3

Imitates Jehovah sarcastically

GANGBANGER 3 (CONT'D)
Touch me not.
We give the orders around here,
fool!

As Gangbanger 2 touches the mask, his arm becomes engulfed in FLAMES. We HEAR him scream in agony. The other thugs turn to run but are grabbed from behind by Jehovah.

WE CUT TO DAVID AND POOKIE IN THE ADJACENT CAR. POOKIE MAKES A HIGH PITCHED SOUND FROM INSIDE OF THE BAG.

DAVID
I hear it, too.

Other passengers hear the commotion. We see concern etched on their faces.

Suddenly David grimaces and clutches at his chest.

DAVID (CONT'D)
Something's wrong! No! Not now.

The passengers stare at David. We see a shot of the three tattoos bubbling beneath the skin on his chest. He lightly taps his chest.

DAVID (CONT'D)

(taps chest)
Just a little gas.

The passengers again turn their focus to the noise in the adjacent car. David feels another, even stronger, shot of pain and again clutches his chest.

DAVID (CONT'D)

(trying to maintain composure and sweating)
 I . . . just ate at Flints.
 (clutches his chest yet again)

COMMUTER 1

(to David)
 You need a laxative or something?

The commotion in the FRONT car gives way to the distinct Sounds of screams and moans. The compartment shakes violently.

We now see the symbiote rip through David's chest and wrap tightly around him. The passengers recoil in fear.

(COMMUTER 2 TO COMMUTER 1)
 Remind me never to eat at Flint's again.

David rises and, in full costume, begins to move toward the FRONT car. He glances back at his duffel bag.

DAVID
 Pookie, stay here and protect the people!

David walks forward through the train door and disappears from sight. One passenger (MALE, 50'S, HAGGARD, HOMELESS LOOKING) turns to the FEMALE (35, ATTRACTIVE, PROFESSIONAL LOOKING) next to him. He shakes his head in amazement.

MALE PASSENGER

(muttering)
 There's some weird stuff goin' on 'round here and what the hell are they servin' people at Flints?

FEMALE PASSENGER

(in semi-shock)
 No Shit! (looks at Pookie) what kinda' dog you think that is?

All of the passengers now move quickly toward the BACK car of the train and away from the commotion in the FRONT.

As David enters the FRONT car, the scene is pure carnage. The bodies of the gangbangers are strewn about the cart and two gangbangers are moaning out loud. A pair of legs dangles from an opening in the top of the car.

David's gaze falls to the ground where he sees the HEAD of Gangbanger 1, his eyes wide open in a terror-filled icy shock stare. Another pair of legs protrudes upward from the train floor, the torso cut off by the tracks below. Diana has vanished

DAVID
What in God's name... (voice trails off)

Jehovah sits nonchalantly in his seat. It appears he never moved from his original position

JEHOVAH
Precisely!

DAVID
(astounded)
Who did this?

JEHOVAH
(nonchalantly)
They were sinners... (glances at bodies) Not any more.

DAVID
(furiously)
You did this!

JEHOVAH
They did it to themselves.

DAVID
So you were just the tool?

JEHOVAH
so to speak.

David approaches Jehovah and reaches out to grab him...

JEHOVAH
Touch me not!

David unleashes a mighty swing at Jehovah who quickly evades the punch. The force of David's punch carries through the seat as well as the wall behind it.

JEHOVAH (CONT'D)
You cannot win.

Jehovah raises his hand up and David rises off the ground accordingly.

JEHOVAH (CONT'D)

I need not soil myself by touching you. (nods to the gangbanger's bodies) Prepare to join them.

Jehovah gestures as if he is throwing something and David, still several feet away, goes hurtling in mid-air. The force sends him smashing through the closed door of the train and into the other car. David lies prone on the floor.

DAVID

(slowly getting to his feet)
You'LL have to do better than that...much better!

Jehovah again raises his right arm and we see a fiery ball appear in the palm of his right hand. David cocks his arm and rushes toward Jehovah. Suddenly the barb bursts through David's right forearm.

DAVID (CONT'D)

(surprised)
Yeah baby!

As Jehovah draws back and prepares to strike, we HEAR a loud chomp. Jehovah grimaces and flails his arm forward. We see Pookie dangling from his arm her mouth clamped in a death-grip around her adversary as her teeth go through and protrude out of Jehovah's arm. The fiery ball in Jehovah's hand extinguishes.

David immediately makes use of the distraction and throws a thunderous punch, connecting squarely with Jehovah's chest. The impact sends Jehovah flying up to, and through, the train's roof where he disappears into the pitch black tunnel.

DAVID (CONT'D)

Looks like we reached our stop, Pookie.

Pookie leaps onto David's back. David pauses, takes a step backward and runs at full speed, crashing through the rear wall of the fast moving train. We watch as the train speeds away, its lights becoming dimmer and dimmer before disappearing altogether and leaving nothing but darkness. David and Pookie gather themselves. In the pitch black we suddenly see the neon red glow of David's eyes pop on. The two proceed cautiously on, walking slowly through the tunnel in search of Jehovah.

Suddenly Jehovah's voice booms.

JEHOVAH

(voice echoing off the walls)
You're getting warmer.

DAVID
Pookie, go up top.

Pookie scrambles up the side of the wall, her claws anchoring her to the concrete as she moves upside-down along the ceiling of the tunnel. She and David move forward, in sync.

JEHOVAH
You're getting warmer.

DAVID (LOOKING UP)
See anything, Pook?

Pookie CHATTERS. Although her words are indistinguishable, the reply is clearly negative. David walks another ten feet as Pookie keeps pace above him. Moments later Jehovah's voice again pierces the air.

JEHOVAH
You're red hot!

Jehovah suddenly rises from beneath the train tracks directly behind David. He grabs David from behind and places him in a choke hold.

JEHOVAH (CONT'D)

(muttering)
Should be any second now.

The LIGHTS of another BART train are seen. We CUT to the operator inside the train.

OPERATOR

(straining to see)
What the...

As the TRAIN continues to speed forward Jehovah releases his grip on David. Jehovah quickly sinks back into the ground beneath the train tracks.

The onrushing train is now just feet from David. We see him look down at his right forearm. He tenses his body and squeezes his fist. We see his barb pop through his forearm. He lifts his barb and places it between himself and the speeding train. We HEAR the sound of metal ripping as the train slams into his barb, which shears it neatly into two halves. The view cuts to the passengers inside the train. David's upper torso is seen inside the center aisle as one car after another passes his anchored body (similar to a spinning power saw at a timber mill splitting trees as they are fed through).

The passengers on both sides of the split cars stare at David incredulously as they speed by his fixed position.

Jehovah's voice is suddenly heard echoing through the tunnel.

JEHOVAH (O.S.)
 You are indeed powerful. What name
 do you HAIL by?

DAVID

(pauses)

Pariah.

All Hell breaks loose as Jehovah SLAMS into Pariah's body. The impact sends him hurtling upwards to, and through, the tunnel's concrete ceiling.

We CUT TO the city street above the BART tracks. People are hustling about. For them, to this point, it is a day like any other.

There is the sudden SOUND of an explosion. Immediately a gaping hole opens in the street and, like a cruise missile, Pariah's body rips through the surface, slamming into a light post and shearing it in half. The impact, however, barely slows him and he continues skimming the pavement like a fire ball, churning up smoke, asphalt and concrete in his wake. He finally slows and comes to rest. As the SMOKE dissipates we see his prone body lying motionless in the street.

People are seen running frantically for cover as we HEAR screaming and crying.

Moments later we see Jehovah leap from the hole in the ground and onto the street. He is attired in a black trench coat and black gloves. His face remains covered by his bizarre-looking Mardis Gras mask. He views the chaos as people continue to look for cover.

JEHOVAH

(CACKLES)

I have the power of righteousness
 behind me.

He raises his arms and YELLS at the top of his lungs.

JEHOVAH (CONT'D)
 Vengeance is at hand.

Jehovah scans the area, quickly locating Pariah who lies motionless in the middle of the street. His mission clear, he begins advancing toward the fallen angel. We see a sudden blur flash from the throng of people as Pookie hurtles herself through mid air at Jehovah. There is a loud THUD as Pookie slams into Jehovah's back. Pookie impales Jehovah from behind and we see her CLAW thrust through Jehovah's chest. Jehovah let's out a loud, piercing SHRIEK, then composes himself and looks down at Pookie's claw.

JEHOVAH (CONT'D)
 What do we have here?

He looks down at Pookie's claw and laughs derisively.

JEHOVAH (CONT'D)
My power is beyond your
comprehension as are my motives.

He grabs her claw and pulls Pookie forward through his stomach. He dangles her by her ears in front of him.

JEHOVAH (CONT'D)

(looks at Pookie, then to Pariah)
All that is required is that you
know...that I am. (stares at
Pookie) Hell's goblin protects
you... Proof of your allegiance.

Jehovah, still holding Pookie by the ears, walks to Pariah and stands menacingly over him.

JEHOVAH (CONT'D)
Judgment Day is upon you.

Pariah methodically walks across the street toward a fifteen foot tall streetlight. As he stands in front of it momentarily his SHADOW appears on the ground. As Jehovah approaches Pariah rips the huge light out of the concrete, hefts it as if holding a giant bat and prepares to slam it down onto Jehovah.

JEHOVAH (CONT'D)

(LAUGHS mockingly)
You can't be serious. Feel my
power!

Jehovah extends his right arm in front of his face and opens the palm of his hand. As he slowly close his hand the streetlight is ripped from Pariah's grasp and hovers in mid-air. Moments later we HEAR the sound of twisting metal as the light crumples like a pretzel. Jehovah lowers his arm and the crumpled streetlight CRASHES to the ground leaving a huge dent in the street.

JEHOVAH (CONT'D)
I love surprises. Got anymore?

PARIAH
Stay still for a moment longer.

Pariah nods in the direction behind Jehovah. Jehovah's lower body remains fixed as his head swivels one-hundred and eighty degrees (in Exorcist fashion).

JEHOVAH

(astounded)

What in... (voice trails off)

We now see Pariah's Shadow still in its original place on the ground, the long shadow of the streetlight still in its grasp. Jehovah drops Pookie who falls to the ground chattering all the way.

PARIAH

Surprise!!!

Instantly, Shadow SLAMS his streetlight down on Jehovah's head, the force of the impact drives the villain into the street like an oversized railroad spike. Jehovah's SCREAMS are heard as he disappears beneath the asphalt. We hear a collective GASP from the small gallery of bystanders brave enough to stop and watch.

PARIAH

(calling to Jehovah)

Did ya' love that one?

AMID THE CHAOS WE SEE TWO BAG LADIES CONVERSING NONCHALANTLY AS THEY WATCH THE BEDLAM UNFOLD FROM ACROSS THE STREET.

DAVID

You okay, Pookie?

Pookie makes a NOISE indicating the affirmative.

DAVID (CONT'D)

(incredulously)

He was so strong...I could not have held on much longer. (beat) Who... what was he?

We see Pariah's Shadow standing next to him. A sudden, nearly deafening RUMBLE ensues as the ground below Pariah and the Shadow shakes violently. Pookie immediately scampers up a light pole. Pariah quickly loses his balance and falls back to the ground.

We see a large black HAND reach up from beneath the concrete street. It grabs Pariah's Shadow and begins to drag it underground. The Shadow frantically tries to escape, desperately digging its long CLAWS into the ground in an attempt to prevent being pulled below; however, it is no match for its adversary. Like an antelope being taken down by a lion, the Shadow's fate is sealed and it succumbs to the overwhelming power of its adversary.

Still trying to cling to a piece of the concrete street, it is dragged beneath the surface, leaving nothing but a series of long, deep scratches as a reminder of its losing battle.

PARIAH

This can't be...

Total chaos and pandemonium have now erupted as people SCREAM and dart frantically about the area. Again, we CUT TO the bag ladies watching calmly from across the street Suddenly, Jehovah begins rising from below the pavement until he reaches his full height of five-plus feet. The asphalt below rises with him until he is eventually towering over David from his perch eight feet above. He stares down at David, who looks stupefied.

JEHOVAH

The time is now!

He pauses and looks around.

JEHOVAH (CONT'D)

. . . And not just you, but for all. Adjudication shall commence.

PARIAH

Only one sits in judgment. And it is not you.

JEHOVAH

(voice BOOMING)

I beg to differ. Your hypothesis shall be tested.

PARIAH

Who are you?

JEHOVAH

(derisively)

I am Jehovah.

PARIAH

What do you want?

JEHOVAH

(looks around)

To cleanse this filthy place.

(looks back at Pariah)

JEHOVAH (CONT'D)

...And who better to start with than you.

Jehovah raises his hand up high and it begins to glow. He then points it at several cars on the street which immediately rise off the ground. He turns back to Pariah and points his hand toward him. The vehicles hovering off the ground immediately fly through the air toward Pariah who ducks and sidesteps the massive projectiles.

Suddenly, a Cadillac Escalade flies through the air toward Pariah. He reacts instantly, punching the huge vehicle and sending it rocketing.

It SLAMS into, and through, the wall of an adjacent building, leaving a gaping hole just above the windows lining the fourth-story.

Moments later yet another vehicle, a Rolls Royce is seen hurtling through the air toward Pariah. He catches the vehicle in one hand and flings it back at Jehovah. Jehovah simply raises his hand and the vehicle stops in mid air, hovering momentarily before CRASHING to the ground just feet away from him.

WE CUT TO THE TWO BAG LADIES, STILL WATCHING CALMLY FROM ACROSS THE STREET. UPON CLOSER INSPECTION WE SEE IT IS ETHEL AND GERTRUDE.

ETHEL

He won't be able to take much more of this...

GERTRUDE

We can't help him. You know the rules...

ETHEL

not directly we can't

GERTRUDE

I'm listening.

ETHEL

The rules state no aid within city limits.

GERTRUDE

Then, we'll leave.

Gertrude snaps her fingers and she and Ethel are now in San Francisco. The street sign above reads "Polk Street."

GERTRUDE (CONT'D)

One will come. We will know them when we see them. Their love for mankind will be unmistakable.

ETHEL

Agreed.

Moments later a WOMAN (LATE 20'S, SHAPELY) exits a bath house from across the street. Gertrude and Ethel quickly lock eyes.

GERTRUDE

Do you feel her love?

ETHEL

It is unconditional.

The woman walks down the bath house steps and begins to walk away.

GERTRUDE (YELLING AFTER HER)

Excuse me, miss. Can we speak with you a moment?

The woman reaches into her purse and pulls out some loose change. She approaches Gertrude and hands it to her.

WOMAN

Here you go, hon. Us sisters got to look out for each other.

GERTRUDE

(smiles)

Oh, aren't you sweet, but it's something else.

She hands back change.

GERTRUDE (CONT'D)

There's something very important we must ask you.

WOMAN

(upbeat)

Okay, hon. Fire away.

ETHEL

We know you that you love truth and honor.

WOMAN

(taken aback)

Yes, of course I do.

ETHEL

So if you were called to serve mankind, would you?

WOMAN

(pauses a moment)

Yes...yes, I would. Say, what's
this all about?

GERTRUDE

You are about to answer the call of
humanity.

WOMAN

(sarcastically)

Really?

Gertrude reaches in her cart and pulls out a small brown bag. She reaches inside and takes out a small amount of dust which she carefully places in the palm of her hand.

ETHEL

What is your name?

WOMAN

Greg.

GERTRUDE

(taken aback)

Greg? I don't understand.

GREG

Neither did my mother.

She pauses apprehensively realizing the woman is really a man.

GERTRUDE

I don't know about this, Ethel. If
we do this we may never live it
down.

ETHEL

Who are we to judge? All that
matters is that she (glances at
Greg) or he, be strong with faith.

GERTRUDE

Right... But the demons are going
to have a field day with this.

ETHEL

As if that matters.

Gertrude turns to Greg and gently blows the dust in her palm into Greg's face. He COUGHS several times. A moment later two sets of WINGS sprout from his back.

GREG

(incredulously)

Hey! What have you done to me?

ETHEL
You're a fairy.

GREG
Duh...

ETHEL
Let me clarify. You're a real
fairy...with wings to boot.

GREG
Really? Cool!

ETHEL
You have been chosen to serve.

GREG:
Understood.

ETHEL
You need a weapon but we cannot
provide it. You must choose.

GREG
Can I choose anything I want?

GERTRUDE
Yes.

Greg looks down the street. We see a sign that reads
"Orlando's S & M Your Pain is our Pleasure."

GREG
(animated)
I'll be right back.

GERTRUDE
He's going to have a lot to choose
from.

ETHEL
That's what I'm afraid of.

Moments later Greg emerges with a mace in his hand.

GREG
It was between this, a bull whip
and something I probably shouldn't
mention by name.

ETHEL
Good choice then... I think.

Suddenly, a huge explosion is HEARD and a MUSHROOM CLOUD is
seen rising across the bay in Oakland.

GREG
Wish me luck.
Starts buzzing his WINGS.

ETHEL

(YELLS)
Wait!

Greg turns and looks back at her.

ETHEL (CONT'D)
You can't fight evil in pumps!

GREG
But they're Gucci.

ETHEL
They got some stomp me boots in
that place?

She nods toward the S & M store.

GREG
do they!

GERTRUDE
Get'em.

GREG
This just keeps getting' better.

Greg flies over and into the shop. Moments later Greg emerges with a pair of black leather BOOTS that lace up to his knees.

GREG

I couldnt resist this shirt... It's
to die for.

Shows T-shirt with words "Sweeter than Sugar" printed on the front.

GERTRUDE
They'll never see him coming.
(beat) Let me see that mace.

Greg hands her the mace and she sprinkles some dust on it.

ETHEL
This will protect you.

GREG
I won't let you down.

His wings start BUZZING loudly. As he prepares to lift off he exclaims

GREG (CONT'D)
Do I look fat?

GERTRUDE (ROLLS EYES)
Please go.

GREG
Fairy Godfather to the rescue!

Greg then flies off towards the Bay Bridge skimming above the traffic.

A little boy driving with his mother points out the car window and points.

BOY
Look Mom, a fairy.

MOTHER
(gently correcting him)
They prefer to be called gay.

WE CUT BACK TO THE BATTLE BETWEEN JEHOVAH AND DAVID.

Jehovah raises his right arm and a small energy ball appears in the palm of his hand. It grows larger and larger. The surge of electricity grows stronger and stronger. He prepares to hurl the ball at Pariah.

JEHOVAH
This ends now, Pariah.

He throws the ball at Pariah. It is inches from hitting its mark when the Shadow suddenly appears from underground. It shields Pariah and absorbs the full impact of the attack. The Shadow illuminates brightly from within, and then falls to the ground leaving Pariah exposed once again.

Jehovah gathers himself and prepares to deliver a fatal blow.

JEHOVAH (CONT'D)
I cast you down with the sodomites.

VOICE (OS)
You rang!

Jehovah's head turns one hundred and eighty degrees so that he is looking directly behind him.

Greg suddenly buzzes into the shot. He swings his mace mightily at Jehovah's head but Jehovah's head and neck sink into his shoulders as he narrowly averts the strike.

Greg BUZZES by Jehovah.

GREG
How'd he do that? Where'd his head
go?

Greg slowly buzzes directly over Jehovah's torso and looks quizzically into the gap.

GREG (CONT'D)
Come out, come out wherever you
are...

Suddenly, Jehovah's head pops back up and he grabs Greg by the throat.

GREG (CONT'D)
A regular jack-in-the-box.

JEHOVAH
What do we have here...a fairy of
some kind?

Jehovah spreads his fingers on Greg's throat and feels Greg's adam's-apple.

What is this? You're no fairy.
(now YELLING)
You're an abomination.

GREG
Takes one to know one.

Jehovah rips Greg's left wing off and throws Greg across the street into a brick wall leaving him half embedded in the wall with only his legs visible.

WE CUT TO ETHEL AND GERTRUDE SITTING ON THE BENCH.

GERTRUDE
That didn't go very well.

ETHEL
Agreed.

GERTRUDE
What now?

ETHEL
The gnomes.

GERTRUDE
(smiles)
Good one.

Ethel opens up her bag and YELLS into it.

ETHEL

OKAY FELLAS, TIME TO EARN YOUR KEEP.

Three small GNOMES (EACH ONE FOOT TALL, POINTY EARS AND ALL WITH TOOL BELTS) march right out of Ethel's bag.

GNOME 1
You called?

GNOME 2
Somethin' need fixin'?

GNOME 3
I gotta' pee. Where's the bathroom?

ETHEL
Yes...It's over there...And you'll
have to hold it...

The gnomes look over and see Greg's backside protruding from the wall.

GNOME 2
Umm, Ethel...Which end do we have
to fix?

ETHEL
Just repair his wing.

GNOME 1
Thank you, God.

The gnomes march across the street to the brick wall. They pull down their safety goggles and climb up on Greg. We now hear Greg's muffled voice from the other side of the wall.

GREG
What's going on back there?

GNOME 3
Not what you were hoping for...that's
for sure.

The gnomes begin working feverishly to repair Greg's wing. The hot tools create sparks and smoke as they work.

GNOME 1
Come on boys move it! E.T.A?

GNOME 2
Three minutes.

GNOME 1
That's too long. Scotty, we need
more power.

GNOME 3

(Scottish accent)
I'm givin' her all I got, Captain.

GNOME 1

That's not good enough. I need
more!

GNOME 2

She's breaking up...she's breaking
up.

GNOME 1

Time?

GNOME 3

(Scottish accent)
One more minute, Captain.

GNOME 1

We need more power...

GNOME 2

Damn it, Jim, you're asking for the
impossible...I'm a gnome not a
surgeon!

GNOME 1

Time?

GNOME 3

(SCOTTISH ACCENT)
I'm done captain!

GNOME 2

same here!

GNOME 1

Let's back her out...engage!

The three gnomes hop off of Greg and help one-another to the
ground.

GNOME 1 (CONT'D)

Grab the ankles, boys.

The gnomes grab Greg's ankles.

GNOME 1 (CONT'D)

On the count of three...

(pauses momentarily)

One...two...three.

They pull Greg from the wall.

GREG

Isn't that sweet...elves.

GNOME 1

Do you see Santa or reindeer around here, sweetie? We're gnomes sugar pie, not elves.

GREG

Well, whatever you are, thanks.

GNOME 2

Anytime, toots.

The gnomes line up and march back across the street and into Ethel's open handbag.

ETHEL

You guys watch entirely too much Star Trek.

GNOME 1

Tell me about it...

GNOME 3'S VOICE IS HEARD

NOW I CAN GO PEE!

Greg dusts himself off and straightens his skirt. He looks at his repaired wing and BUZZES it.

GREG

Good as new.

He stares across the street at Jehovah.

GREG (CONT'D)

I'm b-a-a-a-c-k...

JEHOVAH

Not for long...

Greg shoots back across the street and again confronts Jehovah. He fakes a swing with his mace at Jehovah's head. Jehovah's head again retracts into his shoulders/torso.

GREG

Fool me once...

Greg slams the mace into Jehovah's midsection. The impact causes Jehovah's head to pop up. Greg's mace is now glowing and pulsing with power. Greg swings the mace again, this time in a backhand motion. He connects squarely with Jehovah's head knocking his mask off. Greg now uses a forehand motion to send the mace THUDDING into Jehovah's body and Jehovah explodes; his energy is sent scattering in all directions.

GREG (CONT'D)

(admiring work)

Don't mess with Fairy Godfather.

He nods his head toward Pariah and Pookie and buzzes off.

Smoke, in the figure of Jehovah, hovers momentarily in the air. His voice is heard.

JEHOVAH

You have not defeated me. You have merely delayed the inevitable.

Pookie crawls back down the pole and jumps onto David's shoulder.

PARIAH

(GASPS)

Pookie...he was the man I saved.

He collapses on ground and cradles his head in his arms.

PARIAH (CONT'D)

I created him. What have I done?

The Shadow is seen standing beside David

CUT BACK TO ETHEL AND GERTRUDE ON THE BENCH

ETHEL

Did you notice he didn't have to instruct the Shadow? (beat) He has indeed grown powerful.

GERTRUDE

His power does not concern me.

(beat)

But the Shadow's does.

A concerned look appears on Ethel's face.

INT. - HOSPITAL - MORNING

David is sitting in a chair next to Mya's hospital bed. Mya is unconscious. The SOUND of the hospital ventilator and heart monitoring equipment is heard.

DAVID

Just hold on, Mya. I'll figure all of this out. (he gently takes her hand). Thanks for all your help. I couldn't have gotten this far without you.

David stares at Mya for several seconds before throwing his duffel bag over his shoulder and exiting the room. As he walks down the hospital hallway he notices a beautiful woman staring intently at him. It is Diana.

DAVID (CONT'D)
How you doin'?

DIANA
Better than you.

David appears perplexed as he watches Diana saunter down the hallway and out of view.

As David stoops and takes a drink from a fountain he HEARS yelling and a loud commotion. He looks up and views the robber from the earlier scene who is now in a straight jacket and being led in by paramedics and two uniformed Oakland police officers. The man has a spit net wrapped around his head.

ROBBER
(YELLING)
It was a monster, I'm tellin' ya.
It had big red, glowin' eyes Oh,
and those teeth...it lived in a
bag! A bag I tell ya.'

PARAMEDIC 1
(condescendingly)
There, there. We know. All the
monsters live in bags.

ROBBER
(EVEN MORE AGITATED)
I'm not crazy! You got to believe
me...And it growled like...like
some sort 'a demon.

OFFICER 1
(sarcastically)
Sure it did.

The robber sees David.

ROBBER
(excitedly)
Look! See that guy? He's the
monster man. He's got the monster,
in his bag, Listen to me! Just look
in it... Open the bag! Open the bag!
It ate my underwear, man!

The officers and paramedics look at David who points to his head and makes a circle with his index finger flashing the universal "crazy" sign.

PARAMEDIC 1
(to nurse at front desk)
We got another bag monster.

NURSE

(rolls eyes)
Again?

PARAMEDIC 2

This one's gonna' need an extra
dose of Clozapine. The monster with
the red glowing eyes ate his
underwear.

The robber continues SCREAMING all the way down the hallway
as he is dragged into a padded room followed closely by a
nurse carrying a large syringe filled with yellow fluid.

WE CUT TO DR. HARVEY AND DIANA. DR. HARVEY'S EYES ARE
BLOODSHOT AND HE LOOKS WEARY.

DIANA

Come closer.

Her hands suddenly begin to glow brightly. There is a surge
of energy. We hear the BUZZING of electricity accompanied by
the SOUND of shattering glass as the windows in the room
explode. Diana gently touches Dr. Harvey's forehead and we
see bolts of electricity jump from her hand onto his
forehead. Seconds later she withdraws her hand from Dr.
Harvey's forehead.

DR. HARVEY

(awestruck)
I... I can see everything.

DIANA

(weakly)
I have nothing left. That was my
final gift

DR. HARVEY

I understand. I see what I must do.

Dr. Harvey picks her up out of the wheelchair and lays her on
a bed.

DR. HARVEY

How much longer?

DIANA

They're already here.

DIANA (CONT'D)

Leave me.

Dr. Harvey turns and exits the room.

We see two REAPERS (SEVEN FEET TALL, CLOTHED IN BLACK GARB, HEADS COVERED BY BLACK HOODS) as they slowly descend from the ceiling. Both are carrying (customary) long black SCYTHES with gleaming silver blades. Instantly, there is a chill in the room. We watch the temperature on a digital thermostat plummet from seventy four degrees to thirty five. Frost engulfs the room. Ice circles form throughout.

DIANA (CONT'D)
Do what you will with me.

The reapers approach her. From the darkness a soft light appears. It begins to burn brighter and brighter. The reapers turn toward it. They both SHRIEK loudly. We hear the SOUND of crackling as they disintegrate into ash from the head down and their scythes fall to the floor making a loud clanking sound.

We now see a beautiful glowing angel engulfed in soft glowing light hovering just feet over Diana. It slowly descends and kisses Diana on the forehead. After kissing her, the angel smiles then starts to fade away. Diana clutches her chest and softly moans. She begins to breathe deep and fast.

We hear the faint SOUND of a single heartbeat. Seconds later, there is another BEAT and moments after that, yet another. Diana suddenly clutches her chest with her right hand as she feels a heart beating. As she scans her body she sees her left arm and hand return to their original form. She pulls the sheet up and sees that both her legs and feet have returned. She smiles, and closes her eyes. We see a TEAR form in her eye. It falls down the side of her face.

DIANA (CONT'D)
Redemption!

FADE OUT:

Credits begin to roll.

POST-CREDITS SCENE:

EXT. - OAKLAND STREET - MID-DAY

ETHEL AND GERTRUDE ARE WALKING ALONG PUSHING THEIR SHOPPING CARTS WHEN THEY HEAR A MAN'S VOICE CALLING TO THEM

MAN
P'sst...p'sst. Over here Mama's.

They approach the alley.

MAN (CONT'D)
I got what you need...

GERTRUDE
We don't do no drugs, honey.

MAN
Who said anything about drugs? You girls are in the hood...You gonna' need some protection...And I got just the thing.

ETHEL
We don't buy nothin' hot.

MAN
It ain't hot.

GERTRUDE
He's tellin' the truth.

ETHEL
I know. (beat) Let's take a look.
How bad could it be?

Ethel and Gertrude peer into the alley and approach the man. It is Leroy. Standing next to him is Ray-Ray who is holding a forty-foot leash. At the other end is a thirty-foot dragon with a giant muzzle clamped around its mouth.

RAY-RAY
Fifty bucks and she's yours!

ETHEL
Shit!

FADE OUT: 1-23-09