The Prophet (pilot) "Genesis"

Ву

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TEASER

INT. CORRIDOR, HOSPITAL - DAY (TONYA'S DREAM)

BARE FEET walking on a wet floor; belonging to...

TONYA NICOLE ANDERSON, 16, a pretty but haunted face. Tonya is wearing only a hospital gown.

She makes her way through this dark, dank hospital corridor in hell. She hugs herself, SHIVERING from the cold in here.

A WOMAN'S SCREAM ECHOES through the corridor...

INT. DELIVERY ROOM, HOSPITAL - SAME

On the table is a woman, CATHY PEARSON, 40's, white, she is in the middle of giving birth. DEMON DOCTORS and NURSES surround her.

Between Cathy's legs, preparing to deliver the baby, is a DEMONIC DOCTOR; surgical mask, GLOWING red eyes, boils, a ghastly creature.

In this doctors hands is what could be a pair of medieval tongs, a blood-stained, grisly device.

Cathy SCREAMS.

CATHY Something is wrong! Something is wrong with my baby!

Tonya enters. Her eyes widen just as...

The Demon Doctor PULLS A GHASTLY NEWBORN out of Cathy.

Tonya SHRIEKS and SNAPS AWAKE on an

L-TRAIN - CONTINUOUS

She sits up; the train is pretty full with passengers.

Tonya sits by herself; a weary young woman among the throng...

AUTOMATED VOICE (O.S.) Kedzie is next. Doors open on the right at Kedzie station...

Tonya looks out the window.

OUTSIDE THE WINDOW--

She sees, down below; a beautiful Cadillac, standing next to it is a MAN, 30's, wearing a well cut blood red suit.

The man WAVES at Tonya...weird.

The train JERKS to a sudden stop, people fall over each other, a few CURSE.

OUTSIDE THE WINDOW--

The mystery man LIGHTS a cigarette. Tonya looks scared...very scared.

She looks up at the last second...

BOOM! THE L-TRAIN EXPLODES...

INT. ROOM, HOSPITAL - DAY - LATER

Tonya is in the bed, sleeping.

A JOLT; Tonya's eyes pop open. She sits up, looks around.

She checks herself...no injuries.

EXT. ROOM, HOSPITAL - SAME

Tonya comes out, wearing only a hospital gown.

This hospital is a typical hospital; very routine, very real.

No one seems to notice the lost girl in the hospital gown.

Everything is fine until a SECURITY GUARD comes towards her and...

TONYA Excuse me, I think I was in an accident--

Whoosh...the guard WALKS STRAIGHT THROUGH TONYA...like a ghost.

Tonya is freaked beyond imagination.

A LIGHT appears. Tonya looks around, sees; a GLOWING BEING, angelic, beautiful...

BEING You're not dead, Prophet. TONYA What's happening?

BEING Gather The Circle...stop The Rising...

TONYA Who are you? WHAT'S HAPPENING TO ME!?

The Being approaches her, SHINING BRIGHT.

BEING I am The Comforter. Sent by The Son for the world...

The Being reaches for her, hand BURNING with light...

BEING ...And I anoint you, Tonya, daughter of Troy and Irene...

THE BEINGS FINGER touches Tonya's forehead and...

POWER EXPLODES FROM TONYA'S ENTIRE BODY.

BEING ...I ANOINT YOU AS THE PROPHET!

The Being VANISHES in a spectacular BURST OF LIGHT.

BEING (O.S.) Gather The Inner Circle...stop The Rising...

Tonya collapses, a BLUBBERING wet mess...all around her hospital STAFF and PATIENTS carry on...not seeing her.

END OF TEASER

ACT ONE

EXT. HOLY TEMPLE CHURCH - DAY

A storefront church, built along a busy inner city Chicago street; service has just let out, church folk have gathered out front.

TITLE:

"BOOK ONE: GENESIS"

One in particular; GRAHAM PEARSON, 40's, black, a nervous man in a cheap suit and spectacles, comes out in a hurry.

Graham shakes a few hands and hurries around back to the

CHURCH PARKING LOT - CONTINUOUS

He is about to climb into his rust-bucket Chevy Cavalier, when AARON MARTIN approaches him; the 22-year-old assistant church pastor, urban hip, a kind face.

AARON Deacon Pearson?

Graham turns, smiles at Aaron.

GRAHAM Pastor Aaron, what can I do for you?

AARON

Just wanted to ask you about Cathy.

Graham is visibly in a hurry, SCRAMBLING for his keys as he talks...

GRAHAM Fine, fine, she's fine. Thanks for asking, I appreciate it.

AARON Is something wrong, Graham

Graham SNAPS.

GRAHAM Look, Cathy's fine! We both are! Fine as hundred year old wine. Now if you'll excuse me, Pastor, I have business to tend to! Don't worry about us! We're both good!

Aaron blinks, stunned by the sudden outburst.

Graham quickly HOPS behind the wheel...BURNS RUBBER out of the parking lot.

Aaron can only shake his head...

AARON (to himself) Whatever you say, Graham...

EXT. PEARSON HOUSE - DAY - LATER

Modest home in middle class suburbia.

Graham's Chevy comes SPEEDING into the driveway; Graham hops out, quickly heading into the

PEARSON HOME - CONTINUOUS

He comes through the front door, drops his bible and keys on the living room table and RUNS up to the

BEDROOM - CONTINUOUS

Graham comes through the door and stops, out of breath...

He slowly goes to his knees, tears on his face.

GUTTURAL SOUNDS can be heard; the GROWLING of someone possessed.

In the doorway, Graham sits and CRIES...

GRAHAM I'm so sorry...oh, God, what have I done...?

A SHADOW falls over him. Then a MAN'S VOICE...

MAN'S VOICE (O.S.) Nothing is free in this world, Graham. You wanted her healed from the cancer, well she is healed...and more, brother.

Graham looks up into the face of

HASHEEM JACKSON, 30'S, a panther in a familiar blood red Armani suit and dark glasses.

Hasheem is the same guy Tonya saw earlier. He smiles down at Graham.

GRAHAM You put something inside of her!

HASHEEM She was chosen as the vessel. You should consider that an honor.

GRAHAM

An honor!?

In a flash, Graham is on his feet, he ATTACKS Hasheem.

But Hasheem is more than he appears to be; he grabs Graham by the throat and LIFTS the man off his feet with one hand.

HASHEEM Touch not mine anointed. You of all people should know that, Deacon Pearson.

Hasheem begins to SQUEEZE...Graham CHOKES.

GRAHAM Please...

HASHEEM Are you going to show me a little more respect, Deacon Pearson?

Graham nods, "Yes!"

Hasheem drops him to the floor and steps to the

BED - SAME

Where Cathy is strapped to the bed; she looks horrible, a woman possessed by a demonic force, something moves beneath the skin of her exposed pregnant belly...

Hasheem touches her swollen belly...caressing whatever is growing inside of her, he grins...

Graham can only stare, horrified beyond belief.

GRAHAM Tell me what's happening to her?

HASHEEM Rebirth...

BLACK:

TITLE:

"ALISHA"

FADE UP:

EXT. MOTEL, CHICAGO - DAY

6.

A cheap, sleazy motel in a ghetto slum; drug addicts, prostitutes and street trash loiter out front.

IN THE SKY ABOVE, no one notices a TITANIC FLASH go across the sky.

It starts RAINING HOT HAIL; blistering golf ball sized hail that BURST INTO FLAME on impact.

People SCATTER for their lives.

INT. ROOM, MOTEL - SAME

A roach infested dump.

JUNK is everywhere; liquor bottles, discarded clothes, a weed bong...and a DETECTIVE'S BADGE.

ON THE BED, a MAN and a TEENAGE GIRL are in the midst of STEAMY SEX; she STRADDLES him, his eyes roll up to the whites.

TEENAGE GIRL You like that, officer?

MAN You know I do, baby!

The teenage girl is a sixteen year old prostitute, ALISHA HAYES; the street life has aged her prematurely.

The man is her trick; DETECTIVE JOE CUNNINGHAM, 50's, obese.

Alisha brings him to a powerful CLIMAX. They finish.

Cunningham lays there, mouth open, ecstasy...

CUNNINGHAM Christ, I feel like sucking my damn thumb or something, baby.

She sits on the edge of the bed, LIGHTS a cigarette, totally cool, totally indifferent about him...a pro.

ALISHA I could give you something to suck on, Joe.

Cunningham LAUGHS, he rubs her back.

CUNNINGHAM Ha-ha, I bet you could, sweetness! I bet you could... He rises, naked, flabby flesh hanging like a pigs.

CUNNINGHAM Got to take a piss, sweetness.

ALISHA

You do that.

He takes her cigarette, PUFFS. They shot-gun, wet TONGUE KISS.

Joe gives Alisha the cigarette, touches her chin.

CUNNINGHAM

Be right back.

He goes to the bathroom.

Alisha sits, BLOWING SMOKE RINGS. Something begins to happen; she touches her temple, BREATHING hard.

Then it happens...

A HORRIBLE L-TRAIN WRECK FLASHES THROUGH HER MIND; images of people being BURNED ALIVE, glass SHATTERING, then an EXPLOSION!

A jolt; the vision ends.

Alisha rises, rubbing her temples, and goes to the

WINDOW - SAME

She looks out and GASPS.

ALISHA

Jesus...!

OUTSIDE--

A RAIN OF HAIL-FIRE bombards the city streets; people run for their lives, SCREAMING.

Standing among the chaos, unmoving, umbrella held over his head is Hasheem...he spots Alisha looking at him, grins.

IN THE MOTEL ROOM--

Alisha backs away from the window, then suddenly COLLAPSES to the floor in agony, CRYING OUT, nose BLEEDING.

8.

ALISHA Oh, God...!

TONYA (O.S.) Alisha...?

Alisha looks up, sees; Tonya across the room, a phantom.

TONYA You're in danger here! Go! Help Sean...gather the others...!

Alisha SCREAMS, unable to help herself; she SRAMBLES back, horrified.

IN THE BATHROOM--

Cunningham is at the sink, head lowered, GRIPPING the edges with trembling hands.

IN THE MIRROR, is a hideously evil DEMONIC REFLECTION of himself.

REFLECTION It's time, Joe! You have to kill that little whore now. Before The Prophet gathers her into The Inner Circle...

CUNNINGHAM No...you're not real. Not real.

REFLECTION Look at me, Joe...

The mirror begins to GLOW a sinister red; Joe looks up into that hellish light, terror appears on his face.

CUNNINGHAM

NO-O-O!

BLACK:

SEAN (O.S.) This isn't murder...it's justice...

TITLE:

"SEAN"

FADE UP:

INT. VAN, CHICAGO STREET - AFTERNOON

The interior of this clunker is thick with marijuana smoke.

SEAN MCGUIRE sits behind the wheel; 17, blond, white trash; he grips the steering wheel, swastika tattoos on his fingers, wearing a bulky, hooded sweatshirt.

A RIGHT WING RADIO DEEJAY comes through the vans speakers.

RACIST DEEJAY (radio) ...I mean come on White America! Would you all wake the hell up, please!? The "Leftist Loons" just elected a negroe president! The white man is slowly losing his country...!

SEAN

Amen, brother...

Sean seems to be in a daze, staring out the

VANS WINDSHIELD, at a group of INNER CITY GANG MEMBERS, who are congregated in front of an abandoned building.

The building has been converted into a crack house; FOUR YOUNG BLACK MEN make up the gang members standing out front.

Sean takes a LONG HIT of the joint, COUGHS.

On the radio:

RACIST DEEJAY (radio) ...They are saying that within twenty-five years, brothers and sisters, the white man will be the minority...!

Sean lifts a nine millimeter from his lap; he screws on a silencer and KISSES the gun.

He sits back, turns off the radio and watches the gangsters.

After a beat, Sean prepares to leave.

SEAN What the hell am I doing? I have lost my mind...

He reaches for the keys in the ignition.

Then...from the dark rear of the van:

WOMAN'S VOICE (O.S.) Don't you have any faith in your mother?

Sean's heart skips a beat.

SEAN

Mom!?

He looks back, sees, crouched in the shadows between the two front seats...

His mother; CONSTANCE MCGUIRE, 50's, pale, a cold presence, dressed in a blue funeral dress, bunned hairstyle, the ragged bullet hole in her left eye WEEPS blood.

CONSTANCE Are we ready, good buddy?

She smiles at him, teeth rotted brown.

Sean SHIVERS, suddenly freezing.

SEAN

Yes...

CONSTANCE

Oke doke! Then you take that gun and as soon as you're close enough, you start putting bullets through the left eyes of all those niggers!

SEAN

Mom, I just--

CONSTANCE Hush up, boy! She's close. I can feel that bitches presence a million miles away!

SEAN Who, mom? Who's close?

CONSTANCE

Don't matter. Time's short, buddy boy. Kill the spook, porch-monkeys that killed me. They took me away from you and your father.

SEAN I'm scared, mom. I don't know if this is real or--

CONTINUED:

Constance grabs his hand; she JAMS his index finger into her bloody eye socket.

Sean CRIES OUT in horror, YANKS his hand back...the index finger is red with gore.

CONSTANCE That feel real enough to you, buddy boy?

He looks at her; mingled fright and revulsion.

Constance suddenly hauls off and SLAPS Sean...

She SNARLS at him and SLAPS his face again.

CONSTANCE You're such a goddamn whiner!

Sean breaks into tears, holding his red cheek.

Constance takes the joint from him, PUFFS and BLOWS SMOKE at him.

CONSTANCE Just like your father. I've been worm food for seven years now and he's still walking around like a zombie!

SEAN Please stop...

CONSTANCE

If the two of us could switch places, and it was him that was dead instead of me? I'd be screwing everybody from his brother to that jigga-boo paperboy...

SEAN

Stop...

CONSTANCE Both of you; two fags crying over the dead.

SEANStop...please.

CONSTANCE Maybe I'll have you murder your father next. SEAN Mom, please...

She thinks...CHUCKLES.

CONSTANCE For him that'd probably be a relief--

SEAN SHUT UP! SHUT UP, YOU DEAD BITCH!

He breaks into SOBS. Constance smiles.

CONSTANCE Good...anger is very good, 0 child of mine. Now take that anger to those murdering coons!

Sean wipes his wet eyes.

He looks up...CONSTANCE IS GONE.

On the floor; is the joint, still lit. Sean picks it up, looks at it with disgust and MASHES it out in the ashtray.

OUTSIDE--

A BLOOD RED CADILLAC pulls alongside Sean's van; Sean looks out and sees Hasheem behind the wheel, he WINKS at Sean, drives on.

> SEAN Just keep driving, Sambo...

Sean hesitates, stuffs the gun into the waist band of his jeans and exits the van.

INT. PEARSON HOME - EARLY EVENING - LATER

Graham is sitting at the kitchen table; POURING himself shot after shot of whiskey.

IN THE KITCHEN ARCHWAY, a DARK FIGURE appears.

CATHY (O.S.) Graham...?

Graham looks up, eyes bloodshot. He rises, spooked.

GRAHAM Cathy? Jesus, how did you-- CATHY (O.S.) I don't feel good, Graham. I think something is wrong with me.

She enters the kitchen; wearing a nightgown, running the blade of a BUTCHER KNIFE across her pregnant belly.

Graham has a heart attack...

GRAHAM

No! No, honey, don't do that?

CATHY I think there's something wrong with the baby...it's not human, Graham! It needs to die!

Swiftly, Graham goes to her.

He reaches for the knife, when Cathy grabs his wrist...

Graham looks up into the face of a hideous DEMON; not Cathy's, eyes GLOWING, mouthful of sharks teeth, totally inhuman.

GRAHAM

Oh, my God--

KA-POW! Cathy BACKHANDS HIM ACROSS THE KITCHEN.

Graham hits the wall, rebounds and CRACKS HIS HEAD on the kitchen counter top.

He CRUMPLES to the floor, pulling the cordless phone with him...

Cathy begins SPEAKING in another language; she mounts Graham, KNIFE RAISED, Graham's eyes open in time to see,

THE BLADE COME DOWN...

END OF ACT ONE

ACT TWO

INT. PEARSON HOME - EARLY EVENING - LATER

THROUGH THE KITCHEN DOORWAY, Cathy can be seen mercilessly STABBING Graham over and over again while SHRIEKING.

Hasheem appears in the archway; behind him TWO MEN dressed in black.

They see the gory mess. Cathy continues STABBING.

14.

HASHEEM

Cathy...?

She looks up, sees Hasheem, SNARLS at him.

Hasheem never moves; always cool, always professional.

HASHEEM

... It's time, sweetheart.

She BULL-CHARGES him, knife raised, SCREAMING.

Hasheem lifts a hand, points two fingers at her.

WHISPERS...

the kitchen floor.

HASHEEM Sleep, Cathy...

And boom, she DROPS, lights out...the knife CLATTERS across

Hasheem picks it up, examines it. It DRIPS with Graham's blood...he carefully puts it back into the dishrack.

He looks at the two men, nods.

The men enter, they SCOOP UP the sleeping Cathy.

HASHEEM Get her to the hospital. It's time.

He looks down at Graham's mutilated corpse.

HASHEEM Get a team in here. Do a cleaning. And do it thoroughly.

The men nod, they exit with Cathy.

A beat...Hasheem kneels over Graham.

HASHEEM Deacon Pearson...you have seen better days, my friend. Haven't you?

He leans over, KISSES Graham's forehead.

HASHEEM For what it's worth, old man, you were never meant to die. But every battle has sacrifices. Sleep well. Hasheem exits...

ON THE FLOOR; after a long while, there is a TWIST, a JERK, finally Graham COUGHS up blood...he's alive!

He CLAWS for the cordless next to him on the floor...DIALS.

The line PICKS UP ON THE OTHER END; Aaron's voice.

AARON'S VOICEMAIL (phone) This is Aaron. You know what to do, later!

A beep...!

Graham STRUGGLES to talk through a mouthful of blood.

GRAHAM (phone) ...Aaron...it's Graham, she's possessed, they took her! Cathy's not human...baby's not human. It was my sin, Aaron...the L-Train--

He CHOKES up blood, GAGS, finally lies still...dead.

BLACK.

TITLE:

"MERCEDES"

FADE UP:

INT. SITTING PARLOR, LOCKETTE HOME - SAME

Very suburban, very rich; obviously The Lockette family is not doing too bad.

Stretched out on the plush sofa, WOLFING down a slice of pepperoni pizza is; MERCEDES LOCKETTE, 16, statuesque, sexy in nothing but a mans business shirt.

She is watching "America's Next Top Model" on DirectTV.

The CORDLESS PHONE RINGS on the coffee table behind her head.

She SIGHS...already knowing before she answers...

MERCEDES (phone) Hi, ma...how long have you guys been lost...?

EXT. SHELL STATION - SAME

CAROL LOCKETTE is using a squeegee on the windshield, Bluetooth in her ear; 40's, white, Mercedes' mother.

> CAROL Ask your father. He won't just use the damn GPS tracking. Is there a boy there, Mercedes?

IN THE SITTING PARLOR--

Mercedes can only shake her head.

MERCEDES (phone) No, ma. No boys. No drinking. I'm fine. I already told you that me and Jamal broke up last week.

CAROL (O.S.) (phone) Well, good! I didn't like that Jamal boy anyway. He always smelled like marijuana...and licorice.

Mercedes looks sick, about to puke ...

MERCEDES Got to go, ma!

She BOLTS to the

BATHROOM - SAME

and drops in front of the open toilet bowl, JAMS A FINGER down her throat and VOMITS...gross!

As she VOMITS, she doesn't see...

BEHIND HER...

IN THE HALLWAY--

A SHAPE, walk by the open bathroom doorway; a FIGURE in all black, creepy.

A floorboard CREAKS.

17.

Mercedes looks at the empty doorway..."Am I alone?"

INT. ROOM, MOTEL - AFTERNOON - LATER

Alisha stares at the apparition across the room, eyes big.

ALISHA What do you want!?

TONYA For you to help me stop it, Alisha!

ALISHA Stop what?

TONYA The Rising!

Alisha glances quickly around the room, suspicious.

She returns her attention to the ghost, face deadly serious.

ALISHA Am I being Punked? No...not Punked, I'm dreaming. That's it, this is a dream, huh?

Frustrated, the ghostly Tonya storms forward and PINCHES ALISHA'S BREAST.

ALISHA

OW!

TONYA Did <u>that</u> feel like a dream?

Tonya's Hazel eyes go to the bathroom door. She looks scared.

TONYA You're in danger here! Get out, Alisha! Hurry, while there's still time!

Alisha rises...starts to PACE instead; back and forth, eyes never leaving Tonya, caressing her sore breast.

ALISHA Are you a ghost? Am I dead? Can't be, you hurt me! Ghosts can't hurt people...can they? TONYA I'm not a ghost and you're not dead! But you will be if you don't get away and help Sean and Mercedes!

ALISHA Who the hell is Sean and Mercedes?

Before Tonya can answer...

BOOM...

The bathroom door BURSTS OPEN.

Cunningham comes out; a totally evil and demon-possessed man.

He ROARS at Alisha.

Alisha reacts...SCREAMS!

TONYA Tell it to sleep, Alisha!

ALISHA

What!?

TONYA Tell it to sleep! And do it in the name of the God you serve, girl!

ALISHA

I can't!

The demon turns to Tonya...SNARLS.

But Tonya is no punk; she steps towards the demon.

CUNNINGHAM

Prophet!

TONYA

That's the one part of me you don't want to meet, fallen! Now **back off**!

And just like that an invisible force KNOCKS Cunningham back, SLAMMING him into a wall.

The demon is down but not out.

Meanwhile...

TONYA--

has collapsed to one knee, very weak.

Alisha appears at her side.

ALISHA Hey, are you hurt? Wait a minute, ghosts can't get hurt...

TONYA Will you get off the ghost thing!? You need to leave. If he rises again I won't have the strength to protect you.

ALISHA

But--

Tonya looks up; her dark brown eyes become a BURNING HAZEL, she looks different, changed, more scary...**The Prophet**!

PROPHET For your lustful nature I should burn you to ash, girl. But such is not the will of my Father in heaven. Now go...do not make me tell you twice!

Screw this...Alisha grabs up her clothes and BOLTS.

After she is gone; The Prophet rises and approaches the possessed cop, her hands begin to BURN WITH WHITE HOT FIRE...

The demon gives those fiery hands a fearful look.

The Prophet reaches one INFLAMED HAND towards him...

CUNNINGHAM NO! Get away! Stop!

PROPHET Thou shalt drink of heavens holy fire...

Cunningham SHRIEKS.

OUTSIDE--

The world seems to be ending; fire, destruction and chaos is rampant.

Alisha comes out and is horrified by the scene.

(CONTINUED)

ALISHA Oh my God...

She hurries to her

CAR - SAME

hops behind the wheel and hesitates, trying to get herself together.

ALISHA OK, Alisha, get it together, bitch!

PHANTOM VOICE (O.S.) Find Sean and Mercedes...gather The Inner Circle, Alisha.

A beat...something dawns in Alisha's eyes, understanding, then...terror!

ALISHA Oh my God! She's in danger. They're both in danger!

Alisha starts up the car and BURNS RUBBER through the falling hail of fire.

INT. OFFICE, HOLY TEMPLE CHURCH - EARLY EVENING

Aaron comes through the office door and stops.

A MAN is standing near his office window, looking out at the HAIL STORM, cigarette in his hand; CHRISTIAN, late 20's, the dress of a filthy derelict.

Christian's breath is visible when he speaks; as if the temperature in the room were below freezing.

CHRISTIAN You know, every time I come up in here it's cold.

The room temp seems fine to Aaron. He shuts the door behind him, approaches Christian.

AARON No...it's just cold to you, my brother.

CHRISTIAN It's happening, Aaron. I know you can feel it. We've had six weird disasters in the past week. These are the signs. AARON What are you doing here?

Christian faces him, revealing a handsome face hidden beneath a grizzled beard and the visible scars of a long, tortured existence.

> CHRISTIAN It's happening to me again, too, Aaron. I need your help.

> > AARON

I already told you, Christian, I can't help you. Maybe Pastor Oliver can. Not me. I'm not strong enough.

Christian CRUSHES the lit cigarette in his hand.

CHRISTIAN

Oliver would rather kill me than help me, Aaron. You remember what Legion did to his wife and his daughter? No, it has to be you, brother.

AARON Why? Why should I help you after what you did...? After what you unleashed on the world!?

Christian hesitates...Aaron GRABS him and SLAMS him against the window.

AARON I SAID WHY, CHRISTIAN!?

CHRISTIAN Because I want to help her, that's why!

Aaron releases him, steps back.

AARON Her? You mean The Prophet?

Christian is silent; he goes into his pocket, removes a bottle of Mad Dog 20/20 (strawberry flavored), he DRINKS.

Aaron takes the liquor from him, trashes it, KNEELS.

CHRISTIAN What are you doing? AARON You want to help her? We pray about it first. See what God has to say about this...you down?

Aaron extends his hand. Christian takes it; both men are now on their knees.

Aaron PRAYS out loud:

AARON (prayer) Father, I come to you now with a great request...

EXT. BUILDING - EARLY EVENING - LATER

Sean approaches the four young gangsters, hand stuffed inside the pouch of his sweatshirt.

A young gangster wearing a Boston Celtics Throw-Back jersey spots Sean.

BOSTON CELTICS What's up, white boy? What're you doing around here?

Sean looks up, face sweaty.

CONSTANCE (0.S.) You take that gun and as soon as you're close enough, you start putting bullets through the left eyes of all those niggers

Sean smiles...Boston Celtics' eyes go wide...

BOSTON CELTICS Damn, man! Yo, it's a hit!

Sean whips out the gun, face a MASK OF SHADOW inside the hood.

The gangsters SCATTER about, reaching for their guns.

Boston Celtics FLEES towards the building.

Sean TAKES AIM; a deadshot to the back of Boston Celtics jersey.

SEAN This is for my mom, you black bastard... He SQUEEZES THE TRIGGER and...CLICK!

No shot. Nothing.

BULLETS START TO FLY; the dark street is lit up with GUNFIRE.

Sean tries the gun again...CLICK!

He tries again and again... THE GUN WON'T FIRE!

All around him is SHOUTING and CURSING from the gangsters.

GANGSTER Get that punk ass white boy! Kill his ass, man!

Sean is frozen; useless gun in hand.

BULLETS WHIZ PAST HIS HEAD.

The gangsters all FIRE DIRECTLY AT HIM; the bullets BOUNCE OFF THE THIN AIR in front of Sean.

The shooting stops.

Boston Celtics approaches Sean, carrying TWO GUNS, he points both at Sean, PULLS THE TRIGGERS and...CLICK! CLICK!

Sean falls to his knees, CRIES. He looks up into Boston Celtics' young face.

Celtics lowers his guns...

In the distance; approaching WAIL of police sirens.

Celtics and the other gangsters take off into the night.

Sean sits on his knees; broken, confused, exhausted.

Then, from behind him...

TONYA (O.S.) Get up, Sean.

SEAN I'm sorry, mom...

Sean rises, sees Tonya (not The Prophet, not his mother's spirit), just a ghostly black girl, wearing only a hospital gown.

SEAN The gun wouldn't work.

Tonya smiles at him.

TONYA It's time. God is calling you, Sean McGuire.

SEAN I'm scared. How come those nig...those boys couldn't shoot me?

TONYA Go with Alisha. All will be revealed. From this day on, you will trust only the Lord your God.

A blink; Tonya is gone.

Just as Alisha's car SPEEDS UP and BUMPS onto the curb in front of Sean.

The passenger window comes down, revealing, behind the wheel:

ALISHA

You Sean?

Silence from Sean, shellshock.

Alisha SLAMS ON HER HORN. Sean JERKS back to reality.

SEAN

What!?

ALISHA I said are you Sean?

SEAN Yeah! Yeah, I'm Sean!

She opens the passenger door, an invitation.

ALISHA

Thank God! 'Cause if you wasn't I was on my way to the damn nut house! I'm Alisha. Get in!

Sean hops inside. They BURN RUBBER.

Just as...

POLICE SQUAD CARS come SCREECHING up the block.

INT. DELIVERY ROOM, HOSPITAL - NIGHT - LATER

Cathy is on the delivery room table; SCREAMING, skin blistered, going into an unnatural labor.

An ORDERLIE and a NURSE try to restrain her. A DOCTOR sits between her legs, ready to deliver the child.

The overhead lights FLICKER, it starts RAINING BLOOD inside the room; the staff reacts, nurses SCREAM..."What the hell!?"

EVERYBODY IS SOAKED WITH BLOOD, but the head doctor remains calm, professional.

Cathy SHRIEKS; a horrible, inhuman sound, it SHATTERS a light.

CATHY NOT HUMAN...IT'S NOT HUMAN!

She JERKS, struggling with her wrist and ankle restraints.

Until...

CATHY BREAKS ONE ARM FREE, she reaches for the doctor between her legs...

CATHY KILL IT! KILL THIS THING!

DOCTOR Nurse! Restrain her!

A nurse moves to grab Cathy's wrist.

In a flash, Cathy BACKHANDS THE NURSE across the room.

Where the nurse...BURSTS INTO FLAMES...

Cathy HOWLS, causing the GROUND TO QUAKE...the baby is coming.

Orderlies rush to put out the BURNING NURSE.

BETWEEN CATHY'S LEGS--

The doctor looks horrified.

DOCTOR God, forgive us...

END OF ACT TWO

ACT THREE

INT. HALLWAY, LOCKETTE HOME - NIGHT - LATER

Mercedes moves along the hallway, nervous, edgy.

She stops, sees

AT THE OTHER END OF THE HALL--

Something - A SHADOW - disappears around the corner, up ahead.

MERCEDES Oh, Jesus!

She's not alone...screw this!

Mercedes BOLTS into her

PARENTS BEDROOM - CONTINUOUS

and LOCKS THE DOOR. She backs slowly away from it, watching THE KNOB...without warning IT JIGGLES!

Then a FIST HITS THE DOOR...BAM!

Terrified, Mercedes searches frantically for a weapon.

Nothing...she stops, thinks...her eyes widen...it hits her!

Mercedes goes to her parents

CLOSET--

and RUMMAGES around until she finds her DADDY'S GUN.

Is it loaded...she checks...it is!

BAM! BAM! BAM! - on the bedroom door.

She points the gun at the door, hands TREMBLING.

EXT. LOCKETTE HOME - SAME

Alisha's car comes SCREECHING down the block; it BUMPS UP onto the curb in front of the Lockette's home.

INSIDE--

27.

Sean looks at Alisha. SEAN You got a thing against curbs? Or is it just that you people can't drive? She ignores him. ALISHA This is the place. SEAN How do you know? ALISHA I can feel it. Can't you? Sean is silent...he can feel it. ALISHA OK, you ready? A beat...Sean looks nervous. SEAN I'm not a good guy, you know? ALISHA Hey, welcome to the club, white boy. I think we're meant to do some good here though. A JOLT; Sean GASPS...eyes widen...a vision! He glances at the house...at Alisha, fear in his eyes. SEAN I think it might be too late! From the house, a GUNSHOT...KA-POW! Both react, terrified. Alisha looks at Sean, question on her lips. ALISHA How the hell did you...never mind. Lets go! They exit...RACING TOWARDS MERCEDES FRONT DOOR. INT. KITCHEN, PEARSON HOME - NIGHT - LATER

Aaron enters the kitchen.

Grahams body is still on the floor; bloody, unmoving, dead.

The young pastor kneels over the body, tears in his eyes.

AARON Oh, Jesus. I'm so sorry, Graham. I just got your message, old man.

He looks up and sees

ON THE KITCHEN WALL--

Graffiti SCRAWLED IN GRAHAM'S BLOOD; it says "Angels of the Sentinel"...

Aaron rises slowly, staring at the graffiti, terrified.

AARON Oh my God...

A SHADOW APPEARS BEHIND HIM; it raises something (a metal club), about to STRIKE!

At the last second, AARON DUCKS OUT OF THE WAY...

A VIOLENT FIGHT...Aaron gets the upper hand, he handles his assailant, using a kickass mix of STREET FIGHTING and KICKBOXING.

They battle, blow for blow; Aaron fights skillfully and hard, BLOCKING the assailants punches and kicks.

Aaron UPPER-CUTS the assailant, KNOCKING the figure onto the kitchen table...revealing the assailant to be a...

FEMALE; 20'S, Puerto Rican, sexy as hell...and unconscious.

Aaron settles back, SIGHS, exhausted...grim look.

AARON Angels of the Sentinel...God help us.

OUT IN THE HALLWAY--

Another THUG (a man) appears, sees Aaron and FLEES out the front door.

Aaron moves to give chase ...

AARON

HEY!?

... Then stops, the thug is gone.

Aaron removes his cellphone, standing at the sink, he fills a glass with tap water. Returns to the unconscious woman.

> AARON (phone) Yes I want to report a murder; Six North Hamlin. Thanks.

He hangs up. The Puerto Rican woman comes to, groggy as hell.

Aaron hands her the glass of water. She SLAPS it away, pissed.

Aaron keeps an eerie calm.

AARON The police are on their way, sister. Tell me...did you do this?

She looks at him; a hard look, silent defiance, pretty face bruised.

He leans close.

AARON Graham Pearson was a good man. He didn't deserve this. But I don't think you did this, sister.

Looks deep into her eyes...sees fear.

AARON No...you ain't no killer. I know killers, sister. That's not you, is it? Why don't you tell me what I need to know and I'll talk to the judge for you.

Silence...she looks away.

Aaron SIGHS... "Here we go".

AARON OK, sister, I'm gonna need you to work with me on this and tell me the things I need to know before the cops get here. She looks at him, stubborn silence.

AARON If you don't tell me what I want to know, I **will** hurt you. I **will** make you scream. And I'll ask God for forgiveness later.

Nothing...

Aaron grabs her wrist and DISLOCATES HER MIDDLE FINGER.

The woman SCREAMS...finger hanging crooked.

Aaron's creepy calm never leaves. Obviously nothing new for him.

AARON Your shoulder is next. Tell me what I need to know.

The woman CURSES at Aaron in an ancient language.

AARON You're Puerto Rican but you're speaking Aramaic. Where did you learn that, huh?

She SPITS in his face. Aaron wipes it away, still cool.

AARON Fair enough, sister. Please forgive me...

He takes her by the upper arm, JERKS and TWISTS it...

Until...HER SHOULDER DISLOCATES - CRACK!

More SCREAMING from the woman.

AARON This is only going to get worse. I respect your loyalty, but your loyalty is misguided...

The woman sits, SHIVERING in agony, tears on her face.

Aaron spots a SYMBOL TATTOO on her neck; his eyes go to the wall (Angels of the Sentinel)...back to the tattoo.

AARON That's an Angels of the Sentinel tattoo. Finally, she glances up, face sweaty, a feral look.

WOMAN Can you feel it, Man Of God? The Rising? Do you see what's happening to this city as **His** time nears?

Aaron backs away from her, as her words sink in.

WOMAN

Ha-ha, you can't stop it. Your poor dead Messiah can't stop it. It begins. The end...for the saved! And the rising of The Emissary!

A beat...Aaron STORMS FORWARD AND SLUGS her. The woman drops back on the table, unconscious once again.

As Aaron thinks...A DARK FIGURE appears behind him.

TONYA (O.S.)

Aaron?

Aaron WHIPS around, ready to fight.

He sees the ghostly girl, stunned.

TONYA (O.S.) Don't talk. Now is the time for listening. The woman was right. The Emissary's time has come. You need to get to the church; the people will need your help...

Shocked silence from Aaron.

INT. BEDROOM, LOCKETTE HOME - NIGHT

OUTSIDE THE BEDROOM DOOR--

KA-POW! a BULLET-HOLE appears in the door.

THROUGH THE SMOKING HOLE, Mercedes can be seen pointing the SMOKING GUN at it.

Outside the door...

MAN'S VOICE (O.S.) Mercedes! Stop shooting, girl. It's me! I was just playing with you!

She lowers the gun, recognizing the voice.

MERCEDES

Jamal?

JAMAL (O.S.) Chill, baby. I just came to see you, that's all.

He reaches through the bullet-hole and UNLOCKS THE DOOR.

JAMAL BAKER enters the room; 19, jail house muscles and tattoos (one of his tats is an "Angel of the Sentinel" symbol)...and he's naked.

Mercedes face says it all; shock, horror, outrage.

MERCEDES Jamal, what the hell is wrong with you, boy!?

JAMAL I missed you, boo.

MERCEDES Missed me...?

She eyes him up and down.

MERCEDES And why the hell are you naked!?

JAMAL

The Man in the blood red suit, he told me to do this. Said you would dig it and that it would really get you hot.

Fear sets in...now Mercedes looks scared.

MERCEDES What man, Jamal?

JAMAL

I don't know his name. Said The Rising was close, though. Whatever that means.

He starts moving closer to Mercedes. She backs away, fearful.

MERCEDES Stay over there, Jamal!

A frown...he looks at her, confused.

JAMAL But I miss you, boo. Don't you miss me?

MERCEDES We broke up, Jamal. Remember?

He LAUGHS; sinister, cold, frightening.

JAMAL

Mr. Blood-Red Suit said you would play hard to get...said you wanted me to take it from you like a real man. Give it to you real hard...real good.

Realization hits her; he's crazy...and horny.

She looks at the gun.

Before she can raise it; Jamal is across the room in a flash, TACKLES her onto the bed, starts RIPPING AWAY HER CLOTHES.

She tries to fight him off. He's too strong.

MERCEDES NO, JAMAL! STOP! NO-O-O!

Alisha and Sean appear; they drag Jamal off Mercedes.

Jamal turns on the newcomers; he ELBOWS Alisha in the nose and CHOKES Sean up against the mirrored closet doors.

Jamal LIFTS SEAN OFF HIS FEET, by his neck, SQUEEZING.

Alisha is on her knees, nose GUSHING blood.

SEAN (to Alisha) Could you please get this naked ass homeboy off me!

Mercedes is up, helps Alisha; they struggle to get Jamal off Sean.

MERCEDES Jamal, let him go!

Jamal HEAD-BUTTS Mercedes. She STUMBLES back, head aching, a KNOT FORMING on her forehead.

Sean is LOSING CONSCIOUSNESS fast; he DRUMS HIS FEET against the mirror doors until they CRACK.

34.

(CONTINUED)

Jamal is a man POSSESSED, grins up at Sean, teeth rotted.

JAMAL You see what happens when you get in grown folk business, white boy!?

THEN OUT OF NOWHERE:

ALISHA (to Jamal) Hey, **Mr. Marcus**!?

Jamal turns and...Alisha throws a ROUNDHOUSE POWER PUNCH.

Jamal is KNOCKED ACROSS THE BEDROOM, hits the wall and collapses to the floor...LIGHTS OUT!

Alisha looks at her fist, amazed.

ALISHA Whoa! Did you see that!? Damn! Did you see what I just did!?

On the floor; Sean COUGHS, unimpressed.

SEAN Wow! Yeah! Awesome! Hey, here's a thought; how about we do the getting the hell out of here part now?

Mercedes, head still hurting, approaches them, cautiously.

MERCEDES Who are you people? Why are you in my house...?

A beat...

MERCEDES ... And ... thanks.

Alisha helps Sean to his feet. Wipes her bloody nose.

They face Mercedes.

ALISHA I'm Alisha. He's Sean.

MERCEDES Mercedes. But I got a feeling you already knew that. You want to tell me what's going on? Alisha steps forward.

ALISHA This is not going to sound sane, no matter how hard we try. There's a girl, her name is Tonya...

SEAN She's the one who told us to find you. She said something about you drawing us a circle or whatever. My neck hurts.

Mercedes ignores Sean; her attention now drawn to Alisha's clothes.

MERCEDES (to Alisha) Are you a...prostitute?

Alisha gives her a hard look.

MERCEDES (off her look) No, I'm not judging. It's just...wow! A whore just saved my life. That type of thing doesn't happen too often around here.

ALISHA How about ass-kickings? Do asskickings happen often around here?

Mercedes gets her point, backs off.

She looks at Sean. Sees his tattoos.

MERCEDES (to Sean) You, Little Hitler, what's your story?

Before Sean can reply...

ALISHA We don't have time, Mercedes. We got to go--

But Mercedes is staring at the

CLOSET MIRROR DOORS--

They all turn to see TONYA'S REFLECTION in the cracked mirrors.

TONYA It's time. Come to the hospital. Find me...before the shadow demon does!

She VANISHES, leaving nothing but the cracked glass and the DISTORTED FACES of the others.

Mercedes is shocked.

MERCEDES Was that...? Did that really just happen?

Alisha and Sean look sheepish. Alisha smiles at her.

ALISHA Welcome to the club, girlfriend. I think things are going to get a whole lot weirder before it's all over.

SEAN Lets get out of here.

Before they do...

Mercedes goes to the unconscious Jamal; on the floor, unmoving.

MERCEDES He was going to rape me, wasn't he?

SEAN (O.S.) Probably, yeah. He was pretty set on hurting you. And if we hadn't shown up...

MERCEDES Jamal would have killed me. It was like I didn't recognize him. Like he was--

Alisha is there, she puts a hand on Mercedes shoulder.

ALISHA

Possessed...?

MERCEDES Yeah...I don't know if I could even say that word out loud. None of this makes any sense to me. Mercedes strips a blanket from her parents bed and covers Jamal with it, tears on her face.

MERCEDES So do we call the cops on him or what?

ALISHA

No need. Whatever was possessing him is long gone now. He'll wake up with one hell of a headache, but he'll be cool.

MERCEDES

Will he remember what he almost did to me? To us...?

ALISHA

No, sweetie.

MERCEDES

Good...and I appreciate you not killing him.

ALISHA I don't think that was me. But don't trip, girlfriend.

MERCEDES

Jamal mentioned a man in a blood-red suit. That mean anything to you two?

ALISHA

Yeah, I've seen Mr. Blood-Red Suit, too.

SEAN Same here. But I figured he was a pimp at first. Then I remembered how much you people like to dress.

The girls look at him... "You People"?

ALISHA

This whole, "God choosing us for a higher purpose thing" is not having any kind of impact on you whatsoever is it, white boy?

SEAN Hey, Chequita, I'm just telling the truth-- ALISHA It's **Alisha**! OK, Eminem, Get it right.

SEAN Hey, don't get mad at the truth.

MERCEDES The truth, huh? You mean like how white boys aren't packing?

The girls trade a smile, they HIGH-FIVE.

Sean nods...they got him.

SEAN (to Mercedes) That's pretty funny coming from a half-breed.

ALISHA Come on, we got to go.

As they head out...

SEAN (0.S.) By the way, are we getting paid for this...?

EXT. CHICAGO - NIGHT

ALL OVER THE CITY; the world is overflowing with weird BIBLICAL DISASTERS that shake the city to it's foundation, people RUN, SCREAMING for their lives.

It could be the end of the world...

IN AN APARTMENT--

a YOUNG MOTHER enters her

BABY'S CRIB--

and finds the floor SWARMING WITH FAT SEWER RATS; she grabs her baby and FLEES in terror.

IN A BARBECUE JOINT--

a COOK is cleaning chicken wings in the sink; he turns on the faucet and LEAPS BACK, horrified...BLOOD COMES OUT OF THE FAUCET.

ON THE DAN RYAN EXPRESSWAY --

39.

The expressway is congested just as...

AN EARTHQUAKE HITS; the ground CRACKS and SPLITS OPEN, vehicles are swallowed up.

ON THE L TRAIN TRACKS--

The RED LINE TRAIN is obliterated by a massive FIREBALL from the dark sky, everybody is killed.

EXT. STOREFRONT CHURCH, CHICAGO - NIGHT

Same church as before; devastation all around it, fires, EARTHQUAKES, people SCATTERING for their lives.

AARON'S CAR PULLS UP--

Aaron hops out, horrified at what he sees; the near destruction of his neighborhood.

AARON And so it begins...

He runs up to the church doors, scrambling to unlock them.

He does, starts USHERING PEOPLE INSIDE. They move with urgency; men, women and kids...

In the distance...A TITANIC BUZZING.

Aaron stops, looks out over the buildings...his eyes widen in fear, he begins SHOVING the people through the church doors.

> AARON GET INSIDE! GO! HURRY!

UP AND OVER THE BUILDINGS; here they come...A MASSIVE BLACK CLOUD OF WASPS.

IN THE CHURCH--

Aaron gets everyone inside, SLAMS the doors and locks them.

OUTSIDE--

The cloud of wasps ENGULFS THE ENTIRE STREET; those left outside are ATTACKED and STUNG mercilessly.

END OF ACT THREE

ACT FOUR

BLACK.

TITLE:

"CHRISTIAN"

FADE UP:

INT. VIP ROOM, STRIP CLUB - NIGHT

A STRIPPER, 30'S, gives an UNSEEN MAN a lap dance; she STRADDLES his lap.

HE STARES AT HER, seeing her perfect body, her lips, her eyes...

STRIPPER What's your name, baby?

UNSEEN MAN (O.S.) You can call me *Legion*.

She GRINDS on him, amused.

STRIPPER "Legion"? That's a weird name. What does it mean?

HIS HANDS RUB HER BREASTS...he LAUGHS, a cold sound.

LEGION (O.S.) It's biblical. It means..."Fore we are many"

She LAUGHS, amused, turned on.

STRIPPER What else can I do for you, Legion?

A beat...she stares at him; waiting, nervous. HIS HANDS MOVE TO HER NECK...starts to SQUEEZE.

> LEGION (O.S.) (inhuman) You can give us your soul, whore!

The stripper GAGS, Legion CHOKES her.

BEHIND THEM...a LIGHT appears; in the light is a FIGURE.

FIGURE Release her, demon!

Legion releases the stripper. She BOLTS in terror.

The light dims, revealing the figure to be...Tonya; still a phantom, face serious, eyes GLOWING.

LEGION Prophet of the Most High. What have you to do with us? I hope for your sake you are not here for blood.

Tonya approaches him, hand raised.

TONYA Be thankful I'm <u>not</u> here for you, Legion. At least...not yet. But trust me, when I come for you, you will know it, demon. Now sleep...

Legion/Unseen Man instantly drops to the floor, lights out.

BLACK.

IN THE BLACK...

TONYA (O.S.) Christian, I know you can hear me. I want you to listen carefully to what I have to tell you. The Circle is not complete...

TITLE:

"THE PROPHET"

INT. DELIVERY ROOM, HOSPITAL - NIGHT - LATER

On the delivery table; Cathy SCREAMS as labor pains hit her.

She PUSHES...and PUSHES...until...

THE BABY IS BORN--

The doctor pulls out a hideous MONSTER INFANT; covered in scales, fingers TIPPED WITH TALONS.

The demon child SHRIEKS, causing equipment to explode, the ground to TREMBLE, and everybody's nose to GUSH blood.

The doctor holds the ghastly thing, horrified.

DOCTOR Mother of God in heaven...

CATHY (O.S.) Give him to me...give me my baby!

The doctor hands her the creature and STAGGERS back, looks to the side and VOMITS ON A NURSE.

Cathy CRADLES the horrible infant. She SNUGGLES it.

Then it happens...

THE INFANTS EYES OPEN; it touches Cathy's face and SHOOTS ELECTRICITY INTO HER EYES.

Cathy SCREAMS as her body is DRAINED like a vampire.

As Cathy's lifeforce drains away, the infant grows more and more human looking.

The hospital staff is too shocked to move...

Then...

THE DOUBLE DOORS BURST OPEN--

Hasheem and a few Angels of the Sentinel enter.

Hasheem smiles at the doctor, a deadly smile.

HASHEEM (to his men) Execute them...all of them.

OUTSIDE THE DELIVERY ROOM DOORS--

SILENCED GUNFIRE. The doctor and nurses are gunned down.

INT. CORRIDOR, HOSPITAL - NIGHT - SAME

The Inner Circle arrive, in a hurry. They stop, looking around.

SEAN So what now?

ALISHA We find Tonya and hopefully stop The Rising.

INT. DELIVERY ROOM - SAME

Hasheem takes the demon baby from Cathy's arms; she looks like a starved ninety-year-old woman, frail, drained, sleeping.

THE DEMON BABY--

CRIES, eyes BURNING RED, face slowly turning back human.

HASHEEM (to baby) Hello, old man. Been a long time.

Hasheem wraps the terrible child in a blanket, hands it to one of the HENCHMEN:

HASHEEM Get him out of here. They're close.

HENCHMAN What about you, sir?

As he exits through the doors...

HASHEEM (O.S.) Someone I need to see.

EXT. CORRIDOR, HOSPITAL - CONTINUOUS

Hasheem slips inside a room.

Just as...

MERCEDES--

rounds the corner, followed close behind by Alisha and Sean, they just miss Hasheem.

The Inner Circle approach the

DELIVERY ROOM DOUBLE DOORS--

Mercedes reaches out and touches them...

Sean WHISPERS to Alisha:

SEAN You want to tell me what she's doing? I thought we had to find this Tiffany broad...?

ALISHA "Tonya"...her name is Tonya. And it looks like our girl Mercedes just (MORE) ALISHA (cont'd) got a nine-one-one from the Man upstairs. So shut up and watch.

Under his breath:

SEAN I better get paid for all this, I know that much...

Mercedes BREAKS DOWN at the double doors; she CRIES, collapses to the floor.

Alisha helps her.

ALISHA Mercedes...?

MERCEDES We're too late...they're all dead, Alisha!

ALISHA I know, girlfriend. Come on lets find Tonya.

They help Mercedes to her feet and walk away.

INT. ANOTHER ROOM, HOSPITAL - SAME

Hasheem enters, strolls casually to the bedside of

TONYA--

Comatose, hardly recognizable; her face is burned, twisted and scarred.

Hasheem stands over her, face shadowed, dark glasses.

HASHEEM And here you are, little prophet. We'll meet soon enough. When we do, I will kill you. But not quick...

He leans forward, WHISPERS:

HASHEEMI'll make you suffer first.

He lifts a pillow from behind Tonya's head, holds it near her face...looks like he is about to do the unthinkable.

Then...tucks it behind her head instead, to comfort her.

He kisses her forehead, her lips.

Tonya MOANS in her sleep, feverish from his touch.

HASHEEM Sleep well, Prophet. I just wanted to say hi. And I look forward to seeing you again.

He writes on the wall above her bed; using one finger, no words visible yet, like a man drawing an invisible picture.

Hasheem exits.

OUTSIDE TONYA'S ROOM--

The man in the blood-red suit strolls off.

Just as...

THE INNER CIRCLE--

Comes RUSHING down the hall and stop right outside Tonya's room. They never see Hasheem.

Alisha gives them a serious look.

ALISHA OK, this is it. Ready?

MERCEDES

Yeah...

SEAN Hell no. But lets do it anyway.

They slip inside the room.

Just as a NURSE comes RUNNING into the hallway, hysterical.

NURSE OH MY GOD! HELP! CALL SECURITY! SOME PEOPLE HAVE BEEN SHOT IN THE DELIVERY ROOM!

IN TONYA'S ROOM--

The Circle approaches Tonya's bed; not looking at her, all eyes are on the wall above her...

ON THE WALL; Hasheem's message has appeared, it says, "Turn away now this is your last chance".

They turn their attention to Tonya; still comatose.

(CONTINUED)

They all surround her bed.

MERCEDES What happened to her? I mean, look at her face.

ALISHA Train wreck. I think she was the only survivor.

SEAN OK, we're here. What do we do now?

CHRISTIAN (O.S.) Now we go and look for her.

They all look around to see

CHRISTIAN--

Not the bum from earlier, he has cleaned himself up; wearing all black, trimmed, dark and handsome.

He goes to Tonya's bedside, looks at the others.

CHRISTIAN Now The Circle is complete.

ALISHA Who're you?

CHRISTIAN Christian.

MERCEDES You said we go and look for her?

CHRISTIAN That's right.

SEAN

How?

Christian's hazel eyes go to Tonya.

CHRISTIAN She'll show us. Join hands.

MERCEDES

What for?

Alisha smiles, she figures it out.

ALISHA To make a circle.

They link up, eyes closed, hands joined, forming a circle around Tonya's bed.

A beat...

Finally, when nothing happens...

SEAN So...do we need to start singing Old Negro Spirituals or what?

THE ROOM DOOR OPENS--

A WOMAN enters; frantic, hysterical, late 40's, an older version of Tonya, IRENE ANDERSON...Tonya's mother.

The Circle breaks, scared they have been caught. The woman makes a beeline for Tonya, not stopping.

IRENE Oh, Jesus! Oh, T.T., I'm so sorry baby! They just called me at work...

Irene heads straight for Mercedes...about to run right into her.

Mercedes visibly BRACES FOR IMPACT.

When...IRENE WALKS RIGHT THROUGH HER BODY, like a ghost.

Irene takes Tonya's hand and kisses it, tears on her face.

Mercedes, like the others, is beyond shocked.

MERCEDES OK, that just freaked me out!

ALISHA Are we...dead? Cause this would be like the second or third time I've asked that today.

They step away from the bed; Sean is ecstatic, he literally JUMPS THROUGH solid objects...a kid at Disney World.

SEAN YO! THIS IS TOO AWESOME!

As Sean goes around the room like a giddy kid, the others talk seriously.

MERCEDES Christian, do you know what happened?

CHRISTIAN I told you she would show us.

ALISHA Are you saying Tonya did this to us?

CHRISTIAN That's what I'm saying.

Sean is near the window; he STUMBLES and nearly FALLS THROUGH THE WINDOW...and four stories down.

At the last second...CHRISTIAN SNATCHES HIM BACK INSIDE.

CHRISTIAN (to Sean) Please don't do that.

The girls stand across the room, near Tonya and her CRYING mother.

Mercedes reaches out and tries to touch Irene...her hand PASSES DIRECTLY THROUGH IRENE'S HEAD.

Alisha kneels next to Irene, listens to her speaking to Tonya.

IRENE Forgive me, baby. I'm so sorry...

ALISHA (to Circle) I think this is Tonya's mama.

CHRISTIAN Listen everybody, we're not ghosts, OK? Lets get that straight. Tonya brought us here.

SEAN Where is here?

CHRISTIAN The world between worlds. We have to find her. I think she might be in trouble. ALISHA She is...she's in danger. I can feel it.

CHRISTIAN Come on lets go...

They exit, leaving Irene CRYING at Tonya's bedside.

EXT. TONYA'S ROOM - CONTINUOUS

The Circle steps outside the hospital room door and onto an

L-TRAIN STATION PLATFORM - NIGHT - CONTINUOUS

Typical L-Train platform; abandoned, dark, eerie.

A GRIMY L-TRAIN is parked in the station, doors shut, windows dark, silent.

All are stunned. Sean approaches a TRAIN ROUTE MAP; he studies it, shakes his head.

SEAN

You got to be kidding me.

The others join him at the map.

The final destination on the map says...hell.

ALISHA Where are we?

CHRISTIAN Your guess would be as good as mine, sweet heart.

Something else catches Mercedes' attention.

MERCEDES Maybe we should ask him...

Everyone looks up and sees, at the other end of the platform; a FAMILIAR MAN, wearing a cheap brown suit, spectacles...it's Graham Pearson...

Graham carries a bible under one arm; in his other hand is a leather carry case.

CHRISTIAN Deacon Pearson...?

They all look at him.

50.

SEAN You know him, Christian?

CHRISTIAN I know <u>of</u> him. Come on.

As they head towards Graham:

P.A. ANNOUNCER (O.S.) Doors opening. This is the Red Line Train to hell. Those going to hell should board this train. This announcement will repeat...

Before The Circle can reach Graham, the L-Train doors SLIDE OPEN, Graham steps on the train.

Everyone panics...

ALISHA He's getting on! What do we do!?

CHRISTIAN We get on and take it to wherever it goes.

SEAN Hey, I know where it goes! It goes to **hell!** I'm not getting on that thing! Lets just say I got a thing about **BURNING FOR ETERNITY**!

MERCEDES

Cool...stay here.

Alisha, Mercedes and Christian step onto the first car of the train, following Graham.

Sean ls left on the platform, he looks around; creepy station, alone...SCREW THIS!

At the last second, Sean JUMPS through the sliding doors.

The L-Train pulls away from the station.

INT. L-TRAIN, MOVING - CONTINUOUS

The only soul on the first car, other than The Circle and Graham is...Tonya; in a seat, sleeping.

Alisha sits next to her, the others keep an eye on Graham.

Alisha visibly doesn't know what she should do. She looks up at the others.

(CONTINUED)

ALISHA It's Tonya. What should I do?

SEAN You kidding me!? Wake her ass up and ask her why the hell she brought us here!?

Mercedes ELBOWS him, "Idiot!"

CHRISTIAN No, Sean's right, try waking her up, Alisha.

Alisha instantly hates that idea.

ALISHA You mean...touch her?

CHRISTIAN No, I mean wait for her alarm clock to go off! Yes, touch her, Alisha.

Alisha reaches to touch Tonya's shoulder, her hand TREMBLES.

The others wait in suspense.

Before Alisha's hand can even make contact:

GRAHAM (O.S.) You're wasting your time. It won't work. The Prophet is in La-La Land.

They all turn to Graham; he is kneeling at a control panel outside the train operators door.

SEAN (to Graham) What's a prophet?

They ignore Sean, Graham places a BOMB in the operators control panel; nobody moves, they are frozen, eyes on the bomb.

MERCEDES (to Graham) What are you doing!?

Graham rises, turns to them, gives them a sad smile.

GRAHAM I'm sorry. I had to do this for Cathy. She was sick, dying. It was the only way they would save her. ALISHA Who is *they*, sir?

Christian steps up, face grim.

CHRISTIAN He means The Angels of the Sentinel...

OUTSIDE--

The train pulls into Kedzie Street station. The doors slide open. Graham steps off, before the doors CLOSE on him:

GRAHAM When you find her, tell her I'm sorry. Tell Aaron to take care of my Cathy--

THE DOORS SHUT on his words; the train pulls away, Graham fades away into the distant darkness.

IN THE TRAIN--

The Circle SCRAMBLES to get the bomb. Everybody is frantic as hell.

MERCEDES It's going to go off!

ALISHA How do we get off this train!?

Sean PRIES OFF the control panel, reaches inside to retrieve the bomb when...

BOOM! It goes off.

A FLASH OF WHITE...then silence.

INT. DELIVERY ROOM, HOSPITAL - NIGHT

Same delivery room from the teaser; dirty floors, grimy walls, a nightmarish delivery room in hell.

The Circle appears in a BURST OF LIGHT; they stand around, all disoriented.

Before anyone can say a word:

TONYA (O.S.) NO-O-O! GET OFF OF ME!

They all turn to see, across the room...

53.

TONYA--

on the floor, flat on her back, being attacked by a SHADOW DEMON; a smoky human shape, BURNING RED EYES, frightening.

Tonya STRUGGLES with the shadow demon as it tries to SUCK THE LIFE FORCE OUT OF HER MOUTH.

Everybody reacts instantly; they BUMRUSH the shadow demon.

Alisha is there first, she SCREAMS a battle cry.

ALISHA

No, get away from her!

The shadow demon rises to face them all head-on.

Alisha comes at him first; the shadow demon does a MID-AIR KICK which catches Alisha square in the face, LIFTING HER off the ground and DROPPING HER flat on her back.

SHADOW DEMON **The whore's down**!

The shadow demon faces the others, ready for more.

SHADOW DEMON

Who's next!?

They don't waste a second, Sean LUNGES at the shadow demon, SWINGING WILD FISTS; the demon DUCKS and BLOCKS his throws easy...LAUGHS at Sean.

SHADOW DEMON Racist...is that the best you can do, boy!?

The shadow demon gives Sean a SIDE KICK straight to the stomach. Sean falls to his knees, on all fours GASPING for air.

SHADOW DEMON (to Sean) Hanging with niggers, Sean!? What must your mommy think!?

Sean opens his eyes, looks up and sees the shadow demon standing there.

SEAN Kiss my natural white--

Crack! The shadow demon KNEES him in the face, KNOCKING Sean into the air and on his back.

SHADOW DEMON

NEXT!

The shadow demon WHIRLS to meet...

MERCEDES--

as she BULL-CHARGES, she SHRIEKS a battle cry...

...And is violently THROWN into a corner of the room. She braces herself against the walls, very PUNCHY. The shadow demon steps in front of her.

SHADOW DEMON Rich Bitch, still making yourself puke after you eat?

MERCEDES Go to hell!

SHADOW DEMON I have something very special in mind just for you, Mercedes...

ACROSS THE ROOM; Christian is trying to wake up an unconscious Tonya. He gently slaps her face.

CHRISTIAN Come on, girl. Get up. We need The Prophet right now.

TONYA'S EYES OPEN, they are the deadly hazel color of...

THE PROPHET--

She looks up at Christian, fury on her face.

PROPHET Get your hands off me!

WHOOSH! Instantly Christian is THROWN ACROSS THE ROOM.

The Prophet rises.

The shadow demon turns to face her, ROARS at her.

SHADOW DEMON Now things are about to get interesting!

The Prophet walks towards the shadow demon, taking her time.

The tension builds, an apocalyptic battle could be on the horizon. The shadow demon SNARLS at The Prophet.

(CONTINUED)

SHADOW DEMON Give me your best shot, Prophet!

She points a dismissive finger at the shadow demon...

PROPHET

Demon...leave.

The shadow demon SCREAMS and vanishes in a FLASH OF LIGHT AND SMOKE...very anti-climatic.

The Prophet turns and sees The Inner Circle; she marks each one with her eyes.

Alisha and Sean; as they help each other off the floor.

Christian, on his feet rubbing the back of his head.

Mercedes, in the corner, still disoriented.

PROPHET

(to all)

All of you deserve to be cast into the pit until the judgment for your pathetic transgressions.

Christian steps forward, a little fearful.

CHRISTIAN

Tonya...?

The Prophet's eyes GLOW with fury at him.

PROPHET (to Christian) **You especially.**

Alisha and Sean appear at Christian's side.

ALISHA We came here to help you, Tonya.

SEAN Yeah...I mean seriously, where's the love, girl?

Mercedes joins The Circle, revelation in her eyes.

MERCEDES That's <u>not</u> Tonya... CHRISTIAN She's right...this is The Prophet.

PROPHET Your "Tonya" is weak in her spirit. Same as all of you. You should be sheep of Christ, instead you're whores to your own diseased flesh.

Christian moves closer to her, he steps cautiously, hands raised in surrender...and respect.

CHRISTIAN Wait a minute, you called us to help you, remember? We didn't ask for this, Prophet.

PROPHET

But now, after that ye have known God, or rather are known of God, how turn ye again to the weak and beggarly elements, whereunto ye desire again to be in bondage...

CHRISTIAN What about forgiveness, Prophet?

The Prophet turns to leave, then hesitates.

CHRISTIAN Graham asked for your forgiveness.

PROPHET Be careful speaking of things you don't understand, fallen.

The Prophet turns and VANISHES IN A BURST OF LIGHT.

The others approach Christian.

SEAN What the hell did that mean? And what's a 'fallen'?

CHRISTIAN She quoted scripture, Galatians; four, nine.

MERCEDES Well, what does it mean, Christian? SEAN Yeah, and what did she mean when she said 'you especially'?

Silence from Christian, until...

THE WORLD WHITES OUT.

END OF ACT FOUR

TAG

EXT. STOREFRONT CHURCH, CITY STREET - MORNING

It is the next day; the city is damaged, but the biblical disasters have ended. Dead wasps litter the street.

THE CHURCH DOORS OPENS--

people exit, shaken, nervous, they look like P.O.W's.

INT. STOREFRONT CHURCH - SAME

Aaron ushers the people outside, he looks disheveled and exhausted, but relieved.

People herd past him and exit the church into the sunny morning.

AARON Take your time, people. It's over, your safe, I promise.

A FIGURE appears out of the shadows behind him.

FIGURE Still playing pastor, huh, Aaron?

The last of the P.O.W's exits, leaving Aaron alone with the mysterious figure.

Aaron doesn't turn to face the figure.

AARON What do you want? You're not welcomed here.

The figure LAUGHS, steps into the morning light, revealing itself to be...

HASHEEM--

He comes up behind Aaron, wraps his arms around the young pastors shoulders, grins and WHISPERS in Aaron's ear:

(CONTINUED)

HASHEEM All are welcomed in the house of the Lord your God, Aaron.

Aaron BREAKS FREE of Hasheem's grip.

AARON

Don't touch me, Hasheem. Just tell me why you're here.

HASHEEM

Wanted to see you...and to give you a message.

AARON

I'm listening.

HASHEEM

The Prophet's going to lose. And if you side with her, it won't matter that you're my brother, The Angels of the Sentinel will crucify you right beside her.

A beat...Aaron lets his words sink in.

AARON

Get out. Now.

HASHEEM

You should consider joining us...again. You can always come back, kid.

AARON The next time I see you, Hasheem, I won't hesitate. Brother or no brother...I'll kill you.

As he walks away...

HASHEEM

Can't play pastor forever, kid. Eventually your dark secrets will come out. And when they do...I plan to be there.

EXT. CHURCH - MOMENTS LATER

Aaron steps out onto the front stoop. An ELDERLY WOMAN stands there as well. She turns to Aaron.

59.

ELDERLY WOMAN Is it over, pastor?

Before Aaron answers; Alisha's car pulls up in front of the church, all four of The Inner Circle members get out.

Aaron looks at them...they look back.

AARON (O.S.) No...this is just getting started...

INT. TONYA'S ROOM, HOSPITAL - DAY

Tonya is on the bed, face still horribly scarred and burned, she TOSSES and TURNS in her sleep, on the verge of waking up.

AARON (O.S.) ... This is just the beginning...

Miraculously, her SCARS DISAPPEAR without a trace.

AARON (O.S.)

Without warning...TONYA'S EYES OPEN...she has woken up.

AARON (O.S.)Is Genesis...

BLACK OUT.

END OF SHOW