

INCARNATE



For available territories & further details contact:

Cynthia Kim
cynthia@blumhouseinternational.com
Tel: +1 213 835 1000
Cell +1 310 663 1614



BLUMHOUSE INTERNATIONAL IS PLEASED TO LAUNCH
INTERNATIONAL SALES ON

INCARNATE

PRODUCED BY:

Jason Blum (*The Purge Franchise, Sinister Franchise, Insidious Franchise, Paranormal Activity Franchise*)

DIRECTED BY:

Brad Peyton (*Journey 2: The Mysterious Island, Cats & Dogs: The Revenge of Kitty Galore*)

ACTORS:

Aaron Eckhart (*I, Frankenstein, Olympus Has Fallen, Battle Los Angeles, The Dark Knight*)

Rosario Dawson (*Sin City: A Dame to Kill For, Trance, Seven Pounds*)

Carice van Houten (*The Fifth Estate, Valkyrie, Game of Thrones (TV)*)

FINANCED BY:

Blumhouse International and IM Global

GENRE:

Supernatural Thriller

PRODUCTION START DATE:

October 28, 2013

Confined to a wheelchair after a horrific accident, Dr. Seth Ember (Aaron Eckhart) is an "Incarnate" -- gifted with the rare ability to delve into the minds of possessed people in order to exorcise their demons from the inside out. When the Vatican enlists him to exorcise a particularly troubled young boy, Ember is shocked to discover inside him the same evil spirit responsible for the death of his wife and child years before. Now, with the young boy's life in his hands and his own personal redemption at stake, Ember desperately searches for a way to destroy the demon before it kills him and unleashes its terror upon the world...

FOR AVAILABLE TERRITORIES & FURTHER DETAILS CONTACT:

Cynthia Kim, Senior Vice President
cynthia@blumhouseinternational.com
Office: 213.835.1000 | Cell: 310.663.1614

FADE IN:

1 **EXT. APARTMENT BUILDING - NIGHT**

1

Long shadows stretch across a run-down apartment building with chipped paint and bars on the windows. It's covered in graffiti and fliers. It hasn't seen renovation in decades. The urban sprawl around it doesn't look much better.

LINDSEY SPARROW, late 20s, good-looking, intelligent, and a bit dusty with academia approaches with her 9 year-old son, CAMERON. They arrive at the front entrance loaded down with grocery bags. Cameron is thoughtful and absent all at once -- untucked and disheveled, always seeming to ponder the bigger questions of the universe. He's still wearing his "HULK" backpack from being picked up at school.

Lindsey fumbles for her keys and drops them. Cameron swoops in, picking them up and unlocking the door for her, reading her mind without a word. These two don't have to talk. They're tight from being in the trenches together.

As they enter, Cameron feels someone's gaze on his back. He turns to find a HOMELESS WOMAN digging in the trash bin across the street. She's staring at him hard, studying him.

LINDSEY
Come on, Cameron.

Cameron blinks back to reality, following his mom inside.

2 **OMITTED**

2

3 **INT. HALLWAY OUTSIDE APARTMENT - NIGHT**

3

Jaundice fluorescent lights strobe the dirty hallway as they come through.

LINDSEY
I think you should try out for the team.
(off Cameron's unsure look)
C'mon, basketball's cool. Teaches you how to play with other kids, be a part of a team.

CAMERON
I thought I was gonna play baseball.

Lindsey's face tightens at this. She seems upset and emotional by this. More than she should be.

(CONTINUED)

LINDSEY

No. We already talked about that,
honey. We're going to try new
things. Remember?

They arrive at their apartment: "529." She opens the door,
pushing inside --

4

INT. KITCHEN - NIGHT

4

Cluttered with moving boxes that they haven't had time to
unpack. This morning's dishes are still in the sink. Coffee
creamer and orange juice have been left out on the counter
all day. Lindsey sets her load of groceries on the table.
Cameron fits his next to hers. As they begin putting
everything away in the cupboards and fridge --

HER CELL RINGS. She tenses, and slowly checks it. Her smile
dissolves. She hits mute and puts the phone away.

CAMERON

Is it Dad?

Lindsey's pause gives her away.

LINDSEY

No.

CAMERON

You're lying. Why can't I talk to
him?

She grabs some spaghetti noodles from the grocery bag, then
puts some water on to boil.

LINDSEY

Help me make the sauce.

5

INT. LIVING ROOM - LATER

5

Lindsey and Cameron are on the couch. She's grading
papers. He's doing his math homework. The TV is on, but
neither one is watching.

Lindsey's cell RINGS again. Cameron glances across at her.
Is she going to answer it?

She turns it off, trying to look like it's nothing.

6

INT. LIVING ROOM - LATER

6

Lindsey is asleep in the blue light of the TV. Cameron is
still awake. He stands, quietly gathering her graded papers
and putting them neatly on the table.

(CONTINUED)

He pulls a blanket over her shoulders, tucking her in. His gaze slides to her CELL, resting on the coffee table.

A beat. He considers it a moment and...

7

INT. BATHROOM - NIGHT

7

Cameron sits in the bathroom with the water running. He's playing back the VOICE MAIL on his mom's phone.

CAMERON'S FATHER (VO)
(from cell)
Lindsey, what are you doing?
Answer the phone.
(beat)
You can't ignore me. He's my kid
too. I have rights.

Cameron's face is emotionless. He hits the next message.

CAMERON'S FATHER (VO) (CONT'D)
(from cell)
Alright, look... I'm sorry...
(beat)
Just let me talk to him. It's been
too long... I miss you... I'm
sorry...

Cameron plays the next VOICE MAIL. His father sounds more desperate and intoxicated now.

CAMERON'S FATHER (VO) (CONT'D)
(from cell)
I didn't mean to hit him, okay? It
was an accident. I would never
intentionally hurt him like that...
I've apologized... I'm going to
counseling. What the hell do you
want from me?
(beat)
The house is so empty without you
guys...

CLICK. Cameron stares at the phone. His dad's call back number. His finger is about to press it when --

LINDSEY (OS)
Honey, everything okay in there?

Cameron looks up, panicking.

LINDSEY (OS) (CONT'D)
Cameron?

(CONTINUED)

He pockets the cell. Flushes the toilet for dramatic effect. Washes his hands. Opens the door. Lindsey stands there, leaning in the doorway, groggy.

LINDSEY (CONT'D)
Feel better?

Cameron nods, quickly passing her.

8

INT. CAMERON'S ROOM - NIGHT

8

Moon-dappled darkness. Cameron's a lump beneath the covers. His room is half-unpacked. Clothes and toys spill out of boxes. Legos cover the floor like land mines. Drawings of robots and dragons and robotic dragons are taped all over the wall. As we draw closer, we realize Cameron's eyes are open. He's watching the shadows, his mind racing with thoughts. He hears every MUFFLED SOUND in this old apartment building.

Suddenly, there's a light PATTTERING OF BARE FEET down the hallway in the kitchen (OS). Cameron's eyes snap wide open. He stops breathing so he can listen harder.

Silence. He's about to start breathing again when --

MORE PATTTERING in the kitchen (OS).

A beat. Cameron's eyes bounce back and forth with thoughts.

CAMERON
(whispering)
Mom...?

9

INT. HALLWAY - NIGHT

9

Cameron stands in the doorway to his room, staring down the dark hallway, listening. At first, there's nothing but silence, and then...

SOFT PATTTERING in the kitchen (OS). Cameron's heart PUMPS loudly in his ears. He looks across the hallway toward his mom's room. He edges toward it slowly, looking in to find...

His mom is asleep on top of the covers. She's wearing her street clothes like she's ready to pick up and bolt at any moment. She's positioned the pillows on the empty side of the bed. She's using her iPhone as an ALARM. There's an empty wine glass next to it.

Cameron looks from this, back down the hallway. It's silent now. His jaw clenches, twitches. Was he imagining it?

(CONTINUED)

ANOTHER ANGLE

Cameron creeps down the hallway toward the ever looming kitchen. He goes slowly, trying to keep the wood from creaking beneath his feet.

10

INT. KITCHEN - NIGHT

10

Moonlight streaks through the slats in the blinds.

The darkness coalesces in the hallway... becoming Cameron. His wide eyes surface in the dim lit, cautiously taking everything in.

He edges forward slowly, looking around. His gaze finding the kitchen window. It's open. The PLANT on the windowsill SHUDDERS with a slight breeze.

Cameron looks out the window at the sheer five story drop to the sidewalk below. There's no balcony or fire escape, or any way someone could have entered through here.

Something skirts through the darkness behind him. Quick. You'll miss it if you blink...

Cameron doesn't see it. He closes the window. Waits another moment. Feeling silly.

He starts to leave when he spots something...

MUDDY FOOTPRINTS cross the kitchen linoleum... zigzagging across the kitchen floor... and then up the wall... and across the ceiling to...

A DARK SHAPE ON THE CEILING. It's dangling above him from the ceiling like a spider.

Cameron's eyes widen as he recognizes the HOMELESS WOMAN he saw earlier. She's horribly disfigured now. Face twisted and misshapen like a melted mannequin head. The eyes are obsidian black. As she drops down on top of him -- Cameron SCREAMS.

They wrestle around on the kitchen floor, Cameron thrashing, trying to get away from her.

Then Cameron gets the upper hand, crawling on top of her.

He wraps his hands around her head and -- CRACK! Breaks her neck.

LINDSEY (OS)
(from the hallway)
Cameron?

(CONTINUED)

Cameron snaps his head around, eyes glazed and bloodshot, something very different about him now...

CUT TO:

11

INT. NIGHT-CLUB - NIGHT

11

Red neon shines through the black. BASS pounds as shadowy BODIES undulate on the dance floor. The bar is packed with BEAUTIFUL PEOPLE. HENRY, 20s, a little overweight and plain-looking is ridiculously out of place. He's sitting in a VIP booth, gorgeous supermodels hanging all over him. His cell LIGHTS up. He starts to answer when the woman closest to him, ILSA, 20's, long blonde hair, killer body, seductively slides it from his fingers.

HENRY

Could be important.

ILSA

More important than right now?

She whispers something into his ear. Nibbles on his earlobe. Henry is jelly under her spell.

He looks up as a rough-looking man approaches through the crowd. He's tall, handsome. His eyes are cold and piercing, drilling a hole right through Henry in the booth.

HENRY

Can I help you?

DR. SETH EMBER, 40s, if James Bond had a tougher, older brother, this is what he'd look like. He takes in the beautiful women in the booth, then Ilsa.

EMBER

You could've answered your damn phone.

Ilsa glares at Ember with recognition.

EMBER (CONT'D)

It's time to go, Henry.

HENRY

How do you know my name?

Ilsa glares at Ember, her smile becoming lethal.

ILSA

(to Henry)

Do you want me to call security?

(CONTINUED)

HENRY
(to Ilsa)
One second.
(to Ember)
Who are you? What's this about?

EMBER
Henry, I can show you the way out.
But I need you to get up right now
and follow me. The longer you
stay, the harder this gets.

Henry stares at him, incredulous.

EMBER (CONT'D)
Look at your watch. What's it say?
Henry looks at his watch, then up at Ember, at a loss.

HENRY
1:46...?

EMBER
It's been 1:46 since you came in
here.

HENRY
My watch froze... so what?

EMBER
Look around.

Ember points to a CLOCK on the wall. It says "1:46."

EMBER (CONT'D)
1:46. Same time. What are the
odds? I guarantee you every watch
and clock in here is going to say
the exact same thing. It's stuck
on the time this happened to you.

HENRY
Alright, crazy guy, time for you to
go.

Henry gestures for some BOUNCERS to approach. Staying calm,
Ember reaches into his coat and pulls out a NICKEL PLATED
POCKET LIGHTER. It's beat up and scratched from a lot of
wear and tear. He slides it across the table to Henry.

EMBER
Know what this is?

Henry looks at the lighter, then blanches with recognition.

(CONTINUED)

EMBER (CONT'D)

It's something that's important to you. It's to help you remember who you really are.

HENRY

(confused)

My brother gave that to me. When I became partner...

EMBER

That's right, you're a lawyer, Henry. You work all the time. You have no social life. You don't go out. And to be painfully honest here, women don't even look in your general direction, let alone four women like this.

He gestures to the beautiful women hanging all over him. Henry bounces from insult to realizing the awful truth. He stares at the lighter, realizing it's probably the latter.

EMBER (CONT'D)

We're not in a nightclub. And you're not surrounded by beautiful women. We're in your head.

A Bouncer GRABS Ember's wrist, hard. Ember glowers at him.

EMBER (CONT'D)

(to Bouncer)

You didn't want to do that.

Ember shoves the Bouncer into a table, knocking over some drinks with a CRASH. Another Bouncer comes at Ember. Ember SLAMS him against the wall, HITS him in the stomach, then punches him in the face, sending him to the floor.

Ember shakes out his fist, winded, glaring at Henry.

EMBER (CONT'D)

You gave them the power, Henry.
You can take it back.

ILSA

Henry, he's messing with you.

She takes the lighter away from Henry. More Bouncers swamp Ember, overwhelming him. One of them punches him in the face. Ember leans over, GASPING. He brings his fingers to his nose. They come back bloody. It pisses him off.

Ilsa watches Ember with a knowing smile.

(CONTINUED)

ILSA (CONT'D)
Looking for Maggie?

Ember darkens, his eyes flashing with anger. Ilsa sees that she's hit a sensitive spot.

EMBER
Where is she?

Ilsa loves the desperation in his eyes, the vulnerability.

ILSA
She says she's so very sorry about
your boy...

EMBER
Fuck you --

Furious, he tries to break away from the bouncers, but there are just too many of them now.

ILSA
(annoyed, to Bouncers)
Get him out of here.

As the Bouncers pull him back toward the doors --

ILSA (CONT'D)
Better luck next time.

EMBER
Look out the window, Henry. Open
the blinds.

Henry slowly looks across at the window next to him. The blinds are closed.

EMBER (CONT'D)
LOOK!

The Bouncers almost have Ember out of the room now. Henry reaches for the blinds. He slowly opens them. It's PITCH BLACK outside. Not night... BUT PITCH BLACK VOID.

Henry GASPS, slowly looking across at Ilsa and the women surrounding him. Their eyes are obsidian black.

ILSA
Something wrong, Henry?

Henry is deer in headlights. Ember breaks free of the Bouncers as the MUSIC gets louder.

(CONTINUED)

EMBER

Move!

Ember grabs Henry's arm, yanking him after him. He shoulders through a door and --

12

INT. BACK HALLWAY - NIGHT

12

A dark, crimson-lit corridor full of shadows. Ember leads Henry down the hallway. Shadowy people line the walls: kissing, groping -- among other things. Through a doorway, he sees two people making out, their faces "glitching."

HENRY

Oh my God! Oh my God! I'm losing my mind.

EMBER

Don't look at them. Keep moving.

They reach the end of the hall, arriving at a door. Ember opens it to find...

ANOTHER ANGLE

They're right back at the beginning of the hallway. As if they never passed through it. Ember tries to go back through the door they just came in through and --

ANOTHER ANGLE

They end up back where they started again.

EMBER (CONT'D)

Shit!

No matter which door they take, they can't leave the corridor. Ilsa casually approaches from the opposite door, amused.

ILSA

Did you really think I was going to make this easy for you?

EMBER

What's your favorite color, Henry?

HENRY

I don't have a favorite --

EMBER

What color's your car?

(CONTINUED)

HENRY
What -- ?!

EMBER
Need to make an escape route.
Something true to you. Answer the
question.

HENRY
(flustered)
I don't know! Green -- ?!

There's now a GREEN DOOR in the hallway. Henry gapes.

HENRY (CONT'D)
Wh-where the fuck did that come
from?!

EMBER
C'mon!

Ember drags Henry toward the GREEN DOOR in the middle. He
twists the handle and opens it.

13 **INT. GREEN ROOM - NIGHT**

13

The floors, walls and ceiling are green. The room is
completely empty. Nothing in it. Except for a window.
Ember closes the door behind them. Locks it.

EMBER
Henry, I'm going to need you to
take a leap of faith.

Ember guides him to the window. He opens it.

EMBER (CONT'D)
Jump.

Outside, it's a twenty story drop into the darkness.

HENRY
Fuck that!

Ilisa and her entourage can be heard outside the door.

ILSA (OS)
Henry, open the door. Please, we
just want to help you.

HENRY
Your -- your eyes were black!

(CONTINUED)

ILSA (OS)
 You're hallucinating, honey. He
 slipped something into your drink.
 He wants to kill you.

EMBER
 Jump, Henry. Now. You won't get
 another chance.

HENRY
 You can't make me do this.

EMBER
 No, I can't make you do anything.
 You have to believe it will work.

CRACK! The hinges on the door POP.

HENRY
 You go first.

EMBER
 If that would help you, I will.

CRASH! The door blows open on Ilsa, eyes black as night.

ILSA
 Come with me, Henry.

Henry looks from her, to the twenty story drop, back to her.

He starts toward her. Ilsa smiles triumphantly at Ember.
 She won. Henry sees this exchange. It's the answer he
 needs. Without warning, Henry turns and charges the window.

ILSA (CONT'D)
 No!

FOLLOW HENRY as he leaps out the window... SCREAMING and
 plummeting into the darkness and --

CUT TO:

14

INT. CONFERENCE ROOM - DAY

14

It's like a hurricane came through here. The conference room
 has been trashed. Paper flutters everywhere like pigeons.
 Chairs have been ripped apart into kindling. The windows are
 all closed.

FIND HENRY, arms and legs splayed on the ceiling, defying
 gravity and all reason. He's dressed in a business suit.

(CONTINUED)

HENRY
(in Ilsa's voice)
No! NO! NO!

CRASH! He falls, landing on a boardroom table. He writhes wildly, SHRIEKING in Ilsa's voice. BLACK FLUID oozes out of his orifices. Spreading across the table like molten lava... where it SIZZLES. As the fluid leaves his body, Henry becomes still... released by the unseen force...

His eyes flutter open and clear up, becoming scared and disoriented.

CLOSE ON EMBER

He's unconsciously slumped in a wheelchair across from Henry, his head bowed, electrodes on his temples, his forehead, his chest. An intravenous drip threads into his arm. In contrast to the night-club, he's a wreck: long hair, unshaven, dark circles under his eyes -- a wasted wraith of his former self.

He's hooked up to an "Umbilical," a high-tech array of equipment, displaying his vitals and cascading with information. A laptop SCREEN shows a throbbing amber cloud hovering around a thermal image of Ember. A camera on a tripod records everything.

OLIVER, 20s, too charismatic and good-looking for the job, wears a faded "Metallica" muscle shirt. He's built, covered in tats, a med school drop-out with a sensitive side.

OLIVER
Rise and shine, boss. You did it.

Ember slowly opens his eyes, sweaty. His nose is bloody. He instinctively starts to get up, then remembers his condition.

He takes in his wheelchair, overcome with a wave of depression as the hard reality settles in. He's not the badass we just saw a few moments ago. His body's broken.

OLIVER (CONT'D)
Welcome back to reality. How many
fingers am I holding up?

Oliver holds up one thumb.

EMBER
Oliver, get your thumb outta my
face.

OLIVER
You'll live.

(CONTINUED)

Ember tears the electrodes off his own face.

His gaze shifts to his wrist to find: the bruised outline of FINGERS, from where the Bouncer grabbed him. Avoiding Oliver's worried look, Ember reaches into his coat and pulls out a flask of whiskey. Takes a swig.

EMBER
(frustrated)
She wasn't there. Another dead end.

OLIVER
We'll get her. She can't hide forever. But you need to rest. Four dives in four months.

EMBER
She's taunting me, Oliver. It's a fucking game to her.

HENRY (OS)
You...

Ember glances across at HENRY, almost forgetting he was there. Henry stares back at them, sitting up on the boardroom table, utterly discombobulated.

HENRY (CONT'D)
You were in my dream.

EMBER
It wasn't a fuck'n dream.

Ember wheels out.

EMBER (CONT'D)
Oliver, I need to see that footage!

15	OMITTED	15
16	OMITTED	16
17	EXT. DILAPIDATED BUILDING - DAY	17
	A dilapidated building on a shitty city street.	
18	INT. EMBER'S OFFICE - DAY	18
	CLOSE ON A MONITOR	

It shows us what the CAMERA saw during Ember's last exorcism. There's a WINDSTORM in the conference room.

(CONTINUED)

Henry is SCREAMING, spread-eagle on the ceiling. Ember is in a trance-like state of deep meditation, hooked up to the umbilical and intravenous drip. Suddenly, he's SLAMMED against the wall in his wheelchair by an unseen force. Out of nowhere, Ember's NOSE BEGINS TO BLEED. His eyes are still closed as he speaks from his trance:

EMBER (VO)

You gave them the power, Henry.
You can take it back.

The image FREEZES and we --

PULL BACK TO REVEAL

Ember is watching the video with Oliver. Behind them, the lab is a cluttered hive of cutting edge equipment. Everything in here is hand-built, jerry-rigged, greasy and patched together -- function over form.

Monitors cover the wall. Piles of paperwork bury an overstuffed couch, telling us it hasn't been used in awhile. The windows are shut. There's nothing sentimental. No pictures, plaques, plants. Oliver looks at the images on the monitor, then at Ember's bruised wrist.

OLIVER

This is going to be the end of you.
You know that, right?

Ember covers his wrist.

EMBER

We'll lower the dosage next time.

OLIVER

Any lower and you don't REM. You
don't REM, you don't go in.

EMBER

What about the Umbilical? Can we
adjust that? Lower the frequency?

OLIVER

It's not the Umbilical. You're
getting the frequency just fine.
The problem is you. You're
adapting. It's becoming too real.

He gestures to Ember's bruised wrist.

EMBER

(moving away)
I'm fine.

(CONTINUED)

OLIVER

Take a month or two off. Let your
body recover. That's all I'm
saying.

Dominating the far wall, a giant board shows an Al Qaeda-like TREE-GRAPH of all the demons on Ember's list -- pictures of people that have been possessed -- all linking to ONE DEMON at the top of the chart: "Maggie." Beneath the name is a photo of the last person she possessed -- a young woman with black hair strapped into a gurney next to a horrible car accident. We recognize the accident from the newspaper clipping next to Ember's bed.

EMBER

(lost in thought)

Maggie should have been there. Why
wasn't she there?

OLIVER

He's not listening.

(calling through door)

Riley, he's gone again.

RILEY, early 20s, his research assistant, enters with an armload of files. She's listening to Japanese pop music on her iPod, talking a little too loudly as she begins filing everything away in a side cabinet. Riley's a pop culture victim, a casualty of Comic-Con and online MMO's. Reality is not her thing.

RILEY

I dug up all the places our guy
visited before the possession.
Aside from his office, he hung out
at Starbucks and low-rent strip-
clubs.

EMBER

Let's check them out. I'm going to
need surveillance tape on the
nights Henry visited. I want to
see who he was hanging out with.

RILEY

I think I just heard Oliver
volunteer.

OLIVER

(getting ready to leave)

You couldn't pay me enough.
Besides, I've gotta date with
reality tonight.

(CONTINUED)

EMBER
What's reality's name?

OLIVER
Sara. I'm going to make her
dinner.

RILEY
What happened to Jenny?

OLIVER
She wanted to go sky-diving. I had
to break it off.

RILEY
You broke up with her because she
wanted to go sky-diving?

OLIVER
You know how I feel about high
places. And the crazy girls who
want to jump out of them.

Riley rolls her eyes and turns to Ember.

RILEY
Oh, I almost forgot. Someone named
Camilla is here to see you. She
says she's from the Andrade
Archdiocese.

EMBER
The Vatican?

A19 INT. STAIRWELL - DAY

A19

Ember looks down into the lobby below. There's a beautiful woman in a dark expensive suit holding a designer briefcase. CAMILLA is poised, professional, in her mid-late 20s, but trying to look like she's in her 30s.

Oliver and Riley come up behind Ember and see Camilla. He's floored.

OLIVER
Wow...

EMBER
She's a little young, isn't she?

OLIVER
And hot.

(CONTINUED)

Ember grins. But Oliver does have a point. She's beautiful beyond words.

RILEY

Still want me to tell her to go away?

Off Ember's look --

19

INT. EMBER'S OFFICE - LATER

19

Ember sits across from Camilla while his team works across the room. He's distracted as he rocks in his wheel-chair a little, trying to adjust its setting.

CAMILLA

I've been following your work for quite some time. I understand you've done three exorcisms in the last six months.

EMBER

I prefer to call them sessions. I'm sorry, why are you here?

CAMILLA

My superiors need an Incarnate.

She hands him a briefcase. He opens it, sees a lot of money, and shuts it. He hands it back, not interested. He goes back to fiddling with his wheel-chair.

EMBER

I can think of a half dozen looking for work.

CAMILLA

They don't all come with your resume and your gear. We need the best.

Ember suppresses a grin. He's amused that she's trying so hard to be "official."

EMBER

Camilla, you seem like a really nice girl, and I don't know why they sent you, but you're wasting your time, it's not going to happen. I don't clock in for the Vatican.

CAMILLA

Technically, neither do I.

(CONTINUED)

EMBER
 (knowing smile)
 They come to you for their dirty
 work.

CAMILLA
 What do you have against the
 church?

EMBER
 How much time do you got? Look, I
 just don't believe what I do
 belongs to any one religion.

CAMILLA
 Exorcising demons...

EMBER
 To you it's a demon. To others
 it's an unclean spirit. Jinn.
 Orisha. Take your pick. But
 really, it's just a parasitic
 entity in a non-corporeal
 transference.

CAMILLA
 What if I told you a "parasitic
 entity" just took a little boy?

EMBER
 I'd tell you it's not my fucking
 problem.

CAMILLA
 What if I said we have reason to
 believe Maggie is involved?

Ember tenses in his tracks, blood icing in his veins at her
 name. He looks up at her, eyes narrowing.

CAMILLA (CONT'D)
 I thought that would get your
 attention.

EMBER
 You know this for sure?

CAMILLA
 No. That's why we came to you.

Ember sits in the back with Camilla. She pulls out a file
 and opens it.

(CONTINUED)

CAMILLA

The boy's name is Cameron Sparrow.
His parents just recently divorced.
The mother teaches 8th Grade
English Literature. She has a
restraining order against the
father. An alcoholic.

(beat)

He broke the boy's arm...
apparently, he caught him playing
with his toolbox...

Ember stares quietly, bristling inside. Nerve hit.

EMBER

Does Cameron have any history of
schizophrenia? Delusion? Is he
taking any meds we need to know
about?

CAMILLA

Nothing in his records.

Camilla reaches into the file and pulls out a second file.
She hands it to Ember.

CAMILLA (CONT'D)

The mother heard him scream in
their kitchen. When she arrived,
she found this --

Ember looks at the photo inside. It's a gruesome image of
the dead HOMELESS WOMAN. Her face is misshapen. Her neck is
twisted, broken.

CAMILLA (CONT'D)

The boy broke her neck. We think
it jumped into him during the
attack. Multiple possession --

EMBER

(correcting her)

Non-corporeal transference.

CAMILLA

Right, "non-corporeal
transference."

(continuing)

The mother called 911 and he was
admitted. They ran him through a
series of tests, but the doctors
couldn't find anything wrong with
him.

(MORE)

(CONTINUED)

CAMILLA (CONT'D)

(beat)

That's when church became involved.

EMBER

How did they find him?

CAMILLA

(looking outside)

It's the church's job to keep an eye on the flock. Of course, we sent in their best exorcists to handle the situation. We failed.

EMBER

How long ago was this?

CAMILLA

Two days. As you know, the process normally takes months. But considering the extenuating circumstances, the church decided to expedite the process.

EMBER

"Extenuating circumstances?"

CAMILLA

Three weeks ago it possessed two patients in a hospital. It had them strangle each other in front of the staff. Only an Arch Demon is powerful enough to do that.

21

EXT. APARTMENT BUILDING - DAY

21

The Lincoln towncar is parked in front of the old apartment building. Ember wheels toward the building, taking in its run down appearance as Camilla leads the way.

EMBER

How does it transfer?

CAMILLA

Physical contact. Judging from its trail of victims, it can only possess the weak: kids, the elderly, sick people.

22

INT. HALLWAY - APARTMENT BUILDING - DAY

22

Ember thinks.

(CONTINUED)

EMBER

Is the boy quarantined?

CAMILLA

No one has touched Cameron in two weeks.

EMBER

How's the mother's will?

CAMILLA

She's tired. She's been through a lot. We're keeping her away from the boy.

23

INT. LIVING ROOM - DAY

23

It's dark in here. The blinds are closed. Lindsey sits on the couch, quietly imploding in front of the TV. She has bags under her eyes. Her clothes haven't been changed in days. The place hasn't been cleaned in a week.

Camilla sit across from her, while Ember tries to keep his distance, wheeling about the room, avoiding eye-contact.

He spots a family photo showing Lindsey with her ex, DAN, and Cameron. They're in a park together. It bears an eerie resemblance to Ember's own family.

Ember tries to look away, he doesn't want to get emotionally attached to her or anyone else. But there's something about Lindsey... something that reminds him of his wife...

Lindsey's hands tremble as she sips some coffee, her eyes fixed on Ember's wheel-chair.

LINDSEY

I've already answered these questions a thousand times. Who are you?

CAMILLA

Mrs. Sparrow --

LINDSEY

Lindsey. Just -- Lindsey. No "Mrs."

CAMILLA

Of course. My apologies.
(starting over)
(MORE)

(CONTINUED)

CAMILLA (CONT'D)
Lindsey, we've brought in Dr. Ember
to help you.

LINDSEY
Another priest... great...

CAMILLA
He's not a priest. He's --
(off her look)
He's like a therapist...

Ember looks at her from across the room.

EMBER
(clearing his throat)
I'm not here to diagnose your son
for mental illness.

LINDSEY
Then why are you here?

EMBER
I'm here to evaluate --

CAMILLA
(quickly talking over him)
Dr. Ember has employed a cutting
edge method for helping his
patients. He can go places we
can't, get information that would
otherwise be unavailable to us.

LINDSEY
Let him talk.
(to Ember)
How are you going to help my son?

Ember pauses, feeling the weight of desperation in Lindsey's
gaze. He moves a little closer to her.

EMBER
My job is to go inside the
patient's subconscious and
extricate the non-corporeal entity.

LINDSEY
(scared laugh)
What -- ?! Are you serious?

She looks from Ember to Camilla, confused.

LINDSEY (CONT'D)
Your priests didn't work, so now
you bring in the quacks?!

(CONTINUED)

CAMILLA

Lindsey, I need you to trust us.

LINDSEY

You're here to perform an exorcism, right? It's okay. Just say it. Dealing with you people all week. Just stop talking bullshit, okay.

Ember admires her brashness. He draws closer to her now, lowering his shields.

EMBER

No, I don't do exorcisms. I don't use religious methods to treat the symptoms.

(rolling forward)

I go inside the victim's mind to treat the disease. I don't compel these entities from outside, I evict them from inside.

LINDSEY

You "evict them"...

EMBER

The entity holding your son right now has no real power. It's a parasite. It feeds off of your son's energy. But to do that, it holds him in a dream state to pacify him. Even if his eyes are open and he's speaking, your son is asleep. The entity is controlling him, and to keep that control it needs to convince him his dream is real.

LINDSEY

It's holding Cameron right now by convincing him he's in another "reality?"

EMBER

Yes. Through suggestion. It's showing Cameron what he wants to see. He believes his reality because he wants to believe it. It's my job to suggest otherwise... I tear down the lies. Once Cameron sees the truth, the entity loses its power and we pull it out.

(CONTINUED)

LINDSEY
(skeptically)
What happens to the entity?

EMBER
It'll try to jump into the nearest
living host. If it can't find a
host, it dies.

Lindsey stares at him, speechless, incredulous, at the end of
her rope. She's not sure she buys any of this...

LINDSEY
And you've done this before?

Ember digs out his iPhone, begins playing a video on it. He
shows it to her. We can't see what she's seeing, but we hear
the SCREAMS and TERROR of "the eviction."

She looks at him, pale. She doesn't need to see anymore.

24

INT. HALLWAY - LATER

24

Ember and Lindsey follow Camilla down the dark hallway. They
reach the closed door to Cameron's bedroom at the end. A
PRIEST sits outside, looking very anxious. There's a tray of
food next to him.

CAMILLA
Hello, Father.

PRIEST
(re: tray of food)
The boy hasn't eaten in days. The
demon is starving him.

CAMILLA
Why don't you take a break? You
look like you need some rest.

The Priest looks at Ember in his wheel-chair, tentative.

CAMILLA (CONT'D)
It's okay.

The Priest nods and shuffles away without another word. As
he does, Ember takes in the dark hallway.

EMBER
(to Lindsey)
Is there some reason why the lights
are off?

(CONTINUED)

LINDSEY
Cameron said he likes it dark --

CAMILLA
(to Lindsey)
It might be best if you waited in
the living room.

LINDSEY
I want to see my son.

CAMILLA
Please, trust us. He'll be fine.

Lindsey stares at the door, frustrated. Her son is on the other side and she can't even touch him. Camilla consoles her gently.

CAMILLA (CONT'D)
It's going to be okay.

Lindsey looks at Ember. She must be losing her mind to agree to this. She reluctantly retreats to the living room. Ember gives Lindsey a look as she reaches for the door.

EMBER
This is just an evaluation. If I
can't confirm this is Maggie, I'm
done.

Camilla takes a deep breath and opens the door.

25

INT. CAMERON'S ROOM - DAY

25

Pitch black. The blinds are closed. Everything is perfectly still... all of the furniture is stacked against the right wall... bed, dresser, lamps, toy-box... one on top of the other... A small figure sits cross-legged in the center of the bare floor like a monk in a state of deep meditation. It could be a statue, but it's not...

It's Cameron.

He's staring with glassy eyes. He's there, but he's not. Ember wheels into the room, keeping his distance as he calmly studies the boy. Camilla and Lindsey stay in the doorway.

CAMERON
Hello, Dr. Ember.

EMBER
You know who I am?

(CONTINUED)

Cameron's face remains lifeless and motionless, like a mannequin's. Ember signals for a pen and paper. Camilla quickly hands him what he needs.

CAMERON
One hundred years...

The boy barely speaks between his still lips. He never makes eye-contact, just stares straight ahead into the darkness.

EMBER
What's that?

CAMERON
You have aged one hundred years
since the last time I saw you.

Ember watches Cameron in the shadows.

CAMERON (CONT'D)
Maybe it's the wheel-chair? Maybe
it makes you look older?

Ember wheels a little closer to the stock-still child.

CAMERON (CONT'D)
How does it feel?

EMBER
How does what feel?

CAMERON
(whispering)
...to lose the one you love.

Ember's eyes narrow. He sets the pen down.

EMBER
We've already established that you
know who I am. Who are you?

CAMERON
(Middle-Eastern accent)
I have been known as Ash. Others
have called me Plague. Before the
Great Deluge, when the angels took
mortal women, I was Desire.

EMBER
(jotting this down)
Your accent -- is that Sumerian?
Eme-gir dialect?

A tiny smile teases the corner's of Cameron's lips.

(CONTINUED)

CAMERON
Why ruin all the fun?

EMBER
Is this "fun"?

CAMERON
Holy water, crucifixes and idle
threats get so... dull.

EMBER
What do you want?

CAMERON
Oh, you're going to have to try
harder than that...

EMBER
I don't have time for this.

He turns and starts to wheel out when Cameron speaks in an
ancient SUMERIAN DIALECT:

CAMERON
(in Sumerian; subtitles)
Anticipation is the mother of pain
and pleasure.

Ember's eyes slowly widen with recognition. The boy's smile
broadens like a predator.

CAMERON (CONT'D)
Ah, so you do remember...

Faced with what he has always wanted, Ember doesn't lunge
forward or attack. Instead, he composes himself wheels out
of the room.

26 **INT. HALLWAY - MOMENTS LATER**

26

Camilla follows behind Ember as he leaves.

CAMILLA
Where are you going? What about
the boy?

27 **INT. LIVING ROOM - DAY**

27

Ember wheels toward the front door with Camilla behind him.

CAMILLA
Is it her?

(CONTINUED)

Ember ignores her until she stops his wheelchair with her foot, her eyes blazing with intensity.

CAMILLA (CONT'D)

Listen, if this is an Arch Demon,
the church needs to know! A lot of
lives could be in jeopardy. These
things start wars and spread
plagues.

Ember sees Lindsey across the room, waiting for the verdict.
He feels horrible inside. He avoids her look, trying to stay
detached, trying not to care.

EMBER

Then I'd lock that door if I were
you.

He turns and leaves.

A28 **EXT. EMBER'S APARTMENT - NIGHT**

A28

A rundown building, invisible in its surroundings.

28 **INT. EMBER'S APARTMENT - NIGHT**

28

Ember's silhouette in the darkness. He sits by the window, a
broken man in a wheelchair, drinking Scotch straight out of
the bottle. The TV is on behind him, its blue light washing
through his neglected apartment.

ON THE SCREEN

A HOME MOVIE showing Ember with his son, JAKE and wife, ANNA.
They're playing in a park. Ember is chasing Jake down the
shore on his healthy legs. They're laughing, but we can't
hear anything they're saying because the TV's on mute.

CLOSE ON EMBER

He stares at the images of his family in anguish. It's
unbearable. It curls him up inside. He looks at the
newspaper clipping of the car crash. "TWO DEAD..."

He remembers his anger now. His breath comes in with a
seething shudder. He clenches his teeth, then takes another
swig of Scotch and throws the empty glass at the wall,
SHATTERING it.

He reaches forward, grabs his wife's silver crucifix and
ceremoniously places it around his neck.

His eyes become ice: he's ready for war.

29

INT. EMBER'S OFFICE - MORNING

29

Bright and early. Ember, Oliver and Riley gather their gear.

EMBER

It's her.

RILEY

How can you be so certain?

Ember searches for the car keys.

EMBER

(in Sumerian; subtitles)

Anticipation is the mother of pain
and pleasure.

Oliver and Riley exchange stunned looks.

RILEY

Fuck me...

OLIVER

Alright, maybe it is her. But it's
too soon, boss. You need more time
to recover. You keep pushing it
like this. One of these times,
you're not coming back.

EMBER

You don't have to do this.

RILEY

An Arch Entity handing herself over
like that? C'mon, it's too easy.
They don't play with their food.
They don't do anything without a
reason.

(before he can object)

Hear me out. She picked a family
like your family, right?

EMBER

I don't give a shit about her or
her kid --

RILEY

(talking over him)

Maggie picked her because she knew
you'd bite. She's baiting you!

EMBER

So what? What does that change?

(CONTINUED)

He finds the car keys and wheels toward the door.

30 **EXT. APARTMENT BUILDING - MORNING**

30

Riley unloads camera gear as Ember and Oliver start up with the sidewalk with their equipment.

31 **INT. LIVING ROOM - MORNING**

31

Dark. The blinds are shut. Riley sets up Mission Control, opening computers and hooking the living room TV up to cameras she's set up in Cameron's room. Oliver prepares the med equipment.

Camilla cautiously takes in Ember's unorthodox team. They're not what she expected.

CAMILLA
(low; to Ember)
Where'd you find Rainbow Brite and
the ex G'n'R roadie?

EMBER
They answered my ad in the paper.

Behind them --

Lindsey is perched on the couch, a nervous wreck. She glances across as Ember enters, overseeing it all.

LINDSEY
(Re: TV)
Excuse me. But is this necessary?
Why can't I be with my son?

EMBER
Sorry, when the shit goes down, I'm
gonna need everyone in here. Out
of my way.
(off her look)
It's safer this way.

RILEY
(from down the hall)
You should see an image.

An IMAGE appears on the TV.

It's Cameron. He's sitting in the center of the dark room like a monk. He still hasn't moved. It's eerie and disconcerting. Lindsey gently puts her hand over her son's image, her heart breaking at seeing him like this.

Ember looks away, trying to keep an emotional distance.

Camilla is in the living room, on her cell with her superiors.

CAMILLA
(in Italian)
Yes, Father, it's all been taken
care of. Of course, I will keep
you apprised...

Oliver hooks Ember up with electrodes and an intravenous drip. Riley sets up the Umbilical array. It's all powered by a quietly HUMMING generator.

Lindsey approaches Riley, who is adjusting a MONITOR on the Umbilical. It shows CAMERON sitting in the center of the room. A green cloud of energy hovers around CAMERON. It's laced with wispy black streaks.

LINDSEY
(re: cloud)
What is that?

RILEY
Each one of us is like a wifi hot
spot. Our brains send out an
energy field. Invisible to the
naked eye.

She points to the green color around Cameron.

RILEY (CONT'D)
See that cloud there? Some people
would call it an aura or soul.
It's a cluster of unique ions.
Each of us has our own frequency.
See Dr. Ember's here...

She gestures to the adjacent monitor. It shows an AMBER CLOUD hovering around Ember.

RILEY (CONT'D)
Parasitic entities are drawn to his
energy like bugs to light. If the
victim is weak, the parasite hooks
into the frequency. See the black
streaks there?

She gestures to the BLACK STREAKS in Cameron's green aura.

RILEY (CONT'D)
That's the parasite.

(CONTINUED)

Lindsey examines the medical equipment as --

INSERT: Oliver inserts an IV drip into Ember's arm.

LINDSEY
And what's all that?

OLIVER
(re: IV and drip)
That's going to lower his heart-
rate and EEG into a stasis state.
It'll bring him as close to death
as physically possible...

EMBER
As soon as I hit REM, I'll ride
into Cameron's subconscious. And
begin dismantling the illusion.
Which is not always that easy.
Especially if denial is involved.

Working in a flurry, Riley finishes hooking up the monitor
and begins pulling up a cascade of numbers on another.

RILEY
Sometimes, we get lucky, and it's
as easy as the glitch --

LINDSEY
The glitch?

RILEY
The time glitch. We've discovered
that time is meaningless in the
subconscious. Watches, clocks --
anything that tells time -- freeze
at the time of the victim's
possession.

Lindsey stares, overwhelmed, trying to take it all in.

33

INT. HALLWAY OUTSIDE CAMERON'S ROOM

33

All of the gear is set up outside of Cameron's room. Ember
is alone with Oliver and Riley now. He's speaking low.

EMBER
Keep the area clear in case she
tries to jump. You know the drill:
don't let the boy touch you or
anyone else. Don't let me touch
you or anyone else. You see me get
anywhere near flat-lining -- you
yank my ass out with the Narcan.

(CONTINUED)

Oliver raises a scary syringe with a long needle.

OLIVER
(re: the syringe)
Got the Escape Hatch right here,
boss.

EMBER
Only use it if you absolutely need
to, Oliver. Don't get flinchy on
me.

Ember straps himself into the wheelchair.

He is about to wheel into the room when Camilla appears in
the hall, concerned and yet emotionally detached.

CAMILLA
Dr. Ember...

Ember glances back at her.

CAMILLA (CONT'D)
Good luck in there.

34 **INT. CAMERON'S ROOM - LATER**

34

Ember wheels in toward Cameron, who is still sitting in the
middle of the bare floor in his meditative position. Riley
monitors the Umbilical, while Oliver keeps his eye on Ember's
vitals, keeping a safe distance in the doorway.

Cameron's eyes snap open.

CAMERON
Dr. Ember, so nice of you to join
us.

35 **INT. LIVING ROOM - DAY**

35

Camilla stays with Lindsey, watching the TV as Ember and
Cameron face off in the middle of the empty bedroom. Waves
of static run through the image as ENERGY SURGES. Neither
one is moving.

Lindsey leans closer, eyes shining with fear. Camilla puts a
comforting hand on her shoulder.

36 **INT. CAMERON'S ROOM - DAY**

36

Ember glances back at his team: he's ready. He looks across
at the intravenous drip as it enters his veins. He checks
his watch: 11:44 AM.

(CONTINUED)

CAMERON
Are you ready, Dr. Ember?

Ember glares at the boy. Cameron takes this as a yes.

CAMERON (CONT'D)
Then let the games begin...

Ember exhales slowly and closes his eyes...

CUT TO:

37 **EXT. PARK - DAY**

37

An idyllic sunny day in the park. Ember stirs on a bench. He's a more idyllic version of himself. The dark circles and stubble are gone. He blinks. Looks around himself. He's no longer in a wheelchair. He looks down at his legs, wiggles them.

He stands up. His legs are perfectly fine now. He suppresses a relieved smile. Back to his old self.

He looks around the area, trying to orient himself. Some ducks SPLASH in a pond. A fly BUZZES. The sun glints off the corroded metal of his bench. For all intents and purposes, the world seems normal.

Ember checks his watch: "11:44 AM." It stopped exactly when he entered. As he moves down the park path...

CUT TO:

38 **INT. LIVING ROOM - DAY**

38

Lindsey paces anxiously in front of the TV as the man in the wheel-chair faces off with her son. Like two monks praying at each other. Camilla enters the hallway behind her.

CUT TO:

39 **INT. HALLWAY OUTSIDE CAMERON'S ROOM - DAY**

39

The hallway is silent. The Umbilical generator HUMS quietly. Riley is hunched over the high-tech array with intense concentration. Oliver monitors Ember's vitals on another screen. Camilla approaches them, looking over Oliver's shoulder at Ember's EKG and EEG BLIPPING across the screen.

CAMILLA
How is he?

OLIVER
So far, so good.

(CONTINUED)

Camilla peers into Cameron's room.

Ember slouches in his wheel-chair, head bowed, a web of electrodes and an IV threading into his body. His face is pale. He's barely breathing now.

CUT TO:

40

EXT. PARK - DAY

40

Ember walks through the park, searching everywhere. Some JOGGERS pass without giving him a second thought. A dog BARKS in the distance.

He comes around the corner. Through the copse of trees, a boy can be seen playing catch with his father. As Ember draws closer, we realize --

It's CAMERON. He's playing catch with his father, DAN, a big man in his 30s. He looks blue collar, rough-around-the edges, a Yankees baseball cap. His eyes are wrinkled. Fingernails dirty.

DAN
Go out further.

Cameron races out with his gloved mitt.

Dan throws and... SNAP! Cameron catches it.

DAN (CONT'D)
(laughing)
Nice!

CLOSE ON EMBER

He watches Cameron's fantasy play out. Ember doesn't want to get attached to the kid, but he can't help feeling bad for him. He knows it's all a lie.

WIDER

As Dan goes out to catch the next throw, Ember bee-lines toward Cameron.

EMBER
Cameron?

Cameron turns, confused at this stranger calling his name. He takes a tentative step back.

EMBER (CONT'D)
I know you don't know me, but I'm
here to help you.

(CONTINUED)

Cameron looks back toward his dad in the distance. Ember extends his hand.

EMBER (CONT'D)
I need you to come with me.

Cameron stares back at him with wide eyes.

EMBER (CONT'D)
What's wrong?

CAMERON
You're --

Cameron points to his shirt.

CAMERON (CONT'D)
You're bleeding.

Ember looks down to find... IT'S SATURATED WITH BLOOD. Ember's hands reflexively go to his chest. He's bleeding from an unseen gash.

A FEMALE JOGGER appears behind him, very concerned.

JOGGER
Help! We need help over here!
(back to Ember)
It's okay, it's going to be okay.
Here -- sit down.

EMBER
I -- I'm fine...

He blinks, feeling light-headed.

DAN
Cameron, get over here!

Cameron runs off to be with his dad.

EMBER
(dazed)
No... wait...

The Jogger eases him down to the ground. She takes off her sweatshirt and balls it up, putting it under his head.

JOGGER
(into cell)
There's a man bleeding. He's
bleeding a lot. I'm in the
southeast section of the park.
Near the pond... Please, hurry...

(CONTINUED)

Ember blinks, trying to shake out the dizziness. He looks up at the field. Cameron and his father are gone now.

EMBER
No, this isn't real!

JOGGER
(into cell)
He appears disoriented.
(to Ember)
What's your name?

Ember tries to get up, but he's lost too much blood. His head lolls back onto the rolled up sweat-shirt.

Disoriented, EMBER tries to blink through the confusion. He knows this is an illusion, but it's becoming too real. The more he resists, the more blood he loses.

EMBER
Not real....

Blood spills from his lips, MAKING IT MORE REAL. A SIREN in the distance... an approaching AMBULANCE...

CUT TO:

41 **INT. LIVING ROOM - DAY** 41

Lindsey stops pacing. She stares at the TV screen as Ember begins to tremble in his wheel-chair.

42 **INT. HALLWAY OUTSIDE CAMERON'S ROOM - DAY** 42

RILEY'S SCREEN: Ember's EKG and EEGs are BLIPPING faster now.

OLIVER
Crap...

Ember MUMBLES in the other room, barely coherent in his unconscious state. Eyes closed. Head lolled forward.

EMBER
Not real... fuck you... get away
from me... not real...

CAMERON
(in female jogger's voice)
He's bleeding really bad. Please
help him...

(CONTINUED)

Riley's fingers tap furiously at the keyboard, pulling up cascading data. She glances across at Oliver's SCREEN as it makes a SHRILL WHINE.

RILEY
He's going to flat-line!

OLIVER
No, he's pulling through!

A43 INT. CAMERON'S ROOM - DAY

A43

Cameron's voice changes, becoming an ADULT MALE.

CAMERON
(adult male voice)
Do you remember what happened to
you?

CUT TO:

43 EXT. PARK - DAY

43

TWO EMTs load Ember onto a gurney as horrified ON-LOOKERS stop to watch. Ember struggles to get up, but he's lost too much blood. He blinks rapidly, trying to focus.

EMBER
Get away... get away from me!

The ADULT MALE VOICE belongs to one of the EMTs.

EMT
It's okay, you're going to be fine.
I just need you to stay with us.

EMBER
This isn't happening... this isn't
real...

EMT
(to partner)
He's lost a lot of blood. Call in
and let them know we're en route.

As they start to lift him on the gurney, Ember searches for a piece of truth to hang onto. He remembers his watch. He forces himself to look: "11:44." *The glitch.* It's the same time he entered. It reminds him of his reality.

He looks up at the EMTs as the fantasy begins to fall apart. Their eyes are *obsidian black*.

(CONTINUED)

He glances at the ON-LOOKERS as they begin to VIBRATE IN PLACE like celluloid about to go off the reel. The EMTs' black eyes narrow on Ember.

EMT (CONT'D)

I think I found our problem...

The EMT thrusts his hand into Ember's stomach. Ember CONVULSES and SCREAMS as the EMT pulls out his GLISTENING INTESTINES. They just keep coming... and coming and --

CUT TO:

44

INT. CAMERON'S ROOM - NIGHT

44

-- Ember starts awake. His face is mantled in sweat. He quickly pats his stomach. His intestines are back in place. The blood is gone. None of it happened.

Oliver stands there with the "escape hatch" syringe of Narcan. He's just given Ember the injection.

OLIVER

Sorry, boss, your EKGs were off the chart. Had to get you out...

Cameron sits cross-legged across from him.

CAMERON

(taunting; in EMT'S VOICE)

Oh no. We lost him...

Cameron lips twist into a taunting smile, enjoying the terrified look on Ember's face.

45

INT. HALLWAY - NIGHT

45

Oliver checks Ember over, anxiously removing the electrodes. Ember's trying to smoke with a trembling hand, teeth chattering, trying to recover from the ordeal. Camilla keeps Lindsey occupied in the living room.

RILEY

I'm not going to say "I told you so."

OLIVER

You just did.

Annoyed, she compiles data from the Umbilical.

OLIVER (CONT'D)

We should get you to a hospital and get you checked out.

(CONTINUED)

EMBER

I'm fine.

OLIVER

What the hell happened in there?
She could've killed you.

EMBER

It was only a few minutes. Not a
big deal.

OLIVER

(balking)

A few minutes? You were in there
all day.

Ember looks outside. It's night. He knits his brow,
confused now.

OLIVER (CONT'D)

Eight fucking hours, boss!

Everyone turns and looks as Oliver's voice spikes. Ember
signals that it's nothing and wheels toward the bathroom,
quietly freaking out and trying not to show it.

OLIVER (CONT'D)

Where are you going?

46

INT. BATHROOM - NIGHT

46

Running water. Ember coughs blood into the sink. Wipes the
blood from his lips and stares at his reflection... at what
he's become. He looks like a pugilist after the big fight.
It's worse than he imagined. His chest is swollen purple and
mangled with bruises. His terrified gaze drops down to...

A DARK HAND PRINT ON HIS STOMACH from where the EMT tried to
pull his intestines out.

47

INT. LIVING ROOM - NIGHT

47

Ember has covered his bruises and cleaned up. His mind
clicks away as he studies Cameron's flickering image on the
TV. The boy stares back in his meditative stance. It's a
surreal standoff with nothing but a TV screen between them.
Camilla enters from the kitchen behind Ember.

CAMILLA

Lindsey's starting to calm down.
How are you holding up?

EMBER

Oh, I'm all fucking roses. You?

(CONTINUED)

CAMILLA

If you can't handle this, I need to know. Say the word, and my people will come in and contain this.

EMBER

Fuck you. You have no idea what you're taking about, and I don't need a goddamn babysitter.

CAMILLA

They sent me because they know I'll get the job done. Now, you have two seconds to tell me your next move before I make mine.

EMBER

(checking his watch)

Two seconds? That's all I get?

Ember balks, wheeling away. Furious, she pulls out her cell and starts to dial.

EMBER (CONT'D)

(calling her bluff)

Good luck. Don't forget to dial 1 first.

Camilla implodes with frustration: *damnit!* She wants to scream. She hangs up.

CAMILLA

What are you not telling me?

EMBER

I know how she's keeping Cameron.

(off her look)

It's the father.

He glances at Cameron on the TV.

EMBER (CONT'D)

To get to him, we need the boy's father.

CLOSE ON THE TV

Cameron stares back at us from the shadows.

CUT TO:

48

INT. KITCHEN - NIGHT

48

Lindsey paces anxiously as Ember sits with Camilla.

(CONTINUED)

LINDSEY

Before he lost his job, Dan used to play in the park with Cameron...

EMBER

This entity is playing into Cameron's desire.

LINDSEY

(angry)

His *desire*? Cameron doesn't want anything to do with his father!

EMBER

Maybe you don't want that, but are you sure that's how Cameron feels?

Lindsey seethes at the unfairness of it all.

EMBER (CONT'D)

She's giving him what he wants to keep him pacified. We need to break down her illusion. It's the only way to free the boy.

(beat)

Where's his father?

LINDSEY

Dan's MIA. Probably out getting drunk...

EMBER

We need to bring him here.

LINDSEY

What?! That asshole is not coming anywhere near my son.

CAMILLA

Miss Sparrow, we need you to tell us where to find him.

LINDSEY

Dan doesn't love Cameron. Not once have I ever heard him say "I love you" to that boy. What kind of dad is that?

EMBER

Listen to me, goddamnit, this entity is probably the strongest I've ever encountered. To get your son back, I'm going to need all the ammunition I can get!

(CONTINUED)

Lindsey gives up, overwhelmed with anger and sadness.

LINDSEY

There's a bar on 20th and
Scarborough. That's where he
usually goes.

49 **OMITTED**

49

A50 **EXT. BAR - NIGHT**

A50

Ember and Camilla enter.

50 **INT. BAR - NIGHT**

50

A dirty, noisy dive. ROUGH BLUE COLLAR TYPES drink massive beers. Ember wheels through the bar with Camilla, searching for Cameron's dad. He grabs a BIG BIKER'S glass of whiskey off a table in passing. He pounds it back, and slides the empty glass onto another table and doesn't look back.

CAMILLA

I can see you're not a fan of self-preservation.

EMBER

Not much left to lose.

CAMILLA

Is that self-pity I hear?

EMBER

Nope. It's freedom. Freedom to focus on the important shit.

CAMILLA

Maggie?

EMBER

You got it.

CAMILLA

What's going to happen when you finally get her? What's going to be left?

Ember scans the bar, annoyed by the question.

CAMILLA (CONT'D)

Don't you ever think about starting over? Building a new life?

(CONTINUED)

EMBER

Why? So I can lose it again?

He shakes his head 'no' as he searches.

EMBER (CONT'D)

If you can't let it all go, you're dead in the water. The minute you care -- actually care -- they've beaten you.

CAMILLA

To beat the demons, you have to become one?

EMBER

Something like that.

Ember's eyes recalibrate. He sees something past her. His face hardens.

EMBER (CONT'D)

Found him...

DAN, the guy from Cameron's mind. Only now he looks meaner. Drunker. He's hunched at a table with a SLEAZY WOMAN hanging on him.

ANOTHER ANGLE

Ember rolls up to the table.

EMBER (CONT'D)

Mr. Sparrow?

Dan glances back at him, then at his wheel-chair, annoyed at the interruption.

DAN

"Mister?" You another lawyer?

EMBER

Do I look like a fucking lawyer?
Your son's in trouble. I need you
to come with me.

DAN

Yeah? Well, I need another beer,
short-bus. You buying?

Dan and the sleazy woman laugh until Ember wrenches the chair out from under Dan. He CRASHES to the ground. Before he can get up, Ember's hand is viced around his neck.

(CONTINUED)

Everyone in the bar becomes silent as the man in the wheel-chair throttles the big man's neck.

EMBER

How about I break your arm, you piece of shit? How'd you like that?

DAN

(choking)

I'm not sure what they told you, but I never touched him. Never. It's all lies --

EMBER

(talking over him)

I don't give a shit if it's true or not.

(enunciating)

Your son is in trouble.

Dan struggles to break Ember's grip, but it's too strong. Ember's gaze drills into him, hard.

EMBER (CONT'D)

Because of you.

Dan's face turns red as he struggles to breathe.

CAMILLA

(nervously)

...Dr. Ember?

Ember releases Dan's neck, disgusted. Dan holds his throat in pain, his eyes sobering at his son's name.

DAN

What's happened to Cameron?

51

INT. LIVING ROOM - LATER

51

Cameron is on the TV. Dan stares at the image of his son, completely sober by this new reality. Everyone is gathered around. The air is thick and awkward.

DAN

(to Lindsey)

Why didn't you call me?

LINDSEY

You're here, aren't you?

Camilla moves in between them.

(CONTINUED)

CAMILLA

We don't have much time. I need you to go with Dr. Ember now.

As she ushers Dan away --

52

EXT. HALLWAY OUTSIDE CAMERON'S ROOM - NIGHT

52

Ember and Oliver stand with Dan while Riley adjusts the cameras on Cameron. Lindsey and Camilla keep their distance. Dan looks nervously into Cameron's bedroom.

EMBER

Call him by his name. Remind him that you're in the room. Tell him you love him. Talk about details that only you and he would know about. He'll hear you. He'll wake up.

Dan shudders, slowly losing his nerve. Seeing his son like this is taking its toll.

DAN

Are you sure this is going to work?

EMBER

No, I'm not.

DAN

Then why should I do this?

EMBER

I would, if it were my son.

DAN

I'm not sure what they told you, but I never touched him. Never. It's all lies. I'd give my life --

EMBER

(cutting him off)
Say it to Cameron.

Dan nods. Mustering up his courage.

DAN

Yeah... yeah, okay.

EMBER

We have your back. If something goes wrong, or you get a bad feeling, we'll get you out.

(CONTINUED)

DAN
 Like... what? What would happen?
 (unsteady grin)
 The green vomit... the head-turning
 thing, or... what?

Ember isn't grinning back.

EMBER
 No matter what happens, don't touch
 him.

DAN
 Okay -- don't touch him. I got it.

EMBER
 I mean it, Dan. No physical
 contact. Do you understand?

53 **INT. CAMERON'S ROOM - NIGHT**

53

Dan enters, walking slowly, his weight CREAKING loudly on the floorboards.

DAN
 Cam?

Cameron remains in his meditative position, staring straight ahead into the darkness.

DAN (CONT'D)
 Hey... It's Dad...

Cameron doesn't respond.

DAN (CONT'D)
 It's been awhile, huh, buddy?
 (drawing closer)
 I haven't seen you in like...
 forever.

54 **INT. LIVING ROOM - SAME TIME**

54

Camilla and Lindsey watch the TV SCREEN as Dan's image approaches the boy in the center of the room. Lindsey is still holding her arms, a knotted mess. She's doing everything in her power to go along with this.

DAN (VO)
 I tried calling you a few times,
 but I guess my messages weren't
 getting to you.

Lindsey tenses angrily at this.

55 **INT. CAMERON'S ROOM - NIGHT**

55

Dan moves closer, trying something different.

DAN (VO)
So... you still practicing that
mean throw of yours?

Cameron's eyes blink. Dan sees that he's getting traction.

56 **INT. HALLWAY OUTSIDE CAMERON'S ROOM - NIGHT**

56

Riley observes her MONITOR as Dan's yellow aura approaches Cameron's green cloud. Numbers begin to scroll and Cameron's green flares up, dominating the entity's black swirl.

RILEY
It's working... Cameron's
surfacing.

Ember watches Dan through the doorway.

EMBER
Slow and easy.

57 **INT. CAMERON'S ROOM - NIGHT**

57

Dan inches closer to his son, slowly gaining confidence.

DAN
I remember you had that sick curve
ball. Remember? Me and you at the
park? You were good, man. You
should try out for the team.

CAMERON
Dad?

A beat. Dan pauses, not expecting to hear that. He nods, eyes swelling with emotion.

DAN
Yeah... It's me. It's Dad...

He edges a little closer, the dam of emotions breaking all at once as he finally confesses:

DAN (CONT'D)
Oh, Cameron, I'm so sorry. I'm
sorry for hurting you. It was an
accident, you have to know that.
An accident.

Cameron stares at his father in the darkness.

(CONTINUED)

DAN (CONT'D)
 God, I really messed up bad... so
 bad... I wish I could take it back.

58 INT. HALLWAY OUTSIDE CAMERON'S ROOM - SAME TIME

58

Ember watches from the hallway as Dan approaches his son. He frowns... something feels wrong here. He glances across at Riley as she monitors the Umbilical's screen. The black cloud swirls around Cameron's green cloud like a coiling boa.

EMBER
 What've you got?

RILEY
 There's a lot of movement here...

OLIVER
 Let me see.

59 INT. CAMERON'S ROOM - NIGHT

59

Dan kneels before his son, eyes swollen and emotional. Cameron remains cross-legged on the floor looking up at him.

DAN
 What happened to you, Cam? How did
 this happen?

Cameron WHISPERS something.

DAN (CONT'D)
 Sorry, what was that?

He crouches in front of his son.

DAN (CONT'D)
 I can't hear you, buddy.

60 INT. LIVING ROOM - SAME TIME

60

Camilla and Lindsey watch as Dan draws closer to the boy. They're holding their breaths.

61 INT. HALLWAY OUTSIDE CAMERON'S ROOM - NIGHT

61

ON THE MONITOR: the entity's BLACK CLOUD swirls around CAMERON'S GREEN CLOUD, tighter and tighter, strangling it.

CLOSE ON EMBER

He leans in, trying to understand it.

INT. CAMERON'S ROOM - NIGHT

Dan crouches in front of his son.

DAN
Tell me again, Cam.

Cameron gestures for him to come closer. Dan leans into Cameron's lips.

CAMERON
(whispering)
I forgive you, Dad.

Dan's face screws up with guilt, tears in his eyes.

DAN
You do?

CAMERON
I want it to be like it was. Can
it be like before?

DAN
It can be. I promise. I'll clean
up. I'll do anything for you.

CAMERON
Can we go to the park again?

DAN
Anything you want, buddy.
Anything. You want to go to the
carnival? We'll go on all the
rides? How would you like that?

CAMERON
Really?

DAN
As soon as you're better.

CAMERON
I love you, Dad.

Dan is completely taken aback. He nods through his tears. He tries to say "I love you" back.

DAN
(struggling)
Cameron, I...

He just can't say the words. Instead, he reaches forward to hug Cameron --

63 **INT. HALLWAY OUTSIDE CAMERON'S ROOM - SAME TIME**

63

Ember sees that Dan's about to hug Cameron and spins toward the room.

EMBER

No, Dan!

64 **INT. CAMERON'S ROOM - NIGHT**

64

Dan tearfully embraces his son.

DAN

Cameron, I... I missed you --

Cameron grabs his right arm and SNAPS IT BACKWARDS AT THE JOINT.

GLISTENING BONE stabs out of the bloody flesh.

It happened so fast, Dan barely has time to register it. His eyes SNAP WIDE OPEN. He stands and slowly turns to face Ember and his team in the hallway.

Oliver starts to go in after Dan when Ember stops him. He's not sure if Dan is possessed or not.

EMBER

No! Stay back! Don't touch him!

Dan takes a wobbly step toward them. He slowly looks down at his SNAPPED LIMB, waving next to him like a loose sock.

DAN

Oh God... OH GOD!

CAMERON

God is not here.

Cameron lifts his palm and --

Dan SLAMS up against the ceiling with BONE BREAKING force. He hangs there a moment.

EMBER

Stop! It's me you want! Don't do this!

Cameron's smile becomes malevolent. He gently lowers his palm and --

WIDE

(CONTINUED)

DAN SLAMS back down on the floor, dead, his spine twisted at all the wrong angles. His glassy eyes stare into space. A ribbon of blood creeps out between his lips.

Cameron's eyes slowly lock with Ember's. The boy's smile is full of challenge, as if to say: "your move."

65

INT. HALLWAY - LATER

65

EMTs take Dan's body-bag away. Camilla does damage control, speaking with a group of cops. She shows them her credentials. They're completely overwhelmed by her authority.

66

INT. KITCHEN - NIGHT

66

The ticking silence of defeat. Flashing lights outside the window.

Ember sits with Lindsey in the kitchen, two lost souls in the trenches together. They're both trying to recover from the ordeal. Ember feels bad for Lindsey, wanting to reach out and console her. But he can't...

She looks up, shell-shocked.

LINDSEY

I just watched my nine year-old son
kill his father...

Ember isn't sure what to say.

LINDSEY (CONT'D)

What is that thing? What does it
want? You know. You said "it's me
you want."

Lindsey watches him, fighting back tears.

LINDSEY (CONT'D)

There's something you're not
telling me. You're not doing this
for Cameron. You're here for some
other reason...

EMBER

It doesn't really matter why I'm
here. The fact is, I'm here.

LINDSEY

Dan's dead! I think it matters!
What the hell is going on here?!
Talk to me, or get the hell out.

(CONTINUED)

He brings his hands to his wheels, but stops.

EMBER
(quietly)
She took my family from me...

CUT TO:

67

INT. SUV - NIGHT (FLASHBACK)

67

Ember is behind the wheel. It's the Ember from the photo -- clean-cut, healthy, on top of the world. His wife, ANNA sits in the passenger's seat, reading through a report. She wears the silver crucifix necklace. Ember's nine year-old son, JAKE, is in the back playing on an iPad.

On the radio, there's a SINGLE PIANO KEY NOTE... simple, quiet, lonely. Over and over...

Ember frowns: *what's this?* He starts to change the channel when --

Oncoming headlights FLARES up in the windshield --

CRASH! BLACK. It's a fast, final verdict.

68

INT. EMBER'S SUV - NIGHT (FLASHBACK)

68

Ember stirs next to his wife in a disoriented haze. Anna's bloody face is smashed into the dashboard. The crucifix still swings from her neck.

Ember struggles to look in the back-seat. Jake is gone.

Ember looks out the broken windshield at --

The smoking remains of the collision. Jake's empty shoe on the shoulder. His iPad is still intact, making cartoon-y noises, showing the game he was playing only moments ago.

Ember freezes, seeing the outline of his son's crumpled body in the bushes. His face screws up in pain.

And then he hears movement. He slowly turns to look at the car that hit them. It's front smashed in. A WOMAN sits inside. It's the woman with short black hair from the photo in Ember's bedroom. MAGGIE.

The woman's neck is canted at an impossible angle, broken. Her forehead is bloody from hitting the windshield.

A beat. The woman's eyes SNAP OPEN. They watch Ember from the pulpy mask left of her face. A slow, knowing smile touches the corners of her lips as she whispers:

(CONTINUED)

MAGGIE
 (in Sumerian; subtitles)
 Anticipation is the mother of pain
 and pleasure.

CLOSE ON EMBER

staring in horror.

LINDSEY (VO)
 She was possessed?

69

INT. KITCHEN - NIGHT

69

Ember holds Lindsey's gaze, hollowed out from the memories.

EMBER
 The woman's name was Maggie. She
 was possessed by the same entity
 that's now in your son.

LINDSEY
 You're not here to help my son...

EMBER
 No, I'm not. I'm here to end this
 bitch.

He holds her gaze.

EMBER (CONT'D)
 I'm not noble. I'm not the good
 guy.

Lindsey stares after him as he wheels out, trying to digest
 it all.

70

INT. CAMERON'S ROOM - NIGHT

70

Cameron sits in the center of the room. He hasn't moved, but
 his features are becoming long and drawn. His eyes are
 sunken in. His breathing is labored. He's CHANTING
 something under his breath.

A71

INT. HALLWAY - NIGHT

A71

The UMBILICAL array begins BEEPING. Riley checks it. Her
 eyes swell. Panicking, she pulls up a cascade of rolling
 numbers.

Oliver looks over her shoulder at the SCREEN: BLACK WISPS
 dominate the green aura, breaking it down, completely
 overwhelming it.

(CONTINUED)

OLIVER
Fuck, I was afraid of this.

71 **INT. LIVING ROOM - NIGHT**

71

The group has gathered in front of the TV. Camilla's on the phone in the kitchen.

RILEY
(calling from the hallway)
She's feeding!

LINDSEY
What's happening?

EMBER
We're running out of time. If we don't get her out, your son won't make it through the night. And the entity will find a way into another body -- probably one of us.

LINDSEY
(covering mouth)
Oh God...

EMBER
(quietly)
I'm going back in.

CAMILLA
We need to talk.

She gestures for them to talk in private.

72 **INT. KITCHEN - NIGHT**

72

Ember and Camilla are in the kitchen, speaking low.

CAMILLA
I've seen this too many times. I'm sorry, but you're in over your head. You're not going back in. I'm calling it. I'm bringing in my people.

Ember smiles to himself.

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

(CONTINUED)

EMBER

If you were going to bring your people in to contain this thing, you would've already done it. But I think we both know you can't control this Arch. So cut the shit and let me do my job.

Camilla stands there, humiliated -- stripped of all leverage. She counters with --

CAMILLA

My father thought he could handle it too. He was too proud to admit when he'd lost. They took him because of his pride.

EMBER

(realizing)

He was an exorcist?

Camilla is silent, angry at herself. Ember gets it now.

EMBER (CONT'D)

That's not going to happen today.

CAMILLA

What happens when this entity is done with the kid and decides she's going to jump?

EMBER

She's not going to jump

CAMILLA

Why not?

EMBER

Because it's me she wants. She wants to finish what she started.

Camilla gives him a questioning look.

EMBER (CONT'D)

She killed my family because I'm an Incarnate. She saw that I was happy and she took that away. I'm sport to her.

Ember holds her gaze.

EMBER (CONT'D)

Which is why I'm your best shot right now.

73

INT. LIVING ROOM - LATER

73

Lindsey follows Ember as he searches for something. Camilla watches from the doorway.

EMBER

I need a physical item of
Cameron's. Something special to
him. Something he'll remember...
that Maggie overlooked...

LINDSEY

...why?

EMBER

Because he's bought into the lie,
he's given her complete control.
We need to find a truth she can't
distort -- an intimate truth that
he'll never question. It's our
only chance of shattering this
illusion and pulling him out.

He wheels across the room. Something catches his eye. He wheels forward, arriving at end table. There's a family photo on it.

CLOSE ON A FAMILY PHOTO

It shows Lindsey, Dan and a younger Cameron on a baseball field in better times. They look like a happy family. They look like Ember and his family before the crash. Dan is wearing a baseball uniform. He seems a little more sober. A little more with the program. Cameron is holding up his dad's CHAMPIONSHIP RING and wearing his oversized hat.

PUSH IN ON THE CHAMPIONSHIP RING and...

EMBER'S eyes alight with epiphany.

74

INT. LINDSEY'S BEDROOM - LATER

74

Ember watches as Lindsey opens the top drawer of the dresser and pulls out the CHAMPIONSHIP RING. She touches the ring as if it were white hot.

LINDSEY

Cameron used to keep this by his
bed. When we left, I took it
away... I wanted as few traces of
his father as possible...

(CONTINUED)

Lindsey is on the verge of tears. The last twenty-four hours have been too much. Seeing the death of her late husband has thrown her over the edge.

LINDSEY (CONT'D)
I can't think of anything Cameron
treasured more than this stupid...

She covers her mouth, unable to fight the tears now. She can't even finish the sentence. Ember wheels close to her.

He doesn't want to care about her, but it's too late now. He sees his wife in her. He sees his son in Cameron.

EMBER
Look, maybe this is none of my
business and you can tell me to
shut up if you want... Cameron
loves his father. But that doesn't
mean he doesn't love you.

Lindsey looks up at Ember as he struggles against his nature to continue.

EMBER (CONT'D)
Cameron might not know how to say
it, but he needs you. You're his
entire world. I need you to stay
strong. We're getting traction
now. Maggie's getting sloppy.
She's making mistakes.

Lindsey gives him a confused look.

EMBER (CONT'D)
If she were smart, she wouldn't
have killed Dan, she would've used
him. She's getting cocky. We're
going to use that against her.
We're going to get your son back.

Lindsey's smile wavers with a little hope.

LINDSEY
I thought you didn't care.

EMBER
Well I lied.

Ember tries to shrug it off. But she sees the truth in his eyes. Ember *does* care.

(CONTINUED)

CLOSE ON THEIR HANDS

They touch as she puts the ring in his palm and closes his fingers around it.

EMBER

looks up at her. He offers a light smile, for the first time since we've met him.

75 **EXT. APARTMENT BUILDING - NIGHT** 75

The building is swallowed by fog and darkness.

76 **INT. HALLWAY - LATER** 76

Riley hooks Ember up to the Umbilical array while Oliver applies the electrodes to his body. Oliver sees the HAND PRINT on Ember's stomach from the last time he went in.

EMBER

You got the Narcan?

Oliver grabs the scary syringe.

OLIVER

Escape Hatch right here, ready to go --

Ember takes it out of his hand and BREAKS it in two, destroying it.

EMBER

We won't be needing it this time.

Oliver stares at Ember like he's never going to see him again.

77 **INT. LIVING ROOM - NIGHT** 77

Camilla and Lindsey watch the TV SCREEN as Ember wheels into FRAME, facing off with the boy in the middle of the room.

78 **INT. CAMERON'S ROOM - NIGHT** 78

Cameron, eyes closed, looks pale and drawn out as he sits there in his meditative stance. He doesn't even bother to look at Ember as he wheels to a stop.

CAMERON

I hope you said your goodbyes.
Because you won't be coming back.

(CONTINUED)

Ember checks his watch. It says "3:13 AM." He burns this into his memory: "3:13 AM."

EMBER

Maybe.

He looks up at the boy, gaze hardening.

EMBER (CONT'D)

But neither will you.

The fluid drips through his IV. He squeezes the CHAMPIONSHIP RING tightly between his fingers and closes his eyes.

CARNIVAL WOMAN (VO)

Sir?

CUT TO:

79

EXT. CARNIVAL - NIGHT

79

CLOSE ON EMBER

He opens his eyes and --

CARNIVAL WOMAN (OS)

Sir?

PULL BACK TO REVEAL

Ember is standing in a long ticket line at a small town CARNIVAL. A teeming crowd bustles. A HEAVY WOMAN with TWO KIDS is behind him, waiting for him to step forward.

CARNIVAL WOMAN (CONT'D)

Are you going to take your ticket
or not?

Ember gathers his bearings, then moves forward.

As he works through the crowd, he looks down at his hand. He's still holding the championship ring. He stuffs it in his pocket.

A80

EXT. CARNIVAL - NIGHT

A80

Ember is jostled by PASSING PEOPLE as he pushes forward through the crowd, searching for Cameron. It's like looking for a needle in a haystack.

CUT TO:

80

INT. HALLWAY OUTSIDE CAMERON'S ROOM - NIGHT

80

Riley monitors the Umbilical array as Ember's AMBER AURA mingles with Cameron's BLACKENING AURA. Oliver watches as his EKG's begin spiking...

OLIVER
(under his breath)
Here we go...

CAMERON
(in Dan's voice)
Hey, Cameron, how about some cotton candy?

They both look up sharply at this, creeped out by the little boy speaking in an adult voice.

OLIVER
(to Riley)
I never get used to that.

RILEY
You're telling me.

CUT TO:

81

EXT. CARNIVAL - NIGHT

81

Ember continues through the crowd, scanning all the faces.

Suddenly, his eyes alight with recognition. Through the crowd, CAMERON can be seen with his father. Dan is buying him cotton candy.

Ember pauses, taken aback by this moment, by the look of content on Cameron's face. The boy seems incredibly happy. But it's all a lie. And it infuriates Ember.

Dan turns slowly, impossibly finding Ember through all the passing bodies. They make eye contact and hold. Dan smiles darkly from beneath his brow.

A82

EXT. CARNIVAL - NIGHT

A82

Ember strides toward him, locking eyes, on a mission. He's almost there when --

A GROUP OF TEENAGERS walks in front of him, blocking his line of sight. As soon as they pass --

Cameron and his father are gone.

(CONTINUED)

Ember spins, searching, fighting panic. Where did they go?
He looks left. Then right.

Nothing. They're nowhere in sight.

Ember starts to backtrack when he pauses, eyes narrowing.

EMBER
Cameron? Cameron?

Up in the distance, Dan is taking Cameron toward the Merry-Go-Round. Ember walks quickly now, bumping into PEOPLE as he goes. He's focused. He's not going to lose Cameron this time. Dan sees Ember coming and tries to veer away.

EMBER (CONT'D)
Cameron!

82

EXT. CARNIVAL - MERRY-GO-ROUND - NIGHT

82

Cameron turns at the sound of his name. He sees the strange man coming toward him. He recognizes Ember from the last time he approached him in the park.

CAMERON
(scared)
Dad, it's that guy from the park...

DAN
It's okay. Don't worry, Cameron --

EMBER
I just want to talk. Cameron, I'm
here to help you. It's time to go.

Cameron looks up at the stranger, then up at his Dad.

DAN
Why don't you back off before
someone gets hurt?

People turn in alarm at the confrontation.

EMBER
(to Cameron)
This is not your father.
(re: the carnival)
This is not real.

CAMERON
(backing away)
...what... what are you talking
about?

(CONTINUED)

EMBER

I know how confusing this is, but
you're going to have to trust me --

Ember grabs Cameron's arm.

CAMERON

(terrified)

Dad -- ?!

DAN

Get your hands off my son --

Dan shoves Ember back. CRACK! Ember punches Dan in the face. Hard. Knocking him to the ground. In reality, he's in a wheel-chair. *But in here, Ember doesn't take shit.*

People in the crowd stop and stare as --

Dan recovers, holding his jaw, seething. His eyes flash obsidian black for a brief moment.

DAN (CONT'D)

This is going to end badly for you.

EMBER

Stay down unless you want to get
really messed up.

Ember pulls out the championship ring.

EMBER (CONT'D)

Cameron, do you remember this ring?

Cameron stares at the ring, slowly remembering.

EMBER (CONT'D)

Do you remember who's this is?

CAMERON

My dad... gave it to me...

DAN

Don't listen to this man, Cameron.
He's trying to trick you.

Ember hands the ring to Cameron.

EMBER

You used to sleep with it.

The boy nods, slowly remembering... then knits his brow, confused...

(CONTINUED)

CAMERON

But my mom took it away...

Dan crawls to his feet, attempting to cut Ember off at the pass.

DAN

Cam, he's lying.

Cameron absently brings his hand to the arm that was broken, haunted by a distant memory.

CAMERON

(scared)

Dad...?

EMBER

That's not your dad, Cameron. It looks like your Dad, and it's saying everything you want to hear, but it is not your father.

DAN

Give me the ring, Cameron.

Cameron looks up at Dan, confused by the tone in his voice. Dan snatches the ring out of Cameron's hand.

DAN (CONT'D)

(to Ember)

You're a freakin' psycho, you know that? Stay away from my son!

(to Cameron)

You know I'd never hurt you, son. I love you.

Ember's eyes alight at "I love you." His smile becomes hard and calculated: "gotcha."

EMBER

(to Cameron)

Your father loved you, but you know he could never say it. Have you ever heard him say those words, Cameron?

Cameron slowly shakes his head 'no.'

CUT TO:

83

INT. HALLWAY OUTSIDE CAMERON'S ROOM - NIGHT

83

Oliver glances across at Riley's screen as Ember's color mingles deeper with the others, forming a swirling storm.

(CONTINUED)

OLIVER
It's about to get interesting.

CUT TO:

84

EXT. CARNIVAL - MERRY-GO-ROUND - NIGHT

84

Dan shoves Ember, getting in his face.

DAN
Don't listen to him, Cam!
(to Ember)
I said get out of here!

EMBER
(to Cameron)
He could never say he loved you,
Cameron, you know I'm right! You
know your dad better than anyone!
That is not your dad!

Cameron frowns, realizing Ember is right. He rubs his arm, remembering when his father broke it now... remembering the monster... As he does, the "happy" illusion begins to fall apart.

He looks up at his father. Dan's face FLASHES -- his obsidian eyes staring back at Cameron like two black voids. The illusion is falling apart. He's seeing the demon for what it really is.

DAN
What's wrong, Cam?

Cameron's lips flutter open, but he can't speak. He takes a tiny step back.

DAN (CONT'D)
You okay there, buddy?

As Dan's eyes FLASH back to normal, Cameron takes another step away from his father, eyes wide.

CAMERON
D-dad...?

DAN
What's wrong, buddy?

Cameron just stares, ghost white.

DAN (CONT'D)
Why are you looking at me like
that?

(CONTINUED)

Cameron begins to rub his arm -- the one that was broken -- as if remembering the pain.

DAN (CONT'D)
Cameron -- this guy did something to you.

He starts to grab Cameron's hand.

CAMERON
Stay away from me.

DAN
I would never hurt you, son.
Never...

DAN'S EYES FLASH BLACK AGAIN as Cameron's world glitches. As they flash back to normal, Cameron's breath catches in his throat.

CAMERON
You -- you're not my dad...

Cameron turns and bolts into the crowd.

DAN
Cameron, stop!

Ember breaks away, chasing after the boy.

85

EXT. CARNIVAL THROUGHWAY - NIGHT

85

Ember catches up with Cameron, grabbing his arm. Cameron struggles against him.

CAMERON
Stay away from me!

EMBER
Cameron, trust me. I'm not going to hurt you.

Running with Cameron, Ember looks back at Dan and the CARNIVAL CROWD. They stand there like a mob. They begin VIBRATING... their EYES ARE BLACK...

CAMERON
What's happening?!

EMBER
Don't look at them, Cameron. Just trust me, okay?

(CONTINUED)

But everywhere they look, BLACK-EYED PEOPLE block their path, staring back at them. They converge as one, their hands reaching out toward Ember and Cameron.

Hopelessly outnumbered, Ember grabs Cameron's hand and pulls him into the FUN-HOUSE.

86

INT. FUN-HOUSE - NIGHT

86

Ember pulls Cameron into the surreal world of the fun-house. Originally, this was supposed to be "fun," with distortion mirrors, looping slides, compressed air jets shooting up from the floor. But as the demon's illusion falls apart, the fun-house becomes a twisted, evil version of itself.

DAN (OS)
(outside tent)
COME BACK, CAMERON! COME BACK!

They come around another corner, passing through a CORRIDOR OF MIRRORS. Each one grotesquely distorts their bodies as they pass.

EMBER
(whispering)
We need to keep moving!

87

INT. CORRIDOR OF MIRRORS - FUN-HOUSE - NIGHT

87

The mirrors distort everything around them, reflecting them into infinity. It's disorienting. Confusing. All sense of direction is lost.

Ember and Cameron start back through the mirror corridor, heading the way they came and --

-- that becomes a DEAD END too.

DAN (OS)
(outside tent)
CAMERON, DON'T TRUST HIM. HE'S A
BAD MAN. HE WANTS TO HURT YOU.

Cameron starts SOBBING. Ember tries to console the boy.

EMBER
Shhh. It's okay.

CAMERON
What's wrong with me?

EMBER
There's nothing wrong with you,
Cameron. This isn't real.

(CONTINUED)

CAMERON
It feels real.

EMBER
That's because you believe it.
Stop believing it, and I promise
you, it will go away... Cameron,
you can make all of this disappear.
I just need you to listen to me
right now. Can you do that?

Cameron wipes away his tears. Nods.

CAMERON
Okay.

Ember looks up as FOOTSTEPS approach from the darkness.

EMBER
Do you have a favorite color?
Cameron stares at him, at a loss. He nods.

CAMERON
Blue...

EMBER
Okay, blue -- that's good. That's
mine too. Do you see that blue
door over there?

Cameron turns slowly. There's a BLUE DOOR behind them. It
wasn't there a second ago.

EMBER (CONT'D)
This is your world, Cameron. You
can control everything in it. I
just suggested it. But you made it
real.

CAMERON
What's behind that door?

EMBER
It's the way out. Hurry, your
mom's waiting for you.

Cameron's eyes widen with hope at the door. They move toward
it and --

EMBER (CONT'D)
Go ahead. It's going to be okay.

Cameron's hand slowly twists the handle.

(CONTINUED)

Suddenly, Dan appears directly behind them. He knocks Ember to the floor. His black eyes fix on Cameron, his smile getting nasty now.

DAN

Now you're in trouble, Cameron.

Cameron SCREAMS. Ember throws himself at Dan, trying to buy time for Cameron to go through the door. They CRASH to the ground, roll through the shadows.

EMBER

(hissing)

Go through the door, Cameron! Now!
You won't get another chance.

Cameron SCREAMS, jiggling the door handle.

CAMERON

Won't open!

EMBER

It's an illusion! Believe you can
go through it, and you will!

Dan begins to strangle Ember. Ember fights back, but he's not strong enough. Cameron is crying now.

EMBER (CONT'D)

(choking; to Cameron)

Go through the door!

Cameron jiggles HARDER, but the door won't open --

As Ember begins to lose consciousness, Dan brings his face inches away from his, speaking in Maggie's voice:

DAN

After I'm done with him, I'm going
after the bitch that spawned him.

Enraged, Ember kicks Dan off of him. He stalks toward him --

EMBER

Only one place you're going.

Ember grabs him by the collar and PUNCHES him in the face.

DAN

(laughing, spitting blood)
I'll take you with me.

EMBER

Lead the way.

(CONTINUED)

Ember punches him again and again, and each time he does, Dan laughs HARDER. Ember pulls out his WIFE'S CRUCIFIX NECKLACE. The one she died wearing in the crash.

EMBER (CONT'D)
Remember this? Huh? Remember it?

Dan stops laughing, his face fills with confusion.

EMBER (CONT'D)
My wife was wearing this when you killed her.

Ember shoves it down Dan's throat.

EMBER (CONT'D)
I want you to wear it now,
motherfucker!

As Dan CHOKES on the crucifix, his body erupts into brilliant flames. Hell is coming for him. Ember holds the writhing demon down as the flames engulf him -- even as they burn his own arms.

Ember releases it, sprinting for the door. He grabs Cameron and shoulders through the door --

88 **INT. BLUE ROOM - NIGHT**

88

Ember rushes Cameron to the window with the impossible drop.

Cameron looks out the window as Dan's BURNING FORM appears behind them, SHRIEKING, hands reaching toward them --

Holding the boy close to him, Ember leaps out the window as --

DAN EXPLODES IN A STARBURST OF INCANDESCENT LIGHT, whiting out everything.

CUT TO:

89 **INT. CAMERON'S ROOM - NIGHT**

89

Cameron falls forward on the floor. He's in the exact same place he's been sitting in this entire time.

He collapses onto his back, GASPING for air with wide eyes.

He looks up at Ember, sitting there in his wheel-chair. His arms are seared from holding the demon.

Cameron runs and leaps into Ember's arms, embracing the man who saved him.

(CONTINUED)

Ember opens his eyes slowly, surprised that he's not dead.

EMBER

Cameron?

Cameron CRIES. Ember holds the boy.

EMBER (CONT'D)

You did it.

Cameron buries his face in Ember's shoulder.

CLOSE ON EMBER

He smiles, remembering what it felt like to hold his own son like this.

Lindsey appears in the doorway, eyes swelling with relief.

LINDSEY

Cameron...?

(hopeful)

Cameron, honey?

Cameron turns, forgetting everything. He rushes into his mom's arms. She embraces him, crying.

CAMERON

Mom?!

LINDSEY

Oh my God -- Oh my God --

Ember sits there in the chair, his arms suddenly empty of the boy. For a brief moment, it was his son. But now he is alone again. He manages a smile as mother and son embrace. It's a bitter-sweet smile.

Then Lindsey comes over to Ember and hugs him, kissing his cheek, sending electricity through him.

LINDSEY (CONT'D)

(whispering in his ear)

Thank you.

As she takes Cameron away, Ember's team appears in the doorway, baffled that he's still alive.

OLIVER

(holding up his thumb)

How many fingers am I holding up?

EMBER

Get your thumb outta my face.

(CONTINUED)

OLIVER
You're gonna make it, boss.

RILEY
(relieved)
Great, you think we can take that
vacation now?

Ember manages a weak smile. He glances across at Cameron and Lindsey, letting go of something heavy and painful.

Cameron slowly turns to look at him, a hopeful look on his face.

CAMERON
Dad, can you hear me?

Ember frowns. *Why did Cameron just call him Dad?*

LINDSEY
(in Jake's voice)
Dad?

90 OMITTED 90

91 INT. HOSPITAL ROOM - DAY 91

Ember's eyes snap open with disorientation. He's in a hospital bed, his face bruised and bandaged from an accident.

JAKE (OS)
Dad, I'm here. He's awake!

Ember turns slowly to look at...

His ten year-old son, JAKE. He has an eerie resemblance to Cameron. He's holding Ember's hand.

JAKE (CONT'D)
Mom, Dad's awake!

Standing behind him is his wife, ANNA, beautiful, just like the photos. She's wearing the silver crucifix necklace. She's smiling with relief.

ANNA
Seth! Can you hear us?!

EMBER
(confused)
...What happened?

(CONTINUED)

ANNA

We were in an accident. The car went off the road. You don't remember?

EMBER

A woman hit us...

ANNA

No. You swerved around a jogger.

EMBER

A jogger...?

Anna sees his disorientation and squeezes his hand.

ANNA

Honey, listen to me: you've had a concussion. The doctor said you'd be disoriented. You've been in a coma for three days.

Ember looks around for his wheel-chair.

EMBER

Where's my wheel-chair?

JAKE

Dad, you don't have a wheel-chair.

Ember swings his legs over the side of the bed. He wiggles his toes, confused.

ANNA

I know, it's really confusing for you right now.

EMBER

(under his breath)

Felt so real...

ANNA

It's okay, Seth. Everything's fine now.

She hugs him. Ember buries his face in her neck, letting himself fall into her.

He glances across at the hospital room across the hall. A NURSE is helping an old woman eat.

The nurse looks exactly like LINDSEY. She turns, feeling Ember's gaze. She smiles.

(CONTINUED)

EMBER
Lindsey...?

ANNA
Lindsey? No, that's Rita. She's
been taking care of you.

As the nurse goes back to helping the old woman, Ember tries to wrap his mind around this. But all he can do is smile as his family embraces him in a big hug.

92

INT. HALLWAY - DAY

92

Ember steps out into the hallway with Anna and Jake, dressed to leave. They arrive at the elevator. He stares down at his son, confused by the happiness he's feeling.

JAKE
So, you up for some one-on-one when
we get home?

ANNA
No basketball, honey. Your dad
needs to rest.

JAKE
Great, then we can play it on the
Wii.

Ember grins at this.

EMBER
I'd like that, Jake.

Anna sees this and squeezes his hand. Her smile says "It's all okay."

Ember spots something directly behind Anna.

His smile slowly dissolves.

He's looking at the CLOCK behind her head.

It says: "3:13."

CLOSE ON EMBER

His breath catches in his throat. He slowly looks down at his watch.

CLOSE ON HIS WATCH

It reads: "3:13."

(CONTINUED)

The exact moment he entered Cameron. But then that would mean...

CLOSE ON EMBER

The blood slowly leaves his face. He swallows and slowly looks across at Anna.

EMBER (CONT'D)

No...

ANNA

Something wrong, honey?

Ember takes a deep breath, fighting back a surge of pain. He's torn between what he wants, and what he knows.

JAKE

Dad, what is it?

EMBER

You're not real...

ANNA

Seth, it's okay.

EMBER

I want to believe this is you. I want this more than anything. But it's not real... You're not real.

ANNA

Seth, don't say that.

His heart is breaking.

EMBER

I don't want to... I don't... I love you and Jake more than anything... But... You're not you. No matter how much I want you to be... You're not. I love you both, but I have to go.
(more for himself)
I'm saying goodbye.

He wipes some tears away and starts walking down the hallway. Then running...

JAKE

Dad, don't go!

ANNA

Come back, Seth!

(CONTINUED)

ANOTHER ANGLE

He rounds a corner and...

LINDSEY is standing in front of him in her nurse's uniform.

The lights begin flickering overhead. A wind blows through the hall, strobing her face as she tilts her head, regarding him with her obsidian black eyes.

LINDSEY
(in Maggie's voice)
Going somewhere?

Lindsey's face GLITCHES into a TWISTED DEMONIC VISAGE -- burned, blistered and mangled from the fires of Hell.

EMBER
Maggie...

CRACK! SHE BACK-HANDS Ember. He hits the wall with bone-breaking force and slides to the ground in pain.

93 **INT. HALLWAY OUTSIDE CAMERON'S ROOM (REALITY) - SAME TIME** 93

CRASH! -- Ember SLAMS BACK in his wheel-chair. He SLAMS back again, as if hit by some unseen force.

Oliver watches as his VITALS spike and panics.

OLIVER
Shit! Something's wrong...

RILEY
You think -- ?!

CUT TO:

94 **INT. HOSPITAL CORRIDOR - DAY** 94

CRASH! Ember hits the wall again as Lindsey kicks him in the stomach.

He tries to shield his face with his arms. But she's more powerful. She lifts him and FLINGS him across the hall. He collapses to the floor.

CUT TO:

95 **INT. LIVING ROOM (REALITY) - NIGHT** 95

Lindsey (the real Lindsey) watches the TV SCREEN in horror as Ember is SLAMMED back in his wheelchair again. Now his nose is BLEEDING.

(CONTINUED)

LINDSEY

No...

96 **INT. HOSPITAL CORRIDOR - DAY**

96

Lindsey stalks him as he struggles to get up.

EMBER

(gasping)

Why didn't you just kill me...?

LINDSEY

Because I want you to hurt, Seth.
I want you to know pain. True
pain. And the only true pain is
born from love.

Lindsey squats down next to him, caressing his bloody face.

LINDSEY (CONT'D)

(whispering)

You're going to burn, Seth.

CUT TO:

97 **INT. HALLWAY OUTSIDE CAMERON'S ROOM (REALITY) - NIGHT**

97

Riley and Oliver are panicking as the equipment goes haywire.

Camilla watches from the doorway as Ember CONVULSES in his
chair.

CUT TO:

98 **INT. HOSPITAL HALLWAY - DAY**

98

Ember scrambles to his feet and breaks into an all-out run
through the corridors.

A99 **INT. HOSPITAL - DAY**

A99

He turns a corner and charges down another corridor. Tries
all the doors.

Locked.

He stops himself, remembering:

EMBER

(to himself)

Think... favorite color...

He looks up to find --

(CONTINUED)

A BLUE DOOR at the end of the hall.

As the pounding FOOTFALLS come behind him, he rushes to the door and opens it on --

99 **INT. EMBER'S BLUE ROOM - DAY**

99

MAGGIE, standing from floor to ceiling in all of her demonic glory. She's a succubus with a woman's bare breasts, and legs ending at goat hooves. Her flesh smolders with smoke, sinewy bat wings extended to form a cross. Her lidless obsidian black eyes shine brightly with victory.

She snaps out at him, wrapping her claw around his neck. He SCREAMS, his flesh sizzling upon contact.

As she lifts him up --

CUT TO:

100 **INT. CAMERON'S ROOM (REALITY) - SAME TIME**

100

Ember seizes in his wheel-chair... he slowly lifts out of it, back arched... levitating... they're both possessed now...

Oliver starts toward the door when Riley pulls him back and --

SLAM! The door shuts and LOCKS. Keeping them in the hall.

101 **INT. LIVING ROOM (REALITY) - NIGHT**

101

Lindsey watches the TV in terror as Ember and Cameron orbit around the ceiling like planets on a mobile.

Maggie is controlling them both now.

CUT TO:

102 **INT. EMBER'S BLUE ROOM - DAY**

102

Ember wrenches loose and drops to the floor. He heads for the window. He opens it with his burnt hands and is about to climb out when --

MAGGIE (OS)

Are you sure you want to do that?

REVEAL MAGGIE holding Cameron's hand with her other claw. The boy just stares straight ahead, catatonic, a toy to the demon.

Ember stares painfully down at the drop to the sidewalk far below. He looks back at Maggie, clutching Cameron.

(CONTINUED)

EMBER

Let him go.

MAGGIE

He's mine.

EMBER

Release the boy and I'll come back in. I'll stop fighting. You can have me, do whatever you want with me. Just release the boy...

Maggie watches him with shiny black eyes, relishing the thought.

EMBER (CONT'D)

Release him, or I jump.

Maggie raises her claw, dropping Cameron like a ragdoll --

CUT TO:

103 **INT. CAMERON'S ROOM (REALITY) - NIGHT** 103

CRASH! Cameron falls back to the floor, awakening from the spell. He looks around, disoriented. Cameron's eyes are clear now. They seem to focus all at once.

EMBER/MAGGIE

GO!

Cameron runs for the door.

104 **INT. LIVING ROOM (REALITY) - NIGHT** 104

Lindsey watches the TV screen as her son goes for the door.

FOLLOW LINDSEY as she leaps up, charging through the room.

LINDSEY

Cameron!

105 **INT. HALLWAY OUTSIDE CAMERON'S ROOM (REALITY)** 105

Lindsey races into the hallway as Oliver pounds on the bedroom door, trying to get in.

OLIVER

Open the door!

Cameron opens it from his end. Lindsey swallows him up in her arms. Camilla, Oliver and Riley look past as --

106 **INT. CAMERON'S ROOM - NIGHT**

106

Ember drops to the floor, trembling violently as if electricity were passing through him. He snarls, eyes ROLLING into black and --

107 **INT. EMBER'S BLUE ROOM - DAY**

107

Ember moves back away from the window. He walks toward Maggie, extending his arms, hugging her as he submits himself to the demon.

MAGGIE

I have wanted this for so long.

EMBER

(in Sumerian; subtitles)

Anticipation is the mother of pain
and pleasure.

She tilts her head, confused.

108 **INT. CAMERON'S ROOM (REALITY) - NIGHT**

108

Oliver runs into the room to help Ember when Maggie regains control and --

ROARS! Maggie swipes at Oliver, but he jumps back, out of reach.

EMBER/MAGGIE

NO!

ROARING, Ember fights Maggie's control over his body and drags himself up onto his broken legs.

EMBER/MAGGIE (CONT'D)

WHAT ARE YOU DOING?

He moves forward, his knees SNAPPING like chalk. His rickety bones GRIND beneath him as he lurches to the window and opens it.

EMBER/MAGGIE (CONT'D)

(in Maggie's voice)

STOP!

Wind and rain blow through the room. Ember leans on the windowsill edge.

EMBER

You end now!

Ember throws himself out the window...

109 **EXT. APARTMENT BUILDING - NIGHT**

109

...falling three stories to the sidewalk where his body hits with a sickening CRACK!

110 **EXT. STREET - MOMENTS LATER**

110

Everyone rushes out of the building as a crowd gathers around Ember's broken body.

RILEY

Stay back! Don't touch him!

They keep everyone back as Ember's bloody body convulses, his eyes rolling back into his head, his face twisting as...

...BLACK FLUID pours from his orifices like molten lava, touching the sidewalk and SIZZLING, evaporating into steam.

Ember SHRIEKS in Maggie's voice. His lips part for a final breath... and then all at once...

Ember is still.

A beat. The rain patters on his motionless body.

Oliver and Camilla stare at his twisted form in disbelief.

Lindsey kneels over Ember, crying.

CLOSE ON EMBER'S FACE

Motionless. Rivulets of water streaming across his stone-still features.

LINDSEY

Thank you....

She takes his hand and kisses it gently, grateful to the man who just saved her son's life.

Ember's eyelids flutter slightly. Then, very slowly...

They open... He looks up into her eyes. Her smile breaks with relief.

LINDSEY (CONT'D)

Can you hear me?

Ember GROANS ever-so-slightly, painfully. Camilla rushes over, on her cell.

(CONTINUED)

CAMILLA
The ambulance is on its way!
Please hold on!

Ember just holds Lindsey's gaze as chaos erupts around them.

OVERHEAD ANGLE

Lindsey sits with Ember's broken form as the rain comes down.

DISSOLVE TO:

111

EXT. PARK - MORNING

111

We recognize the park from before. It's beautiful, idyllic. Joggers on the paths. A dog BARKS in the distance. CAMERON is playing ball with LINDSEY.

LINDSEY
Go out further!

She throws the ball at him.

CAMERON
I got it!

He catches it and throws it right back to his mom.

PULL BACK TO REVEAL

A towncar across the street. The rear window is rolled down.

Ember sits inside with Camilla. He's seen better days, but he's definitely alive and kicking.

CAMILLA
They don't know you're alive.

He starts to open the door --

CAMILLA (CONT'D)
Before you do anything, I wanted to show you this.

She offers him a file.

CAMILLA (CONT'D)
There's another job.

Ember pauses, watching the family with deep longing. He wants to be a part of their world so badly.

(CONTINUED)

EMBER
 "Extenuating circumstances?"

CAMILLA
 Another Incarnate has been
 possessed. If you do this, there's
 a good chance you'll put them in
 jeopardy.

Ember stares at the family, torn. He watches as Cameron
 catches the ball. He wants to be the one throwing it.

But he knows Camilla's right. *His job won't allow that life.*

CAMILLA (CONT'D)
 It's your call. What do you want
 to do?

Ember looks back at the family one more time as he reaches
 his decision.

EMBER
 Let's go.

As the towncar pulls away...

FADE TO BLACK:

THE END