

PRINCE OF DARKNESS

a screenplay

by

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REVISED SHOOTING SCRIPT
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Haunted Machine Productions, Inc.

1 TITLE SEQUENCE

MAIN TITLES BEGIN OVER BLACK, as we hear dark electronic MUSIC -- baroque, classical, haunting...

2 EXT. SKY - MOON - NIGHT

The pale orb.

3 INT. SENTINEL'S BEDROOM - NIGHT

A tiny bedroom. Priest's cell. Spare. Moody shadows from the window. A large cross on the wall.

THE SENTINEL lies on a bed. He is an ancient old man. His eyes flicker, cloud over... Slowly, he expires.

HIS HAND: as he dies, the Sentinel's hand slowly opens, revealing an ornate black box -- sealed -- like a miniature coffin, which slips between his lifeless fingers...

THE FLOOR: as the ornate box lands on the hard wood...

4 BLACK SCREEN

SUPERIMPOSE MAIN TITLES. "PRINCE OF DARKNESS".

5 OMIT *

6 EXT. UNIVERISTY CAMPUS - DAY

An idyllic campus. Charming ivy-covered buildings. STUDENTS stroll the grounds. PAN WITH a PRETTY CO-ED on a bicycle * to REVEAL:

BRIAN MARSH, 24, a graduate student in physics, newly arrived on campus, walks down a sunlit courtyard carrying an armload of textbooks. He glances over... *

BRIAN'S POV: near a fountain. CATHERINE MIDWOOD, 24, talks with another FEMALE GRADUATE STUDENT. They seem to be telling each other jokes, laughing. Catherine is pretty. Open. Intelligent. Tomboyish, in a way.

CLOSE ON Brian as he slows, watches... *

HIS POV: Catherine walking away with her friend...

And Brian can't resist looking over his shoulder at this beautiful girl as he enters 'The Feynman Institute of Physics'...

7 BLACK SCREEN. Continue MAIN TITLES.

8 INT. SENTINEL'S BEDROOM - DAY

The door opens and a NUN, 50s, appears. She steps inside the tiny cell...

HER POV: the Sentinel lying still as death in his bed...

The Nun says something m.o.s., gets no response. Then she looks down...

HER POV: that ornate box lying on the floor...

AN HOUR LATER: THE PRIEST, 50s, leans over a small table in the corner of the Sentinel's room. He is a strong-willed man, his eyes direct, humorless. In b.g. the Nun watches as the priest reads...

PRIEST'S POV: an old weatherbeaten notebook. At the top of the yellowed page is written: "Brotherhood of Sleep".

The priest reads on, his brow furrowing...

PRIEST'S POV: EXTREME CLOSE-UP. In the middle of a page of handwriting, see the phrases: "...the sleeper wakes..." and, right below, "...can no longer keep..."

9 EXT. UNIVERSITY - DAY

PROFESSOR HOWARD DIRAC, 50s, a theoretical physicist, walks across campus carrying his briefcase. Dirac is of Chinese ancestry, a determined-looking man. He glances around at the students going to their classes...

LOW ANGLE: we see Dirac walking toward the physics building in b.g. In f.g. is a mound of grass, and under the bright green grass and leaves see thousands of ants scurrying madly...

Dirac stops at the entrance to the physics building. He glances up into the morning sky...

DIRAC'S POV: a strange alignment in the early morning sky. The moon is visible directly above the sun... [EFFECT]

10 BLACK SCREEN. More TITLES.

11 EXT. DIOCESE GROUNDS - DAY

A beautiful expanse. Trees. Green lawns. The priest shakes hands with a BISHOP and ARCHBISHOP, two berobed luminaries of the Roman Catholic Church.

(CONTINUED)

11 CONTINUED:

The three men talk m.o.s. Out of doors, on the quiet grounds, it's private here, somehow -- among the flowers. They are serious. Intent. Out of his pocket the priest brings something to show them...

THE PRIEST'S HAND: the ornate box. He opens it, and inside is a large silver key...

12 BLACK SCREEN. Continue MAIN TITLES.

13 INT. LECTURE HALL - DAY

Professor Dirac is lecturing to a graduate physics class. The class is small. The brightest of the bright. There's WALTER, 30s, Chinese. KELLY, 20s, pretty and outgoing. MULLINS, 30s. FIVE OTHER STUDENTS listen, take notes...

DIRAC

Let's talk about our beliefs and what we can learn about them... We believe nature is solid and time is constant. Matter has substance, time a direction. There is truth in flesh and solid ground. The wind may be invisible, but it's real. Smoke and fire, water and light -- they're different, not as stone nor steel, but they're tangible...

Now we see Brian sitting near the back, not paying all that much attention to the lecture, looking at:

BRIAN'S POV: Catherine, sitting a few rows in front. She listens attentively, taking notes...

Brian does stare somewhat dreamily at her...

DIRAC

And we assume time has an arrow. It is as a clock -- one second is one second for everyone. Cause precedes effect. Fruit rots, water flows downstream, we're born, we age, we die. The reverse never happens.

A beat as Dirac pauses, a slight smile...

(CONTINUED)

13 CONTINUED:

DIRAC

None of this is true. Say
goodbye to classical reality,
because our logic collapses
on the subatomic level -- into
ghosts and shadows...

14 EXT. ABANDONED CHURCH - DAY

The priest stands in front of a huge abandoned church
somewhere in Los Angeles. It is immense. Gothic. Its
spires sweep upward into the sky.

The priest looks at the old abandoned church with a sense
of unease...

15 INT. ABANDONED CHURCH - REAR HALLWAY - DAY

A large, dusty hallway. The priest walks slowly along.
His FOOTSTEPS ECHO. It's eerie in here, the sunlight
drifting in large, high windows.

Now the priest stops at a huge iron door. Extremely old.
Mammoth. It looks bomb-proof, earthquake-proof, other Acts-
of-God proof...

The priest pauses a moment by the iron door. Then he takes
out that ornate box, removes the key, inserts it in the lock.

16 BLACK SCREEN - More TITLES.

17 EXT. CAMPUS - NIGHT

Brian walks along. He slows, looks over...

BRIAN'S POV: Catherine enters the university book store.

Brian stops. Glances at his watch. Parks himself by a
bench to wait. He looks up...

BRIAN'S POV: the night sky. Huge full moon. Leaves of a
nearby tree swish silently in f.g. [EFFECT]

Brian now looks over...

BRIAN'S POV: Catherine comes out of the book store with a
HANDSOME MAN, 27. They laugh and talk. He could be a
student, a teacher, athlete, who knows? Hard to tell if
they're just friends or on a more intimate basis...

(CONTINUED)

17 CONTINUED:

Brian. He looks somewhat disappointed. But he's not sure either...

18 INT. PRIEST'S ROOM - NIGHT

The priest is writing at a table-top computer. He is tense, driven. He finishes typing, punches a couple buttons, and the printer begins CLACKING madly as it types out what he's written...

PRIEST'S POV: the printer. An address CLICKS across the page: "Professor Howard Dirac, Feynman Institute of Physics..."

CLOSE ON the priest: he has a distant expression.

EXTREME CLOSE-UP: the paper, as the printing element SNAPS across: "...of the utmost urgency..."

19 BLACK SCREEN. TITLES.

20 INT. LECTURE HALL - DAY

Dirac is lecturing again...

DIRAC

From Job's friends insisting that the good are rewarded and the wicked punished, down to scientists in the 1930s proving, to their horror, a theorem that not everything can be proved, we've sought to impose order on the universe...

Brian's not paying attention during this lecture either. He looks at...

BRIAN'S POV: Catherine, who listens interestedly...

DIRAC

But we've found something very surprising. While order does exist in the universe, it is not at all what we had in mind...

Now Brian glances over at the windows letting in that warm, California sunlight...

BRIAN'S POV: a black limousine pulls up in front of the physics building. It's ominous somehow, that big black car against the verdant green of the campus...

21 INT. HALLWAY - PHYSICS BUILDING - DAY

After class. Graduate students wander out of the lecture hall. Catherine comes out, walks by CAMERA. Brian exits a beat later, stops, watches her... *

BRIAN'S POV: Catherine walking away down the hall... *

Brian. He's definitely in love. Or close to it. Now he sees...

BRIAN'S POV: a MOTHER SUPERIOR walking down the hall, passing Catherine, coming this way... *

MEDIUM SHOT: Brian, as Dirac emerges from the lecture hall, passes Brian and moves o.s. *

BRIAN'S POV: as Dirac is met by the Mother Superior. They talk m.o.s. -- they're just far enough out of earshot. Then the Mother Superior hands Dirac a sealed envelope... *

Brian, as Walter drifts over to him...

WALTER

(sotto voce)

What's this?

BRIAN

I don't know. Dirac did that series of debates on the B.B.C. a few years ago...

WALTER

Oh, with the priest, right...

BRIAN

Maybe they're planning another one... *

22 BLACK SCREEN. MORE TITLES.

23 EXT. SPANISH MISSION - DAY

A car pulls up in front of a California Spanish mission. Dirac emerges from the car. Walks up some steps into a portico. Looks off... *

DIRAC'S POV: a group of NUNS walking, their robes billowed by the wind, their habits fluttering... *

(CONTINUED)

23 CONTINUED:

Behind Dirac the priest walks out of the mission, comes up to him. They shake hands, talk m.o.s. They seem happy to see each other, renewing an old acquaintance.

*

*

23A INT. MISSION - ORNATE SANCTUARY - DAY

Dirac and the priest enter an ornate sanctuary inside the mission. They move away from CAMERA and now the priest tells Dirac something m.o.s. We don't hear, but Dirac is absolutely stunned by what the priest is saying. Alarmed. Then nonplussed.

*

*

*

*

CLOSER ANGLE, to hear...

PRIEST

He died before his appointment with the Cardinal -- but he left a diary...

The priest hands Dirac the notebook...

PRIEST

You've got to help us...
Please.

Dirac searches the priest's expression, finds only fear...

24 BLACK SCREEN. TITLES.

25 INT. BRIAN'S APARTMENT - NIGHT

Spartan. Spare. Lots of books stacked around. A messy bed. Brian sits at a desk, shuffling a deck of cards. He's practicing a magic trick, making a card disappear in his hand. But he's bad at it, and the card keeps dropping out on the desk. Frustrated, he glances up now at an old TV set with its sound turned down...

*

BRIAN'S POV: TV. The news is on and the ANCHOR is talking m.o.s. SUPERIMPOSED OVER is the legend: "NEW DISCOVERY". Then we see a photograph of a distant galaxy, and we ZOOM IN on a glowing, exploding star -- a supernova...

SHOOTING OVER THE TV on Brian as he comes up to the set, turns up the sound, returns to the desk...

(CONTINUED)

25 CONTINUED:

ANNOUNCER

(v.o.)

... took place in pre-Cambrian times, and scientists say the light from this stellar explosion is just now reaching us across the vast gulf of space...

NOW CAMERA BOOMS DOWN... and across the back of the TV set are thousands of ants racing around madly on the warm surface...

26 EXT. ABANDONED CHURCH - DAY

as Dirac and the priest step from a limousine and walk to the old crumbling church...

27 INT. ABANDONED CHURCH - FRONT HALLWAY - DAY

The priest and Dirac step in to the dilapidated front hall, move past some stairs to a hallway...

28 INT. REAR HALLWAY

They come to that massive iron door. The priest inserts the silver key...

29 INT. CRUMBLING STAIRWAY - DAY

... and the iron door swings open on to a long stone stairway that leads downward. There are no windows in here. The priest turns on a flashlight and leads Dirac down...

30 INT. CRUMBLING HALLWAY - DAY

They come off the stairway into an old, crumbling hallway. Unlike the church upstairs, it resembles some ornate old catacombs. CAMERA MOVES WITH them down the hall...

DIRAC

Who knew about this?

PRIEST

Only members of this forgotten sect. The Brotherhood of Sleep.

31 INT. DANK CORRIDOR - STRANGE HALLWAY - DAY *

Now they move down a dank corridor. Dark. Water drips from above. The priest's flashlight beam spins around the walls. They seem to be going deeper and deeper...

PRIEST *

This was built in the 1500s.
The altar was moved here from
England. Before England, it was
in Rome...

DIRAC *

The Vatican didn't know?

PRIEST *

The guardian priest would keep
the secret, and before he
died would pass it on to
another...

They turn a corner... into a strange hallway. There are crosses on the stone walls. Everywhere. The small hall is wet, ancient. Dirac and the priest stop, and CAMERA MOVES IN, PANS, and we see they are standing in a mezzanine over looking a huge underground church built deep in the bowels of the earth under the abandoned church above... Now see something glowing in the apse -- a weird yellow glow... It's a container of some kind... *

32 OMIT *

33 BLACK SCREEN. Final TITLE.

34 OMIT *

35 INT. UNDERGROUND CHURCH - DAY

Dirac and the priest enter the underground church. It is moist, dripping in here. There are literally hundreds of crosses everywhere -- on the walls, on stanchions, on the floor. The priest lights a few candles. Dirac is clearly stunned. They start down the aisle toward the front, CAMERA MOVING WITH THEM. Dirac stares ahead. The priest looks anxious, almost frightened... *

(CONTINUED)

35 CONTINUED:

DIRAC'S POV: we MOVE TOWARD a large transparent canister of liquid in the apse. All the crosses seem to point toward this canister as if some sort of evil were being held at bay. It is sealed with a heavy, screw-on lid. It looks vastly old.

Dirac and the priest walk, the flashlight beam spinning, staring...

DIRAC'S POV: MOVE IN CLOSE on the canister. The mold and corrosion on the top and bottom of the canister look pre-historic. Inside the sealed compartment there is a weird water dance -- the liquid, a faint yellowish color, glows and swirls -- somehow alive!

Dirac and the priest stop in front of the canister. The priest lights several candles. Below the canister is an old book on a podium. The priest carefully opens the book, shines the flashlight on its yellowed pages...

DIRAC

Latin.

PRIEST

The original text has been distorted through the years...

DIRAC

Distorted?

PRIEST

Rewritten. Changed.

Dirac leans forward, gingerly examines the book...

PRIEST

It's been written on two or three times and improperly erased. You see -- the original text is still visible -- underneath.

Dirac looks back up at the strangely glowing canister. The priest stares at it, too. There's an unmistakable look on their faces -- dread, fear...

PRIEST

Can you feel it?

DIRAC

Yes... Something...

(CONTINUED)

35 CONTINUED:

PRIEST

It was never there before.
It started a month ago...

DIRAC

What started?

PRIEST

A change -- in the earth and
sky... His power...

36 EXT. UNIVERSITY CAMPUS - DAY

Catherine and Walter walk together on their way to class.
CAMERA MOVES ALONG with them...

WALTER

I don't get it.

CATHERINE

What don't you get?

WALTER

The whole thing. It doesn't
make sense.

CATHERINE

It violates common sense, that's
the whole point. That's what
Einstein couldn't accept.

WALTER

I can't accept it either.

(beat)

Do you know anything about
Spontaneous Human Combustion?

CATHERINE

Walter, come on... Schrodinger's
Cat...

WALTER

I know, I know...

(CONTINUED)

36 CONTINUED:

CATHERINE

So, what's the point? The point is, until the cat is observed by someone, he is not in any definite state, alive or dead. He is in a wave superposition state, both dead and alive at the same time...

WALTER

Huh?

CATHERINE

Only when we open the box and observe the cat does he materialize into reality, either dead or alive...

WALTER

But it doesn't make sense...

CATHERINE

That's the entire, complete point. It doesn't make any common sense, our common sense breaks down on the subatomic level.

WALTER

Why do I want a Ph.D. in this?

CATHERINE

Particle beam weapons, research grants...

WALTER

A millionaire when I'm 40 -- now I remember...

37 INT. HALLWAY - PHYSICS BUILDING - DAY

Catherine and Walter walk down the hall...

CATHERINE'S POV: MOVING SHOT of Brian leaning against the wall opposite the door to the lecture room. He's looking back at her. Only two of the other students from Dirac's class are here -- Kelly and Mullins...

Catherine smiles at Brian as she and Walter stop at the lecture hall door, stare at a note taped there...

(CONTINUED)

37 CONTINUED:

MULLINS

You're not going to like
it...

THEIR POV: the note: "CLASS CANCELLED. THE FOLLOWING
STUDENTS SEE PROF. DIRAC..." A list of names follows.

WALTER

'The following students...'
Shit, there I am...

CATHERINE

Me too...

BRIAN

I hear Dirac wants us to
cancel our plans for the
weekend...

WALTER

(horrified)

What?

KELLY

That's not all... A couple
of Biochemistry's finest are
coming with us...

MULLINS

And someone to translate Latin...

CATHERINE

Coming with us where?

Nobody knows... As Walter turns and walks moodily away...

WALTER

I'm going to have to pull
some strings, here, this is
just not gonna happen. I
have serious plans for the
weekend...

KELLY

Four o'clock, Walter. Dirac's
office...

(turns to the
others)

I'll have to ditch Pagels again,
and he's not going to like it...

(CONTINUED)

37 CONTINUED:

MULLINS

Sleep with him -- get your A...

KELLY

(as she leaves)

You're a wonderful person...

Now Mullins drifts away too, as Brian smiles at Catherine.

BRIAN

So what about your plans?

CATHERINE

I was going to study, actually.

BRIAN

(relieved)

Yeah, me too... I'm Brian Marsh,
by the way, since we're spending
the weekend together...

CATHERINE

I know. Catherine Midwood.

BRIAN

I know.

38 EXT. CAMPUS - DAY

as Brian and Catherine walk along, CAMERA DRIFTING WITH
them...

CATHERINE

Where did you transfer from?

BRIAN

Kneale. Theoretical Physics.
I came here to study with
Dirac. You're Applied Physics?
(she nods)

So why are you taking Dirac
for theory?

CATHERINE

I want to know what the math
means.

BRIAN

Dirac's ruthless. He wants
philosophers, not scientists.

(CONTINUED)

38 CONTINUED:

CATHERINE

I read his books. He's a
brilliant man...

39 EXT. CAMPUS COURTYARD - DAY

They sit in a beautiful courtyard outside the Philosophy
building...

CATHERINE

Sounds mystical, doesn't it?
Observer-created reality.

BRIAN

I started solving differential
equations when I was a sophomore.
At first it was just an exercise.
Solve the math, no big deal.
But then when I started to think
about what all this math implied...
Strange way to find out things
aren't the way I thought they
were...

CATHERINE

Sometimes just as I think I've
got it, visualized it -- it all
goes away. I start seeing
old-fashioned classical reality.
I want the clockwork back. I
want to put it all into a
little box, but whenever I try,
it slithers out...

Brian reaches in his pocket, comes out with his deck of
cards...

BRIAN

Some things aren't changed by
quantum physics...

CATHERINE

Such as?

BRIAN

Every theoretical physicist I
know wonders why nobody who looks
like you seems to ever settle
down in our end of the building...

(CONTINUED)

39 CONTINUED:

CATHERINE

That's not true and that's an extremely sexist thing to say. *

BRIAN

Confirmed sexist. Proud of it. (but now he sees that a wall has gone up around her) Hey, wait... I'm just teasing you... *

Brian tries to do the card trick. He screws it up again, the cards falling to the ground. He hopes she'll laugh. She doesn't. *

BRIAN

What's the deal? You talk numbers, you get romantic. You talk people, you clam up. *

Catherine's jaw locks. She's tense and guarded, and yet she smiles. It's a social amenity she obviously doesn't feel... *

CATHERINE

Just a little miscue, that's all. It's not your fault. I'm sorry. I'll see you later... *

BRIAN

Look, this conversation is not what I had in mind at all. Can we just try this all again? *

Catherine looks at him, then relaxes, smiles... *

CATHERINE

Okay... *

BRIAN

You see, I was hoping you needed more help with theory. So we could discuss it -- maybe over dinner or something, say... *

CATHERINE

With a confirmed sexist? *

(CONTINUED)

39 CONTINUED:

BRIAN
(as he picks his
cards up off the
ground)

Why not?

CATHERINE
I suppose something could be
arranged. There are other
things I need help with --
over dinner...

Now she's smiling at him. Brian puts the cards into his
pocket...

(CONTINUED)

39 CONTINUED:

BRIAN

So maybe that wasn't a boyfriend
or husband the other night?

CATHERINE

Maybe.

39A INT. DIRAC'S OFFICE - DAY

Brian, Catherine, Walter, Kelly and Mullins are seated in
front of Dirac...

DIRAC

I have volunteered our
services to the archdiocese.
Each of you is a competent
physicist, even though you
don't have a degree to prove
it.

(glances at
Walter)

Participating in this
examination will greatly
improve your classroom
averages, I might add.

Walter looks sheepish...

DIRAC

Plan on eating your meals
there. We'll bring cots
to sleep on. There are
other departments joining us...

BRIAN

Excuse me, sir. Is there a
reason why you're not telling
us what we're going to be
doing?

DIRAC

(a beat as
he looks
at Brian)

In time.

40 EXT. ABANDONED CHURCH - DAY

Dirac stops in front of the abandoned church. He carries
a suitcase.

(CONTINUED)

40 CONTINUED:

DIRAC'S POV: the ediface rising ominously into the blue sky.

Dirac now glances over...

DIRAC'S POV: down the street. A bus stop. A BAG LADY is seated, rigid, a petrified Pompeian mummy with a mask-like face. Her shopping cart full of yellowing newspapers and broken appliances sits nearby...

Dirac, as he looks closer...

CLOSER: the bag lady. She lifts her right arm slightly, from the elbow, in a strange salute -- and begins slowly rocking her head back and forth, over and over again...

EXTREME CLOSE: across the dirty flesh of her cheek crawl a few ants...

41 EXT. CITY SKYLINE - NIGHT

LONG LENS. The moon is squashed, compressed and enlarged, hanging dead in the night sky behind the Los Angeles skyline.

42 INT. OFFICE - ABANDONED CHURCH - NIGHT

Dirac and the priest sit in an old office in the abandoned church. Dirac has a cot set up in here, his clothes hanging out of the suitcase. It's dark, damp -- only low light from a couple lamps...

PRIEST

It your disbelief that powers him. It's your stubborn faith in common sense that allows his deception...

It's hard to tell from Dirac's expression whether or not he fully believes all the priest is telling him.

PRIEST

He lives in the smallest parts of it. The atoms. Smaller. Invisible. He lives in all of it, the sum of the parts...

(MORE)

(CONTINUED)

42 CONTINUED:

PRIEST

You must translate the book.
You must prove it scientifically,
convince the outside world...

DIRAC

Outside world doesn't want to
hear this kind of bullshit.
Just keep it locked away --
you've already managed that
for two thousand years...

PRIEST

No prison can keep him now.

43 EXT. CAMPUS - NIGHT

Catherine comes out of the physics building, leaving from
a late class. Brian is waiting outside for her...

CATHERINE

Hi.

BRIAN

Getting cold out here. This
is supposed to be California.

CATHERINE

Did you have a class tonight?

BRIAN

Library. I was really hoping
maybe you'd have a cup of
coffee with me again...

CATHERINE

(smiles)

This is getting to be a habit.

(beat)

Okay.

HARD CUT TO:

44 INT. BRIAN'S APARTMENT - DAY

Early morning sunlight filters in through the faded curtains, cold and grey. Brian and Catherine are asleep in his bed, under the covers...

CLOSER. Now Brian's eyes flicker and open. He carefully untangles himself from Catherine's arms and gets out of bed without waking her...

45 EXT. BRIAN'S APARTMENT - DAY

Brian emerges from his small apartment bungalow into the cold morning air. He glances off thoughtfully, filled with excitement, going through his feelings... He looks up...

BRIAN'S POV: the sun and moon, side by side, rising over the horizon... [EFFECT].

46 INT. BRIAN'S APARTMENT

A FEW MINUTES LATER. Catherine opens her eyes, looks over. Brian has made them both coffee...

BRIAN

Good morning.

She smiles at him sleepily.

CATHERINE

We didn't get much sleep...

BRIAN

Who needs sleep?

CATHERINE

We do. Today's Friday.

Brian comes over to her, kisses her tenderly...

BRIAN

Can I just tell you something?

CATHERINE

Please don't.

BRIAN

I want to.

CATHERINE

Tell me next time, if there is one -- or the time after that. Or two years from now...

(CONTINUED)

46 CONTINUED:

BRIAN

Who was he? The one who
gave you such a high opinion
of men?

(CONTINUED)

46 CONTINUED:

Brian just looks at her...

CATHERINE

I wouldn't like it if either
of us jumped to conclusions.

BRIAN

How do you know I was going to
say what you think I was going
to say?

CATHERINE

Because if you don't, I don't
want to know...

At which, he kisses her again...

47 OMIT *

48 EXT. ABANDONED CHURCH - DAY

A WIDE SHOT of the old church as a small van pulls up in
front. *

CLOSER on the van, as Catherine, Kelly, LISA, 20s, Asian,
a theologian, and SUSAN, 30s, a quiet student of Radiology,
get out. They each carry over night bags and stand
staring at the church. *

CLOSER ON Catherine and Kelly as Catherine looks where
Kelly indicates with a nod of her head. *

THEIR POV: across the street, by an alley, THREE STREET
PEOPLE stand very still, silent, watching them...

49 EXT. REAR OF CHURCH - DAY

A WIDE SHOT LOOKING TOWARD the front, the downtown L.A.
skyline in b.g. CAMERA PANS WITH the van as it moves
past, revealing Dirac overseeing the beginning of the
careful unloading of the trucks in the rear of the
church. Brian, Mullins, CALDER, 20s, a Microbiology
major, and WYNDHAM, 30s, a biochemist, begin downloading
scientific equipment. *

50 INT. STOREROOM - DAY

A large, empty storeroom has been turned into the Women's
Sleeping Quarters. Cots line the walls. The girls enter
from a hall...

(CONTINUED)

50 CONTINUED:

KELLY

Please don't tell me...

They put their overnight bags down, look around.

LISA

This place gives me the creeps.

SUSAN

It was abandoned...

CATHERINE

I'd have never guessed.

SUSAN

I hear it used to be a beautiful church...

KELLY

When?

(CONTINUED)

50 CONTINUED:

SUSAN

1953. My husband's parents used to come here. Then for some reason it was closed down...

51 INT. SANCTUARY - DAY *

An old sanctuary on the second floor is being turned into a make-shift scientific lab. Equipment is wheeled in a doorway by Brian and Walter. Wyndham sets up a chemistry lab over on a large table. Mullins sets up a computer.

52 INT. OFFICE/COMPUTER ROOM - DAY *

An empty office. Funky. Bookshelves. Catherine sets up a computer, plugs it in...

53 INT. HALL OUTSIDE SANCTUARY - DAY *

As Walter carries a roll of electrical cable out of the sanctuary, comes to the end, hooks it up to another roll held by LOMAX, 30s, from the Engineering Dept. Brian has stopped by a broken window and looks out...

WALTER

I really can't believe this is happening. I had a date tonight with this beautiful young trial attorney from Century City...

BRIAN

Where were you taking him?

WALTER

Please, it isn't funny.

Now Walter glances out the window...

WALTER'S POV: the front of the church. Now see FIVE MORE STREET PEOPLE standing there, not moving, staring back at the church... *

WALTER

What are they doing?

LOMAX

Watching us. They started coming around when I got here at 9 this morning...

(CONTINUED)

53 CONTINUED:

Calder and Wyndham come up the stairs...

CALDER
I'm Calder -- Microbiology.

WYNDHAM
John Wyndham. Biochemistry.

They all shake hands.

BRIAN
Brian Marsh.

WALTER
Walter Fong.

LOMAX
Lomax. Engineering.

WYNDHAM
Anybody know what this whole
deal's about yet?

BRIAN
Not a clue.

53A INT. CUBICLE - DAY

CLOSE: the old book, as it's opened to the first page of Latin.

Dirac stands behind Lisa. She's very self-assured, capable at her computer terminal.

LISA
I'm getting my doctorate in
theology. Analysis of ancient
scriptures. This shouldn't be
too difficult...

She stares at the Latin text a moment, then begins typing each phrase from the book into the computer...

CLOSE: Lisa's computer screen: "I, JESUS, HAVE SENT MINE ANGEL TO TESTIFY UNTO YOU THIS THING WHICH SHALL BE UNLEASHED..."

54 EXT. ABANDONED CHURCH - DAY

In b.g. is the church. In f.g. is an abandoned car.
Crawling across the hood are spiders by the hundreds.

*
*

(CONTINUED)

54 CONTINUED:

A limousine pulls up in front of the church. The priest gets out, walks, stops a moment, looking around...

CLOSE: the priest. His eyes look up...

UP ANGLE: the spires of the church. Up there in the sky is the impossible alignment: moon over sun, in broad daylight... [EFFECT]

CLOSE: the priest, now glances down...

HIS POV: down the street 2 BAG LADIES stand watching him...

The priest, starts to walk forward, steps right into a dark shape standing on the sidewalk in front of him! It's the Bag Lady Dirac saw days earlier. Her eyes are bright, glistening. She holds a small paper cup in her hand.

BAG LADY

It's a wonderful thing you're doing -- opening the church again...

The priest nods, starts by her, glances in the paper cup...

HIS POV: the paper cup has a strange dark substance at the bottom, like dried meat, and it is filled with maggots...

55 INT. FRONT HALLWAY - DAY

The priest closes the front doors. Dirac comes up behind him quietly, watches the priest tremble...

DIRAC

Are you all right?

PRIEST

Yes...

DIRAC

We're ready.

56 INT. BACK HALLWAY - DAY

The priest leads Dirac, Brian, Walter and Lomax to the huge iron door...

57 INT. CRUMBLING STAIRWAY

... as they descend...

58 INT. DANK CORRIDOR

... as Lomax strings out more cable down the dank corridor, around a corner into the strange cross-lined hallway up to a portable generator... *

59 INT. UNDERGROUND CHURCH

SEVERAL CUTS: as many small floor lights on stands, like H.M.I. lights, BUZZ ON, flooding the underground church with light.

The group stands in silence staring up toward the front of the church... Only Susan and Lisa are absent...

THEIR POV: the canister of ghostly, glowing, swaying liquid -- looking very much as if it's living...

60 INT. CUBICLE

CLOSE: computer screen. "MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS, AND THE ABOMINATIONS OF THE EARTH..."

Lisa stares at what she's just written, a kind of formless dread beginning inside her...

61 INT. COMPUTER ROOM

CLOSE: computer screen, as mathematical data spews across it. Arcane, impossible differential equations...

Catherine types the figures into the computer from handwritten notes. She looks over the top of the screen...

CATHERINE'S POV: the window. Massing, swarming, leaping and flying up against the glass are nearly 100 moths! They flutter furiously into one another, trying to get in through the glass barrier...

62 INT. UNDERGROUND CHURCH

Kelly is staring at the canister as Brian and Walter hook up a bizarre-looking piece of equipment next to it...

KELLY

There's a good reason why nobody's opened this thing, right?

BRIAN

Because we don't know what's in it. Let me have your pen for a second...

(CONTINUED)

62 CONTINUED:

She gives him a fountain pen which he uses to delicately probe the innards of the equipment.

WALTER
Is this some kind of toxic
crap?

BRIAN
Could be...

KELLY
Okay, but I still don't
understand why we're not
taking direct samples. What's
the big mystery?

Brian gets up, goes over to a small computer terminal nearby, punches a couple keys, calls up line after line of math blipping across the screen...

BRIAN
Catherine's entering these
equations upstairs. They're
translated from Latin...

KELLY
Differential equations?

BRIAN
In a book written two thousand
years ago...

WALTER
But we hadn't invented differ...

BRIAN
Right.

Kelly and Walter exchange glances, and then Kelly turns to leave. She bumps her arm against one of the stanchions that holds a large cross...

63 INT. COMPUTER ROOM

as Mullins accompanies Catherine quickly into the room. She's showing him...

THEIR POV: now the window is completely covered with moths!

64 INT. CUBICLE

Lisa translates Latin, as Dirac stands behind her watching...

(CONTINUED)

64 CONTINUED:

CLOSE: computer screen. "AND THE PRINCE OF DARKNESS WAS HIMSELF SEALED, THAT OLD LIFE, CALLED THE DEVIL, AND SATAN, WHICH DECEIVETH THE WHOLE WORLD..."

Lisa and Dirac, as she stops typing, looks at him...

As Susan, the radiologist, comes into the room with some x-rays in her hand...

SUSAN

Professor Dirac -- I don't think we have too much to worry about. The lid on that thing won't open.

Dirac takes the x-rays, looks at them up against the light.

SUSAN

It's incredibly elaborate. There's a weird locking mechanism. Looks like it can only be opened from the inside...

65 EXT. ABANDONED CHURCH - NIGHT

Lights on in a couple halls, rear windows. A slight breeze. And suddenly the dark shape of a TATTERED BAG MAN steps into frame f.g., moving slowly past the church, watching...

66 INT. OFFICE/LOUNGE - NIGHT

Another old office has been made into a lounge of sorts. Lots of opened Pizza Man and Chinese food boxes. An ice chest, soft drink cans spread around, ash trays, etc.

(CONTINUED)

66 CONTINUED:

Walter sits drinking coffee, staring grumpily at a portable TV set someone was thoughtful enough to bring...

WALTER'S POV: the TV. A cartoon is on. An old Tom and Jerry, the one where Tom is sent to Hell. A bulldog Devil with horns, cape and pitchfork cavorts in the fire and brimstone...

Walter gets up, glances at Kelly standing at the window. She's rubbing her arm... *

WALTER

I'm going back.

KELLY *

Look at this...

Walter comes over, looks out...

THEIR POV: SHOOTING OUT THE WINDOW in to the alley just outside between the side of the church and the side of a crumbling brownstone apartment building next door -- FOUR STREET PEOPLE stand in shadows watching the church... *

KELLY

A friend of mine at UCLA did a study of chronic schizophrenics. They're supposed to have stereotyped routines they repeat every 20 minutes or so -- like a stuck record in their brains repeating one phrase over and over... I've been watching them on and off all day -- and they don't seem to be making any movements. They just stand there.

WALTER

One Christmas I tried to give this old guy a hot meal. He wouldn't come into my apartment, but he told me his grandfather had put a steak knife through the left side of his head when he was 5 -- and the right side of his head was possessed by his mother, who wanted to have sex with him. With those kinds of problems, I say let 'em stand there if they want to... *

(CONTINUED)

66 CONTINUED:

Walter notices Kelly rubbing her arm...

WALTER

You okay?

KELLY

Yeah -- I banged into
something this afternoon...

We see Kelly's arm, where a purple splotch like a faint
bruise is beginning to show...

KELLY

It's starting to hurt...

WALTER

Probably nerves.

KELLY

It's a bruise, Walter. You
don't bruise from nerves.

WALTER

I used to break out when I
was 12. Doctor said it was
homosexual panic.

67 INT. COMPUTER ROOM - NIGHT

CLOSE: computer screen, a simulation. The liquid inside
the canister is radiant, glowing in weird, alien colors.
Swirling around the canister is an accretion disc, an
inwardly-bound vortex of energy. Spreading outward from
the edge of this disc are simulated beams of energy...

FULL SHOT: Dirac stands behind Catherine at the computer
terminal, staring at the screen...

CATHERINE

I made this model from the
Latin equations...

She shows him a sheet of figures.

(CONTINUED)

67 CONTINUED:

CATHERINE

It's feeding off 'virtual' particles -- capturing them somehow before they vanish -- splitting them apart...

DIRAC

Drawing energy and emitting force. Gradually building strength. Living off nothing.

But now a faint, muffled CLICKING makes them turn...

THEIR POV: the window. A shade has been drawn, but we can still hear the psychotic BEATING of all those moths outside. Silhouetted on the shade by streetlights are their wriggling, chaotic shadows...

68 INT. HALL OUTSIDE SANCTUARY - NIGHT

A small group consisting of Wyndham, Calder and Lomax are huddled together talking m.o.s. just inside the sanctuary. Brian exits, starts to the stairs, stops as Dirac comes up... *

BRIAN

Can I talk to you a minute?
(beat)

Look -- nobody's saying much of anything... We're still putting together the first rounds of tests and nobody's really stopped since we got here...

DIRAC

Get to the point.

BRIAN

Nothing anywhere ever is supposed to be able to do what it's doing.

DIRAC

(quietly)

Settle down, now. Back to work...

(CONTINUED)

68 CONTINUED:

BRIAN

A life-form is growing out
of pre-biotic fluid. It's
not winding down into disorder --
it's self-organizing, becoming
something. What? An animal?
A disease?

DIRAC

We have no control over what
we're uncovering. We're
witnesses at a birth...

BRIAN

I want to know what you think
it is.

DIRAC

(reaches in his
pocket)

The hardest thing for any of
us to hear is something we
don't agree with...

He hands Brian a crumpled piece of computer paper. Brian
unfolds it, reads...

BRIAN

(reading)

"I saw a star fall from heaven
unto the bottomless pit...
And he was cast out, as water
from a flood..." This is
crazy...

DIRAC

It's beyond the power of
physical science to predict --
the closest thing we've found
to a supernatural agent.

69 INT. UNDERGROUND CHURCH

as Susan the radiologist steps into the underground church.
She's transfixed by the sight of the canister o.s. as
Mullins comes up from inside the church...

SUSAN

Man...

(CONTINUED)

69 CONTINUED:

MULLINS

Hadn't you seen it yet?

SUSAN

For the last four hours I've
been carbon dating the
corrosion on the lid there.
We're talking about seven
million years...

MULLINS

What?

Mullins glances back at the canister...

THEIR POV: the canister, as seen from the rear of the under-
ground church. The liquid inside seems to be glowing
brighter now, almost bubbling -- churning with life...

MULLINS

I'm going topside.

He starts out of the church, stops when he realizes Susan
is just standing there staring at the canister...

MULLINS

You want me to wait for you?

SUSAN

No. Go on.

Mullins walks out...

SUSAN'S POV: the canister. Now we hear the faintest sound,
the PATTERN of water dripping on a hard surface... once.
Silence. Again.

Susan, as she strains to hear...

70 INT. DANK CORRIDOR

as Mullins walks out of the strange hallway into the dank corridor, away from CAMERA... Maybe it was his footsteps we heard...

71 INT. UNDERGROUND CHURCH

Susan -- listening...

HER POV: the canister, from an ANGLE at the back of the church. That DRIPPING sound again...

SMASH CUT: EXTREME CLOSE SHOT of the top of the canister. Suddenly a single drop of liquid flies upward against gravity! Beat. Then the quiet WET POP as it hits the ceiling o.s. Beat. And then another drop escapes, leaps upward...

72 INT. SANCTUARY - NIGHT

Dirac, the priest, Brian and Wyndham are seated around a table filled with computer pages that are taped together and spread out on one side, while photo copies of the old book of Latin are on the other. Lisa stands indicating various parts of the original text...

LISA

This whole section is a kind of history. Part of it was indecipherable, as if someone were deliberately trying to erase it... but I managed to piece together most of it...

Walter and Calder now drift into the room...

LISA

Okay -- it kind of starts here. The container was buried somewhere in the Middle East, eons ago, by -- it gets a little wild here -- the Father of Satan, a God who had once walked the earth before man but was somehow banished to the darkside...

(CONTINUED)

72 CONTINUED:

Now Catherine and Kelly enter the room. Brian looks over at her, she at him.

LISA

Apparently the Father buried his son inside the container. This was the section that someone was trying to erase... Now, later on here, Christ comes to warn us. He was of extra-terrestrial ancestry -- but a human-like race...

73 INT. UNDERGROUND CHURCH

as Susan comes up right in front of the canister. She stares at it, listening intently...

SUSAN'S POV: weirdly convulsing liquescence inside. Mold and corrosion around the top. HOLD. No drips. Nothing.

Susan stands very still now in front of the thing, barely breathing, listening for that dripping sound again, when suddenly the machines in and around the canister slide away three feet, as if invisibly pushed!

Susan darts backward! She freezes again, just staring at the scientific equipment in their new positions.

SUSAN'S POV: the top of the canister, as another drop suddenly shoots upward...

CLOSE: Susan as she looks up...

CLOSE: as the drop hits a large pool that has collected in a crevice in the ancient ceiling...

HIGH, CLOSE-SHOT: LOOKING DOWN on Susan as she stares up...

CLOSE: the pool of liquid, just hanging there, against gravity, the whole of it undulating slightly... HOLD. A beat. And then a THIN STREAM, A JET OF IT BLASTS SUDDENLY DOWNWARD!

CLOSE: Susan's face, as she is splattered by the spray, most of it splashing into her mouth!

WIDE SHOT: as Susan spins around, spitting violently, COUGHING, furiously wiping the liquid off her face! She's a flailing figure clawing at her face, writhing there in front of that glowing canister, ripping off her glasses which fall to the floor...

74 INT. SANCTUARY

Everyone is here now, except Susan. Like a big meeting. Grim, sober faces. Lots of cigarettes, coffee. Everyone listens with rapt attention. Joining the group is DR. LEAHY, 50s, a chemistry professor...

LISA

... and finally they determine Christ is crazy, but he's also gaining power, converting a lot of the people to his beliefs. So they kill him -- but his disciples keep the secret and hide it from civilization -- until man could develop a science sophisticated enough to prove what Christ was saying.

A long pause. Walter leans over to Brian, whispers...

WALTER

(under his breath)

Something like this can really fuck up your weekend...

CATHERINE

How did the Roman Catholic Church keep this a secret for two thousand years?

The priest looks terrible -- like he wants to die...

PRIEST

Apparently... a decision was made... to characterize pure evil as a spiritual force. Evil within. The darkness in the hearts of men. It was more convenient. That way, man was still the center of things...

For a moment the priest's depression converts itself into a hard, cold anger...

PRIEST

A stupid lie. We were salesmen, that's all. We sold our product, to those who didn't have it.

Reacting to the sound of his own voice, the priest stops for a beat, his voice lowering...

(CONTINUED)

74 CONTINUED:

PRIEST

The new life. Reward ourselves,
punish our enemies. So we can
live without truth. A substance.
A malevolence, that was the truth.
Asleep. Until now.

75 INT. UNDERGROUND CHURCH

FULL SHOT, the canister. Surrounded by equipment. We hear
a RAGGED EXHALATION, a kind of shuddery BREATHING... *
CAMERA MOVES FORWARD, AROUND a piece of equipment -- to
reveal Susan slumped down there, just sitting now like a
rag doll, eyes staring, mouth open and moving silently like
a fish drowning in the air. Now another WRENCHING, SPLATTER-
ING COUGH escapes her lips -- almost a BARKING SOUND.

76 INT. SANCTUARY

As the meeting starts to break up. A group has gathered
around the priest, who sits defeatedly in b.g. In f.g.
Brian stands over one of his own experiments -- a *
polygraph machine on a table with lots of wires dangling
out of it. He's staring at the graph as Dirac comes over.

DIRAC

Help me break this up.
The others shouldn't hear
this...

BRIAN

Faith is a hard thing to come
by these days. Look at this *
a minute... That thing down
there just directed a fairly
sizable burst of energy...

Dirac looks at the readout... *

DIRAC

Directed?

BRIAN

In a straight line -- with *
the precision of less than a
millisecond...

As Walter comes up to them...

WALTER

Everybody's acting like we should *
really be taking this seriously.

(CONTINUED)

76 CONTINUED:

Brian and Dirac look up at him humorlessly...

WALTER

You two aren't taking this seriously, are you?

77 INT. UNDERGROUND CHURCH

UP ANGLE: the canister. HOLD a beat, and then Susan slowly rises up INTO FRAME in f.g. She stands motionless, staring up at the canister.

CLOSE: Susan. She has a weird, blank, neutral expression on her face. Eyes are flat -- like a bird's or tiger's eyes. It's the humanity that's gone -- replaced by something else...

78 INT. HALL OUTSIDE SANCTUARY

The group walks somberly out of the sanctuary into the hall. Some are quiet, moody. Wyndham in particular is derisive, dismissive. A kind of stupor prevails over most, however. Walter comes out, catches up with Lisa carrying her papers and notes back to her cubicle. *

WALTER

I think most of these huckleberries are buying this shit. *

But Lisa only gives him a venomous stare of contempt for his attitude and moves off without saying a word, as Kelly comes walking by Walter now. She's still rubbing that bruise on her arm...

KELLY

Still don't get it, do you Walter?

WALTER

A good life means a clean colon, that's all I need to know.

But Kelly's moved on too...

WALTER

This is somebody's idea of a practical joke, you know that, don't you?

(CONTINUED)

78 CONTINUED:

No response...

WALTER

We go to sleep, I guarantee
you there'll be a rubber chicken
in the bed, know what I mean?

But now he's completely alone with his attitude...

79 INT. SANCTUARY

Dirac and Brian, looking at the familiar wavy lines of the
polygraph...

BRIAN

A few minutes ago a vibration
was triggered in the metal on
that thing downstairs -- a
strong one...

Dirac studies the wavy lines closer...

BRIAN

Some kind of kinetic emission
came out of it. Now if it can
transmit a signal strong enough...

DIRAC

It could move other objects.
Instantaneously, across a
distance...

BRIAN

Without outside intervention.

DIRAC

Psychokinesis.

BRIAN

Mind-directed energy. It's
been documented before, observed
in psychiatric clinics.

DIRAC

Usually as a result of rage.

(CONTINUED)

79 CONTINUED:

They stare at each other...

DIRAC

Don't tell the others yet.

BRIAN

Why not? They have a right
to know this -- it's conscious!

DIRAC

Not until you prove it wasn't
something else -- a power surge,
a draft of air...

Dirac looks at him evenly, calmly. Finally Brian relaxes...

BRIAN

All right...

80 INT. COMPUTER ROOM

as Catherine plops down in her chair. Kelly stands at the
door, rubbing her arm...

CATHERINE

What are we supposed to do?
Just go back to work...? *

KELLY

What would you rather have --
a wreath of garlic? A benediction?
A crucifix...? *

CATHERINE

Then it really is Old Scratch
knocking at the door... *

81 INT. REAR HALLWAY

CAMERA MOVES WITH Walter as he walks along, all by himself,
really pissed about how gullible everyone is...

WALTER'S POV: TRACKING SHOT, the hallway. We see something
move. A person steps into the threshold of that iron door
just down the hall...

CLOSE, TRACKING WITH Walter as he looks closer...

WALTER'S POV: TRACKING, the iron doorway ahead. Susan
stands motionless in the threshold, staring out into the
hall, now over at Walter...

(CONTINUED)

81 CONTINUED:

WALTER

You missed the big history
lesson...

HIS POV: TRACKING, Susan just looks at him blankly...

CLOSE: TRACKING, Walter...

WALTER

You're not gonna believe
what's been going on up here...

As he turns, enters a doorway on the other side of the hall...

82 INT. LOUNGE

... and enters the lounge. Lisa is over by the window,
drinking a cup of coffee, staring out. Now she looks over
as Walter opens the ice chest, digs down, comes up with a
beer. He glances at her...

WALTER

Want one?

Lisa's expression is stone cold.

WALTER

Anyone ever tell you that you
could pass for Asian?

Lisa stalks away from the window, past him, out of the lounge,
almost bumping into Mullins as he enters...

MULLINS

What was that about?

WALTER

No sense of humor...

MULLINS

Have you seen Susan?

WALTER

Who?

MULLINS

The radiologist. Glasses.

WALTER

Oh. Yeah. She's right outside.

(CONTINUED)

82 CONTINUED:

Mullins goes to the door, looks out, up and down the hall...

MULLINS

Where?

Now Walter comes over...

WALTER'S POV: the iron door to the stairway, and now, of course, Susan is not there. The doorway's empty. *

WALTER

She was there.

MULLINS

I think somebody ought to tell her...

WALTER

Look, am I crazy -- or are we stroking ourselves heavily here? *

Mullins moves off without a word, walks over to the iron door...

WALTER

Thank you for taking the time to share your thoughts...

83 INT. CRUMBLING STAIRWAY

as Mullins walks down, clicking on a flashlight...

84 INT. CRUMBLING HALLWAY

WIDE SHOT, FROM DOWN THE HALL. As Mullins comes off the stairway in b.g. He starts down the hall. CAMERA PULLS BACK OVER THE SHOULDER of a dark shape standing there... Susan. She watches Mullins for a beat, then darts suddenly OUT OF FRAME... *

CLOSE: Mullins, slows...

MULLINS

Susan?

Silence. No answer. Now Mullins moves off OUT OF FRAME... *

85 INT. COMPUTER ROOM

Brian enters the room. Catherine is at work on her computer. She stops, looks up at him. He comes over to her, putting his hand softly on her shoulder...

BRIAN

You all right?

CATHERINE

I thought I was a normal girl -- soft of. A went to school, I ate breakfast, I used a diaphragm -- so why is this happening to me?

BRIAN

There's more to it...

Brian goes to the window. The shade is still drawn, those moths flutter just outside the glass. Bug shadows play on Brian's face -- as he looks over his shoulder -- making sure they're alone...

BRIAN

Some kind of power. Directed outward. A controlled force...

CATHERINE

What is it doing?

BRIAN

Reaching out. Influencing, changing things. Moving objects by thought.

This stuns Catherine. She just stares at him. *

BRIAN

We all win Nobel Prizes. The extraordinary intervention. An intelligent cause -- other than man... *

86 INT. UNDERGROUND CHURCH *

as Mullins comes inside. His flashlight beam spins about eerily... *

HIS POV: the church. In b.g. is the canister. Silence. *

(CONTINUED)

86 CONTINUED:

MULLINS *

Susan?

No answer.

MULLINS

Hello?

HIS POV: the church. Maybe we hear that DRIPPING sound now, far away, just barely there... *

Now CAMERA PULLS BACK WITH Mullins... *

HIS POV: SLOWLY TRACKING INTO the underground church...

Mullins, CAMERA MOVING WITH him, as he looks around...

HIS POV: TRACKING IN CLOSER toward the canister...

Mullins, CAMERA MOVING WITH him... He looks down, stops, reaches down o.s. and comes up with Susan's glasses. He looks around... *

HIS POV: as we see a small light on a piece of equipment near the canister flash on and off... This particular hunk of equipment is big enough for someone to hide behind, actually...

Mullins, CAMERA MOVING WITH him again as he starts for the equipment...

HIS POV: now TRACKING IN TOWARD the equipment, as the red light begins to pulse -- like the familiar warning on a Geiger counter...

Mullins, CAMERA MOVING WITH him, coming up to the equipment...

HIS POV: TRACK IN on the equipment, the red light, and STOP. HOLD just a beat.

CLOSE: Mullins, as he leans down slightly, revealing Susan standing there behind him, right behind him!

CLOSE: the back of Mullins' head, as he senses her, slowly, slowly turns around...

(CONTINUED)

86 CONTINUED:

Before he can turn all the way -- WHAMMO! Susan's hands SLAM INTO FRAME, grabbing his head, twisting it with incredible force, breaking his neck! A ribbon of blood squirts from his mouth and he drops down OUT OF FRAME...

87 INT. DIRAC'S OFFICE - NIGHT

Dirac and the priest. Alone now. The priest looks completely exhausted. But Dirac looks strong, somehow.

DIRAC

Suppose what your faith has said was essentially correct...

The priest looks at him...

DIRAC

Suppose you have a universal mind controlling everything -- a God willing the behavior of every subatomic particle. Any individual particle still appears to be random, mind you -- but if you look at the collective behavior of vast numbers of atoms -- then you see organization.

PRIEST

I don't understand.

DIRAC

A search for order. Isn't that what we want to find? A structure. To prove we're in benevolent hands...

Dirac picks up a thick, bound stack of computer-printed pages: the translation. He opens it to a marked page...

DIRAC

This diety, the Father of Satan... The literal translation from Latin is 'Anti-God'...

(closes the page)

Every particle has an anti-particle, its mirror image, its negative.

(CONTINUED)

87 CONTINUED:

Dirac leans back in his chair. His eyes go to a small shaving mirror on his desk. He touches the surface of the mirror with his finger...

DIRAC

We've been collecting anti-matter for years -- in magnetic bottles. It's not even a romantic idea to us anymore...

He looks up at the priest...

(CONTINUED)

87 CONTINUED:

DIRAC

Maybe this universal mind
lives in the mirror-image --
instead of in our universe,
as we've always wanted to
believe. Maybe he's Anti-God --
bringing darkness instead
of light...

The priest looks up suddenly...

PRIEST

I heard something...

Dirac looks at him. The priest gets up, goes over to the door, leans out, looks.

HIS POV: the empty hall.

The priest looks down the other direction.

HIS POV: empty hall. Now a silhouetted figure moves there...
very quickly, disappearing out of sight. *

As the priest turns back to Dirac... *

PRIEST

Must have been one of the
students... *

88 EXT. REAR OF ABANDONED CHURCH - NIGHT

as Wyndham, Calder and Lomax step outside, talk m.o.s. in
a WIDE SHOT.

CLOSER ANGLE, the three, as we hear now...

WYNDHAM

This priest is a real case,
man. He's looney tunes.
And I'm beginning to wonder
about Dirac... *

LOMAX

I'm going back... *

As Calder and Lomax turn and walk back to the rear
entrance...

(CONTINUED)

88 CONTINUED:

WYNDHAM

You're out of your minds!
This is ca-ca. It's a joke!

Calder gives Wyndham a look over his shoulder, then follows Lomax back inside the church.

As Wyndham, looking disgusted and contemptuous, turns and walks away toward a rear alley. He stops, turns back to the church, stares for a moment...

WYNDHAM

Ca-ca.

WYNDHAM'S POV: a window on the first floor. We can see just a shape in there, a figure standing at the window watching him...

Wyndham strains, tries to see who it is more clearly...

WYNDHAM'S POV: CLOSER on the window. Still just a dark shape...

CLOSE: Wyndham, as his expression changes now...

WYNDHAM'S POV: around the edge of the window, there's some movement. We see black beetles crawling! Inside the window we can see it is Susan standing there watching him, a neutral expression on her face...

CLOSE: Wyndham. He stares, chilled, then turns to leave.

WYNDHAM'S POV: the back alley. Standing there in the dark are at least 20 STREET PEOPLE -- ragged, crazy, in silhouette, motionless -- all watching him!

Wyndham takes a step back, his feet CRUNCHING on something. He looks down...

HIS FEET: all around his shoes are hordes of black beetles on the sidewalk!

HIS PANTS LEG: more beetles crawl up the fabric!

HIS HAND: a beetle scampers right across his knuckle!

CLOSE: Wyndham, as he shakes his hand, disgusted, repulsed. But now there's a beetle crawling on his cheek!

(CONTINUED)

88 CONTINUED:

HIGH SHOT, LOOKING DOWN: as Wyndham slaps and claws at the beetles on him -- as one of the Street People suddenly bolts forward, across the alley, walking fast, almost running, up the sidewalk right toward Wyndham...

A FLASH as the figure passes CAMERA -- tattered, frenzied, her eyes wild, it is the Bag Lady we saw earlier, and as she passes she pulls out an evil-looking metal shiv!

She rushes up to Wyndham, raises the shiv, plunges it into his shoulder!

QUICK, FRENZIED FLASHES, allowing us not to see the actual blade impacts, only a violent visual suggestion -- as the Bag Lady lifts the shiv and plunges it again and again, into the back of his neck, his shoulders -- a wild paroxysm of slashing fury!

CLOSE: the window, as Susan watches silently, emotionlessly...

CLOSE, QUICK CUTS: Wyndham tries to fend off the blows, but he's weakening. He is slashed all over...

WIDE SHOT: Wyndham finally falls down to the sidewalk. The Bag Lady steps back from him now as he crawls slowly along the grass, barely pulling himself forward, and finally rolls into some bushes. HOLD THE SHOT. The Street People are like statues. The Bag Lady walks slowly back to them. Now the bushes stop moving. It's quiet now. Wind WHISHING in the alley.

89 EXT. FRONT OF ABANDONED CHURCH

UP ANGLE. The swollen, monstrous moon hangs over the spires of the church like the darkest omen... [EFFECT]

90 INT. COMPUTER ROOM

as Catherine types at her computer.

91 INT. MEN'S SLEEPING QUARTERS - NIGHT

Just another large storeroom filled with cots for men. Walter is sound asleep, but he seems to be dreaming fitfully.

92 INT. CUBICLE

Lisa sits there typing away at her computer, still translating away...

(CONTINUED)

92 CONTINUED:

CLOSE: Lisa. Her eyes move from the computer screen to the old book...

CLOSE: a page. Sandwiched inbetween the Latin script is the following sign:



CLOSE: Lisa. She looks back up...

CLOSE: computer screen, where she has written: "...BE YOU NOT DECEIVED OF HIS PURPOSE..."

CLOSE: Lisa. A CLICK. She looks up from her work, sensing something...

LISA'S POV: the doorway. Empty. No one there.

LISA

Hello?

Silence. Nothing there.

93 INT. SANCTUARY

*

Brian, Calder, Lomax and Leahy are working here. Each one on their own experiments. Brian is by that polygraph machine, writing down figures... Leahy gets up, looks around...

LEAHY

Where's Wyndham?

CALDER

(beat)

He left.

Everyone stops work now. Brian looks over...

BRIAN

When?

CALDER

About 20 minutes ago...

(CONTINUED)

93 CONTINUED:

LOMAX

We tried to talk him out of
it...

LEAHY

Has anyone seen Susan?

LOMAX

Who?

LEAHY

Radiologist. Glasses.

No one has.

LEAHY

Maybe she left too...

LOMAX

Maybe they both had the right
idea.

94 EXT. REAR OF ABANDONED CHURCH

as the ragged group of 20 Street People stand by the bushes
staring down o.s. in silence...

CLOSE: Wyndham's hand. What's left of it. Beetles crawl
through holes in the skin, although the shot's mercifully
in shadow...

95 EXT. 1ST DREAM - ABANDONED CHURCH - DAY

HAND-HELD VIDEO FOOTAGE, PHOTOGRAPHED OFF A TV SET. We're
CLOSE so we don't see the edges of the set, just the screen
itself. We are outside the abandoned church, looking at the
front doors from the street. It is a bright, sunny day.
The dream is actually a VIDEO CAMERA POV. Now the POV MOVES
IN toward the front of the church, as a figure appears at the
doors. Completely black, just an outline -- we can't see
any features. The figure starts to walk out of the church,
down toward us -- and there seems to be something inhuman
about it -- the gait of the body...

96 INT. MEN'S SLEEPING QUARTERS

WHAP! Walter awakens suddenly from the dream, lies there,
stares, as Brian suddenly leans down over the cot, scaring
him!

(CONTINUED)

96 CONTINUED:

BRIAN

Walter.

WALTER

(startled)

Oh! What...?

BRIAN

Have you seen Mullins?

WALTER

What...? No...

BRIAN

Susan?

WALTER

Who...?

BRIAN

Radiologist. Glas...

WALTER

Come on, man -- I was asleep...

BRIAN

We can't find them. And
Wyndham's gone. A couple of
the others are talking about
leaving. There's going to
be a meeting in the lab in
half an hour...

WALTER

Mullins left?

BRIAN

I don't know, I'm going to
look for him downstairs...

WALTER

Well, since I'm up now...

And Walter gets up, out of the cot, follows Brian...

97 INT. CUBICLE

Lisa stops typing for a moment, rubs the back of her neck.
She's tired, exhausted. Now we hear the faintest sound:
A CLICKING out in the hall. Lisa turns to look...

(CONTINUED)

97 CONTINUED:

HER POV: the doorway. Nothing there again.

Lisa gets up from her computer, comes over to the door...

HER POV: down the hall, we see Brian and Walter going through the iron doorway into the crumbling stairs... Walter looks over at Lisa...

WALTER

If we don't come back, you
can have my Porsche.

Lisa, glares after him stonily, goes back to her computer. Looks at it a moment. Then removes the floppy disc, reaches down and CLICKS it off...

98 INT. REAR HALLWAY

as Lisa walks AWAY FROM CAMERA, down the empty hall, into a door...

99 INT. WOMEN'S SLEEPING QUARTERS

... as Lisa walks over to a cot in the empty room, sits down, slips out of her shoes, crawls into the cot, pulling the blankets over her.

Now, in b.g., we see a shadow move by the door! Someone has been in the room all the time, over there in a dark corner. Lisa tries to go to sleep, tosses once or twice, settling in, as the door behind her slowly, silently closes...

100 EXT. 2ND DREAM - ABANDONED CHURCH - DAY

HAND-HELD VIDEO FOOTAGE, SHOT OFF A TV SET: it's a continuation of the first dream we saw. The POV moves in toward the abandoned church as that totally dark figure, still just an outline, seems to be coming toward us...

101 INT. DIRAC'S OFFICE

WHAM! Dirac awakens. Abruptly. Lifts his head from the desk. Looks around. The priest is still sitting there, his face in shadow...

DIRAC

What time is it...?

PRIEST

What were you dreaming?

(CONTINUED)

101 CONTINUED:

DIRAC

(grumpily)

Your kingdom, Father, does not include my unconscious. It's mine -- I may abuse it any way I wish -- without having to confess what's in it.

(CONTINUED)

101 CONTINUED:

The priest looks ill -- drenched with sweat -- a kind of dreadful anxiety propelling him...

PRIEST

Something I haven't told you.
The Brotherhood of Sleep. Any-
one in close proximity... has
the same dream, the one you just
had...

192 EXT. 3RD DREAM - ABANDONED CHURCH - DAY

A continuation of the second dream. HAND HELD VIDEO POV:
getting closer and closer to that dark figure...

103 INT. WOMEN'S SLEEPING QUARTERS

CLOSE-UP: Lisa. Her eyes flick open. She's lying on her
back now, waking up from the dream. For a beat she doesn't
know where she is... but now she lifts her head slightly,
looks down...

HER POV: looking down her own body. Susan is there, almost
literally on top of her, straddling Lisa's body, crawling
up slowly toward her face like a spider!

CLOSE-UP: Lisa. She's so completely stunned that she can't
say anything. She just stares. Up into Susan's face...

LISA'S POV: UP ANGLE of Susan as she crawls up right over
Lisa's face, looking down almost as a lover would stare
down at his beloved...

CLOSE: Lisa, staring, her mouth finally opening to say
something...

LISA

Ah, excuse me, but...

SIDE ANGLE, CLOSE: Susan. JUST A FLASH: Susan opens her
mouth and A THIN STREAM OF LIQUID COMES BLASTING OUT AND
DOWNWARD -- like a frog spearing an insect with its tongue!

CLOSE: Lisa, as the liquid JETS DOWN INTO HER MOUTH, ALL
OVER HER FACE!

104 INT. DIRAC'S OFFICE

PRIEST

Our guardian priests had the
dream for years.

(CONTINUED)

104 CONTINUED:

DIRAC

What does it mean?

PRIEST

A premonition. The dream evolves. Unfolds. We'll start to have it every time we sleep, as if it's pushing everything else out, making room for itself...

105 INT. UNDERGROUND CHURCH

SHOOTING TOWARD the canister in the front of the church, Brian and Walter STEP INTO FRAME, stare at the evilly glowing canister in b.g. *

BRIAN

(calls out)

Mullins!

Silence.

WALTER

Do you think he really just took off? I mean, like he was actually believing this whole business...? *

(beat, as Brian looks at him)

Why is everybody looking at me that way?

BRIAN

Because you're being assholish.

WALTER

Well, that's very assholish of you to say so. Look, Mullins is probably off asleep someplace. Or he's boffing the radiologist. I hope he's getting laid, I hope they're both on their way to a nice Chinese restaurant...

Brian moves off, leaving Walter there to sigh, take one last look at the canister, then follow Brian -- leaving us with a FULL SHOT of the church... *

106 INT. UNDERGROUND CHURCH

CLOSER on the canister. The boiling, glowing, drifting flow inside. CAMERA PULLS AWAY, BOOMS DOWN to the equipment around the canister on the floor, NOW AROUND behind one of the machines, DOWN to where we see a human arm. We MOVE FURTHER, STOP, to see it is Mullins lying there, eyes open in death, neck broken.

THE CEILING: as that pool of liquid undulates. Now a couple drops leap downward...

CLOSE: Mullins, as the drops splatter and splash on his face, a few of them falling in his mouth!

107 INT. COMPUTER ROOM

Catherine at her computer, as Kelly steps in from the hall.

KELLY

How can you keep working like this? It's...

(looks at her watch)

... 3:30! No wonder I'm so tired.

CATHERINE

I'm getting these figures in the computer but they're not making any sense...

KELLY

I stopped making sense about 15 minutes ago...

CATHERINE

No, I mean these equations are beyond me now. They're like another language...

She looks over at Kelly who's head bobs slightly...

CATHERINE

Go get some sleep. I'll wake you in a half hour.

KELLY

Forty-five minutes...

CATHERINE

Okay...

(CONTINUED)

107 CONTINUED:

Kelly starts out of the room, and Catherine stops her. *

CATHERINE *

Hey. You okay?

KELLY *

Numb.

CATHERINE *

I know what you mean. I just want
to go home -- pretend none of
this is really happening...

Now she points to a spot on Kelly's arm partially hidden
by her blouse... *

CATHERINE

What's that?

KELLY

Oh, it's just a bruise I got
somehow. Finally stopped
hurting...

Catherine gets up, comes over and looks at Kelly's arm...

CLOSE: the bruise, which looks darkly purple, discolored,
but a vague shape emerging...



CATHERINE

Almost looks like a figure
of some kind...

KELLY

(rubs her eyes)

I've got to close my eyes... *

CATHERINE

I'll wake you... *

And Kelly trudges out, leaving Catherine staring for a beat,
thinking about that bruise. Finally she returns to her
computer...

108 INT. REAR HALLWAY

CAMERA MOVES WITH Kelly as she walks down the hall...

HER POV: TRACKING DOWN the hall, IN TOWARD the sleeping quarters door, which is closed...

Kelly stops at the door. She thinks about it a second, then knocks.

KELLY

Hello?

Silence. She listens, hears nothing.

KELLY

I'm opening the door, in case you want to stop what you're doing and put your clothes on...

109 INT. WOMEN'S SLEEPING QUARTERS

WIDE SHOT of the room as Kelly opens the door. Empty. She walks in, looks around, then plops herself down on a cot, as Calder appears in the doorway behind her...

CALDER

Big doings in the lab. There's a meeting...

KELLY

Give me just fifteen minutes...

CALDER

Want me to come back?

But Kelly's drifted off now... Calder disappears from the doorway, and for a moment we can see that strange bruise on Kelly's arm...

110 INT. REAR HALL

Calder comes down the hall now, as Walter and Brian emerge from the iron doorway...

CALDER

Any luck?

BRIAN

Can't find anybody...

(CONTINUED)

110 CONTINUED:

WALTER

I'm going down to the lab...

BRIAN

Be there in a minute...

Walter continues down the hall, Brian off in the other direction, as Calder leans into the door of Lisa's cubicle...

CALDER

We're having a meeting in
the lab...

111 INT. CUBICLE

*

HIS POV: Lisa. Seated at her computer keyboard. Typing away.

(CONTINUED)

*

111 CONTINUED:

CLOSE: Calder.

CALDER

Hello? Lisa.
(beat)

LISA!

HIS POV: Lisa. She continues to type as if she didn't hear him.

CLOSE: Calder. Puzzled. CAMERA PULLS BACK WITH HIM as he starts from the doorway toward her...

HIS POV: TRACKING IN TOWARD Lisa as she types...

CLOSE: CAMERA PULLING BACK WITH Calder, as he gets closer...

HIS POV: TRACKING RIGHT UP TO A STOP in a CLOSE-UP of Lisa. Now we see that she is staring at the wall in front of her, typing away, blank, possessed...

CLOSE: Calder...

CALDER

Lisa...

HIS POV: Lisa. She doesn't hear him.

CLOSE: Calder, as he glances down.

HIS POV: CLOSE ON computer keyboard. Lisa's hands flash wildly across the keyboard...

CLOSE: Calder, as he now looks up to the screen...

CLOSE: computer screen. "I LIVE. I LIVE. I LIVE. I LIVE.
I LIVE. I LIVE. I LIVE." etc.

CLOSE: Calder. 'What'?

CLOSE: computer screen; "YOU WILL NOT BE SAVED BY THE HOLY GHOST." Then: "YOU WILL NOT BE SAVED BY THE GOD PLUTONIUM." Then: "IN FACT..."

CLOSE: Calder, dumfounded...

CLOSE: computer screen. Then: "YOU WILL NOT BE SAVED!"

CLOSE: Calder, as we see Susan slowly walking up behind him! Calder senses her, turns...

(CONTINUED)

111 CONTINUED:

HIS POV: Susan, as she comes toward him -- blank face.
Emotionless eyes. *

Calder, as Lisa springs INTO FRAME behind him, locks her
arm around his throat! She pulls his head back, opening
his mouth... *

Susan, as she keeps moving toward him...

Calder, flailing helplessly in Lisa's grip, a CHOKED GURGLE
coming out of his mouth...

Calder's hand, as it BANGS into Lisa's computer...

112 INT. COMPUTER ROOM

as Catherine looks up from a drawing she's making, thinking
maybe she just heard something distantly -- as Brian steps
into the room...

CATHERINE

Did you hear that?

BRIAN

Hear what?

They listen. Nothing.

113 INT. SANCTUARY *

Lomax, Walter and Leahy have started the meeting. Walter
remains contemptuous of the seriousness around him.

LEAHY

This whole place is going
to have to be encased in
concrete.

WALTER *

No way, a building this size...
I say we launch the fucker
into space... *

LOMAX *

(looking up)
I'm hearing something... *

They listen. Silence. *

114 INT. LISA'S CUBICLE

Lisa holds Calder's head back, as Susan leans in to his face... Her hand touches his cheek -- gently, a lover's touch. Now she leans in closer, and her mouth covers his!

CLOSE: Calder and Susan, as if they were joined in the most passionate of kisses. As Susan pulls away slightly, we see a JET OF LIQUID SPEW OUT OF HER MOUTH INTO HIS...!

115 INT. COMPUTER ROOM

Brian and Catherine. She sits stiffly as he massages her neck and shoulders. *

BRIAN *

Don't I know how to show a girl a great time? Stick with me, I'll shower you with romantic weekends like this one.

It doesn't get the response he had hoped for. Catherine has retreated into herself. *

CATHERINE *

I'm starting to feel like I have to start running soon... Just get away...

BRIAN *

From me?

CATHERINE *

From anyone.

BRIAN *

I was hoping to not just be anyone.

CATHERINE *

You aren't. That scares me too.

Brian stands her up, takes her in his arms... *

BRIAN *

Maybe when this is all over we can just go someplace -- where the sun is warmer -- for a little while...

(CONTINUED)

115 CONTINUED:

CATHERINE

I don't think it'll ever be
over...

Catherine snuggles in closer to his arms...

BRIAN

There's a meeting. People
are starting to talk about
jumping ship.

CATHERINE

Who?

BRIAN

All of them.

CATHERINE

And how about us?

Brian doesn't answer, but from his face it's clear they
aren't leaving.

CATHERINE

I didn't think so.

She moves away from him, takes a piece of paper from the
desk and holds up a drawing she has made.

CATHERINE

Have you seen this figure
before?

THE DRAWING: a crude rendering of the figure on Kelly's arm --

-0-
5

BRIAN

(shakes his head)

No...

CATHERINE

I have -- but I'm not sure
where...

116 INT. SANCTUARY

LEAHY

We'd better figure out who
to notify first...

WALTER

Easy. Department of Health
Services. "Hey, guys, guess
what we've got coming to life
over here?" "Okay, we'll
have a man out there next
Tuesday..."

LOMAX

You're not ever going to take
this seriously, are you?

As Brian and Catherine enter the lab...

WALTER

Sure, as soon as it starts
taking me seriously...

BRIAN

Where's Dirac?

LOMAX

(beat)

We didn't tell him.

LEAHY

We thought it might be better
if we left him out of it...

LOMAX

And the priest...

BRIAN

Why?

Silence.

BRIAN

I'm going to get Dirac.

DIRAC

I'm here.

As Dirac and the priest enter. The priest carries a copy
of the Roman Ritual...

(CONTINUED)

116 CONTINUED:

DIRAC

Where are the others?

BRIAN

We think they left...

CATHERINE

Kelly's asleep, I didn't...

A beat, as Dirac stares at the faces in the room...

DIRAC

I'm asking you to stay. The work we do in the next 48 hours is critical. How many of you have fallen asleep tonight?

(no reply)

Come on...

Lomax, Calder and Walter acknowledge that they have...

DIRAC

You dreamed about the front of this church, about a dark figure coming out.

From their reactions to this, it's clear that they did.

DIRAC

But didn't you feel it? Not like a dream. Something else.

Puzzled looks from the room, as Dirac hands Brian a sheet of figures. Brian looks them over...

DIRAC

I had the dream too, this image that didn't seem to be a part of my subconscious -- almost as if I were watching something that had been... prerecorded...

BRIAN

(staring at
Dirac's figures)

Tachyons?

DIRAC

One possibility.

(CONTINUED)

116 CONTINUED:

LOMAX

What's that?

BRIAN *

(as he hands
the sheet of
figures to
Catherine)

Greek word. Means 'swift one'.

DIRAC *

So what is the dream?
Precognition? Previous
knowledge of a future event?
A shared vision -- of something
that has yet to occur.

WALTER *

Caused by that thing downstairs?

DIRAC *

Perhaps not.

BRIAN

A tachyon is a subatomic particle
that travels faster than light.

DIRAC *

And what if it's not a dream?
What if it's a message?

Brian crosses to a table -- pulls out that deck of cards.
He's deep in thought -- as Catherine hands the sheet of
figures to Walter...

DIRAC

What if these dreams, pre-
monitions, omens -- what if
they're really visual messages
sent by human beings? Photo-
graphs, video signals...

LOMAX

From where?

CATHERINE

The future. Anything traveling
faster than light would appear
to be going backward in time.

(CONTINUED)

116 CONTINUED:

BRIAN

A future scientist calculates the exact spot the earth occupied in space -- in the past, based on speed, trajectory... He beams a tachyon signal at that spot, transmits video information backward in time...

CATHERINE

... For us to receive as electrical impulses -- neural stimulus...

WALTER

(looking at the figures)

Man oh man...

LEAHY

For what purpose?

BRIAN

Could be to warn us -- to show us what's coming. A remote camera view of the future -- so we can change it.

And suddenly Brian performs the card trick perfectly. The card disappears...

BRIAN

Someone finally showed up to tell us -- it's time to stand up for what we are.

Walter turns to one of the monitoring devices nearby, as it makes a soft BEEPING... He stares at the readout, taps it a couple times.

WALTER

I think there's something wrong with this, I'm not getting anything now...

(CONTINUED)

116 CONTINUED:

Lomax goes over to another readout...

*

LOMAX
Everything's dead.

Dirac, Leahy and Brian quickly check machines. Catherine taps at the power button on a computer...

*

BRIAN
(indicating the
overhead light)
Building power's still on...

(CONTINUED)

116 CONTINUED:

WALTER

Maybe the generators failed...

LOMAX

Looks more like the units down-
stairs have been cut off...

117 INT. UNDERGROUND CHURCH

CAMERA'S MOVING DOWN the center aisle, past crosses, IN
TOWARD the apse, and we see that the canister is gone!

118 INT. CRUMBLING HALLWAY

CAMERA MOVES BEHIND Lisa and Susan as they walk through
the shadows. NOW CAMERA MOVES DOWN to reveal they are
carrying the canister between them, and the top is
unscrewing itself, a vaporous steam escaping!

119 INT. SANCTUARY

CLOSE: the window, as a strange BUZZING VOICE is heard...

WYNDHAM

(v.o.)

Hello--

Catherine turns to the window, frowning...

CATHERINE

I heard a voice...

The others stop, as Catherine walks over to the window,
looks out, down...

HER POV: down below, standing in the alley by the side of
the church, is Wyndham!

INSIDE THE SANCTUARY:

CATHERINE

It's Wyndham...

Brian comes over. Looks. As the others start drifting
over...

BRIAN

(calls out)

Wyndham!

(CONTINUED)

119 CONTINUED:

THEIR POV: Wyndham standing down there.

CLOSER SHOT: Wyndham. He looks strange. Like his head has been stuck on top of a straw body. He doesn't look solid somehow...

(CONTINUED)

119 CONTINUED:

CLOSER YET: Wyndham. His face is segmented. Tiny little lines, cracks, edges all over his flesh. His eyes are strange -- they are black, and have a chitinous sheen. As he opens his mouth to speak, we see he has no teeth. His voice BUZZES, DISTORTED, HOLLOW -- the words juttering out like the beating of insect wings... *

WYNDHAM

(distorted)

I've-got-a-message-for-you.
And-you're-not-going-to-like-it...

INSIDE THE SANCTUARY: *

BRIAN

Look at his chest...

CLOSE: Wyndham's chest, as his jacket blows open, and we see his entire chest cavity is filled with crawling beetles!

CLOSE: Wyndham...

WYNDHAM

(distorted)

Pray-for-death.

CLOSE: Wyndham's hand, as it suddenly falls off and beetles pour down out of his jacket sleeve...

CLOSE: his foot, as the pants legs sag and more beetles flow out around the cuff, over his shoes...

INSIDE THE SANCTUARY: as our group stares in total horror! *

FULL SHOT: Wyndham, the bug man, as he collapses now, disintegrates, revealing that he was nothing more than an imitation, a mimicry of a human being created by the beetles!

CLOSER: now he's nothing more than empty clothes, beetles scampering away by the thousands...

120 INT. HALL OUTSIDE SANCTUARY *

as Walter rushes out of the lab, totally unhinged, slows, stops, stares o.s. as Dirac comes out, the others...

THEIR POV: Calder is moving slowly up the stairs, staring at them, dragging an old wooden chair behind him. *

(CONTINUED)

120 CONTINUED:

The group...

DIRAC

Calder...

CLOSE: Calder. Something wrong with his expression. He's perspiring heavily...

CLOSE: the chair legs as they SCREECH along the floor to a stop...

CLOSE: the chair back, as Calder's hands paw, rip at the back, finally breaking off a chunk of wood...

FULL SHOT: a tableau. The group watches Calder as he grasps the piece of wood in his right hand...

CLOSE: Calder. He brings the jagged piece of wood to one side of his throat, and without a change of expression begins to rip it across toward the other side!

OVER CALDER, on the group, as he completes the slitting of his throat, falls heavily to the floor as the group reacts in horror!

121 INT. WOMEN'S SLEEPING QUARTERS

CLOSE on Kelly. Asleep. The sounds of SHOUTS and the PANDEMONIUM from the distant hallway upstairs barely register on her unconscious. *

CAMERA CRANES UP, and we see Lisa and Susan behind her. Just inside the door. Coming over. Setting the canister down on the floor silently.

Now Susan turns back to the door, quietly closes it...

CLOSE: the canister. That steam continues to rise from the lid which is slowly loosening itself. PULL BACK to see Susan and Lisa kneel down on either side of it.

CLOSE: Kelly, deep asleep, that bruise on her arm vivid now.

CLOSE: Susan and Lisa, their faces blank, staring into the dark, steam rising between them...

122 OMIT *

123 INT. HALL OUTSIDE SANCTUARY *

Catherine and the priest kneel over Calder. He's just lying there, barely hanging on to life, his eyes glassy, his ripped throat mercifully hidden by a towel...

PRIEST

Ego te absolve in nomine
Patris...

The priest stares fixedly -- he can't complete the Last Rites... Catherine looks at him -- his faith is gone...

124 INT. REAR HALLWAY - REAR DOORS - NIGHT

as Dirac and Leahy rush up to the rear doors, try to open them, pushing with all their might... *

125 EXT. REAR OF ABANDONED CHURCH

Now we see tht the rear doors have been barricaded! Old pieces of steel and wood are wedged across the doorknobs. Shopping carts are piled up. All bits of odds and ends have been jammed up against the doors...

The Street People watch silently from the alley...

126 INT. HALL OUTSIDE SANCTUARY *

The priest, shaken, holding the Roman Ritual, stares down as Catherine kneels over Calder. She feels his pulse, listens for a heartbeat. Then she looks back up at the priest, shaking her head... *

127 EXT. FRONT DOORS - ABANDONED CHURCH

Another bizarre barricade of broken appliances, ropes, rods and other debris CREAKS and flexes as the door is pushed outward... but doesn't give.

128 INT. FRONT HALLWAY

as Brian and Lomax push on the doors. There's no way anyone's getting out. CAMERA MOVES WITH Brian over to a crack in the wall. He looks out... *

HIS POV: the front of the church. 10 Street People stand outside... *

129 INT. REAR HALLWAY - WOMEN'S SLEEPING QUARTERS

as Walter comes hauling ass down the hall, checking rooms -- the lounge, Lisa's cubicle, avoiding the iron door, an empty storeroom -- and finally the Women's Sleeping Quarters.

The door is closed. Walter waits for a beat, opens it, looks in...

SHOOTING FROM INSIDE: Walter silhouetted in the threshold, staring into the totally dark room... *

WALTER

Kelly? *

He looks, can't see anything. Then he leans over and tries the light switch. Doesn't work. Out of his pants pocket he quickly pulls a flashlight, clicks it on. He points it up. *

HIS POV: the broken light bulb in the ceiling, liquid rushing all around it!

Walter. He reacts, takes a couple steps into the room. *

HIS POV: the flashlight beam hits the outline of a single figure, a woman, kneeling on the floor. *

WALTER, as he takes a couple steps forward, CAMERA MOVING WITH HIM... *

HIS POV: TRACKING IN TOWARD the kneeling figure. The flashlight beam plays across her back. It is Susan. Her shoulders are slumped, her head bowed, almost as if she is praying. Now the flashlight beam illuminates something in front of her, rising from a source hidden by her body, a THIN STREAM OF LIQUID -- FALLING UPWARD!

CLOSE: Walter, MOVING A LITTLE CLOSER...

HIS POV: TRACKING IN on Susan, coming up behind her, seeing to the canister in front of her POURING A SPOUT OF FLUID UP TOWARD THE CEILING. The top is still attached -- barely.

CLOSE: Walter, as he moves his flashlight beam up... *

HIS POV: CLOSE, PANNING UP the stream of liquid as it rises...

CLOSE: Walter, as he looks higher...

HIS POV: PANNING UP to see the liquid spreading out across the ceiling. *

(CONTINUED)

129 CONTINUED:

MEDIUM SHOT: Walter, looking up, speechless, stunned -- as Susan LEAPS INTO FRAME right in front of him, hitting him, knocking him down!

LOW ANGLE as Walter and Susan go tumbling, rolling across the floor. She's insane, wild, like a junkie on TCP -- clawing and digging at him like a cat -- but with that weird blank expression all the while. Finally Walter manages to break away from her...

CLOSE: as Walter crawls away, across the floor, backs into a wall... He's lost his flashlight.

OUTSIDE IN THE REAR HALLWAY: as Brian comes running up from one direction, Dirac and Leahy from the other... *

DIRAC *

The back doors are blocked!

BRIAN *

Same thing up front...

INSIDE THE SLEEPING QUARTERS: as Walter hears the voices outside, picks himself up, stumbles against the wall... *

WALTER *

Dirac! Brian! *

OUTSIDE IN THE HALL: Brian, Dirac and Leahy hear this, move in to the door of the sleeping quarters... *

WALTER *

It's in here! Don't come in! *

They stop at the threshold... *

INSIDE THE SLEEPING QUARTERS: Walter looks into the darkness of the room. It's quiet inside now. Dark. Just that quiet BUBBLING of the liquid... *

WALTER'S POV: his flashlight on the floor. *

CLOSE: Walter, as he moves for the flashlight...

CLOSE: the flashlight, as Walter snatches it up...

Walter, as he shines the beam up...

HIS POV: the flashlight beam swings on to the pool of liquid on the ceiling, as another THIN STREAM NOW POURS DOWNWARD!

(CONTINUED)

129 CONTINUED:

Brian, Dirac and Leahy stare in from the doorway... *

Walter, as he swings the flashlight beam down... *

HIS POV: Kelly, lying on the cot, the STREAM OF LIQUID POURING INTO HER MOUTH, NOSE, AND EARS -- HER ENTIRE HEAD HIDDEN BEHIND THE IMPLoding, INWARD-RUSHING HORROR LITERALLY FORCING ITS WAY INTO HER!

FULL SHOT: Walter, staring at Kelly... *

WALTER *

Kelly! *

As Susan leaps suddenly into the beam of his flashlight, right for him! *

OVER SUSAN: on Walter, as he ducks, and Susan sails past him.*

A COT, as Walter stumbles over it, assholing himself back down to the floor...

Walter, as he comes to a stop, the flashlight still in his hand...

THE DOORWAY, as Leahy suddenly steps in with a flashlight. *

DIRAC *

Get back!

Leahy stops, turns his flashlight into a dark corner next to him. Lisa is standing there! She suddenly leaps right for him out of the dark, lands on top of him, pulling him out into... *

THE HALLWAY, as Leahy and Lisa go sprawling across the floor! Brian and Dirac spin around from the doorway... *

INSIDE THE SLEEPING QUARTERS, as Walter stands up, turns around, his flashlight beam catching Susan right behind him, moving for him! *

OVER SUSAN, on Walter as he swings his flashlight hard, connecting with the side of her head, knocking her away! *

Susan, as she goes SLAMMING to the floor!

IN THE HALL: suddenly Lisa swings UP INTO FRAME! It's a LOW ANGLE, and she's on top of...

Leahy. Her hands move across his face, her fingers over his eyes, pushing, trying to punch his eyes out!

(CONTINUED)

129 CONTINUED:

UP ANGLE: Lisa, as Brian grabs her from behind, around the waist, and pulls her up and off Leahy... Suddenly she opens her mouth and sprays liquid...

CLOSE: Leahy, as the liquid splashes into his mouth! He reacts as if he's suddenly swallowed acid, grabbing his throat, CHOKING deep in his throat...

Brian, as he spins Lisa around, holding her in a bear hug...

ANOTHER ANGLE: as Lisa suddenly, forcefully breaks free!

WIDE SHOT: the hall, as Brian backs away from her. Leahy is gasping for breath on the floor, as the others come up down the hall...

BRIAN

Stay back!

Lisa stands her ground, looking at them with that emotionless expression...

BRIAN

Walter!

INSIDE THE SLEEPING QUARTERS: Walter spins around, his flashlight smearing the CAMERA LENS...

HIS POV: Susan rises slowly from the floor. It looks as if her neck may be broken, but it doesn't seem to have any effect on her. She stares at Walter with dead eyes, blood coming out of her nose...

Walter backs away...

His legs back into a cot...

And Walter stumbles slightly...

UP ANGLE: as Susan suddenly dives through the air for him!

Walter leaps out of the way as Susan comes CRASHING DOWN on the cot!

LOW ANGLE, as Walter loses his balance, tumbles and rolls across the floor to a stop...

CLOSE: Walter looks back...

(CONTINUED)

129 CONTINUED:

HIS POV: his flashlight beam illuminates Susan crawling across the floor, coming for him...

Walter crawls frantically away...

CLOSE: Susan's hands reach for Walter's feet, ripping at them as he pulls away...

CLOSE: TRACKING WITH Walter as he pulls himself across the floor, looking up...

HIS POV: ANGLE FROM FLOOR, SHOOTING UP, TRACKING IN on a storage closet door...

SUSAN grabs Walter's ankle!

Walter, as he reaches up...

DOORKNOB, as Walter's hand grasps it...

WALTER'S FOOT, slipping out of Susan's grip...

Walter, opening the door...

Susan, raking Walter's legs, trying to get a grip...

Walter rolls into the storage closet, **SLAMS THE DOOR SHUT!**

IN THE HALLWAY: Brian has joined Catherine, Dirac, Lomax. The priest is down the hall -- Lisa stands her ground by the door to the sleeping quarters, like some inhuman guard.

LOMAX

No!

CLOSE: the priest, as he looks behind him. Walking slowly down the hall toward them is Calder!

CLOSE: CALDER. He is completely and totally dead, but he's coming for them, eyes open, staring at them lifelessly! The towel's still hanging there on his throat, stuck to his ripped flesh by the blood...

The priest, staring at Calder in horror...

Catherine, turns, looks back the other way...

HER POV: past Lisa, down the hallway -- the iron door, as Mullins slowly steps out into the hall!

(CONTINUED)

129 CONTINUED:

CLOSE: Mullins, also very much dead, also very much walking and staring and starting down the hall for them!

The priest backs away from Calder, ducks into an empty storeroom...

INSIDE THE STOREROOM: the priest closes the door with a SLAM! Locks it -- an old dead bolt...

IN THE HALLWAY: as Brian, Catherine, Dirac and Lomax quickly back into...

130 INT. LOUNGE

... the lounge. Dirac immediately closes the door behind them...

DIRAC

Block the door!

They begin moving tables, chairs, couches, anything they can find, up against the door as a barricade...

131 INT. EMPTY STOREROOM

The priest listens at the door. Silence.

He turns, looks into the empty storeroom. Not much here. A large mirror on one wall. Some old metal lockers. An old boiler in one corner of the room -- it's pretty large. Next to it is an old tarpaulin stacked up against the wall.

Terrified, the priest hurries over, crawls down behind the boiler...

132 INT. WOMEN'S SLEEPING QUARTERS

Quiet. Just the occasional LURPING of liquid o.s., as CAMERA SLOWLY TRACKS IN on the storage closet door...

INSIDE THE STORAGE CLOSET: Walter and his flashlight in the tiny closet. He's listening at the door. Now he looks out a screen decorative grill...

WALTER'S POV THROUGH GRILL: the sleeping quarters. Dark. Empty.

THROUGH THE GRILL: Walter. He lifts his flashlight to the grill...

(CONTINUED)

132 CONTINUED:

WALTER'S POV: Kelly. Lying on the cot. Her stomach is huge, as if she's suddenly become very pregnant -- swollen from the amount of liquid inside her! The flashlight beam moves up and down her body.

THROUGH THE GRILL: Walter, staring out...

CLOSE: Kelly's face, and we see a thin trickle of liquid slide up from her cheek and disappear into her lips!

THROUGH THE GRILL: Walter. Now he hears a CLUNK, looks over...

WALTER'S POV: door to the hall, as Lisa steps into the doorway, silhouetted there!

INSIDE THE STORAGE CLOSET: Walter clicks off the flashlight. He stands watching through the grill...

WALTER'S POV: Lisa moves into the room. She looks over at the storage closet door, at Walter peering out through the grill, then stops. Stares at him.

THROUGH THE GRILL: Walter stares back.

133-136 OMIT

137 INT. LOUNGE

Dead quiet. The door has been barricaded with every piece of furniture in the room. Brian, Catherine, Lomax and Dirac stand very still, listening. No sounds come from the hallway outside.

138 INT. EMPTY STORAGE ROOM

The priest, hiding behind that huge boiler, listening now, eyes moving. Nothing...

139 INT. REAR HALLWAY

CLOSE SHOT: Leahy, lying on the floor, mouth open... Now suddenly his eyes shoot open -- and the spark behind them is not his...

140 INT. LOUNGE

LOMAX

I don't hear anything...

DIRAC

Shhh...

(CONTINUED)

140 CONTINUED:

They listen again. Nothing. Silence.

CATHERINE

Sun's coming up...

They look over. There's a soft blue glow at the window.
Dirac goes over quietly, looks out...

DIRAC'S POV: the sun just edges over the horizon.

CLOSE: Dirac looks over to his left...

DIRAC'S POV: standing there a few yards away are 15 Street People, motionless, staring back, mute guardians...

CLOSE: Dirac looks to his right...

DIRAC'S POV: on the other side are 8 more Street People...

141 EXT. ABANDONED CHURCH - DAY

The sun is coming up now. Traffic moves on the street normally. Nothing to suggest anything is wrong inside the massive abandoned church -- except maybe for the occasional Street Person shuffling by in front...

142 INT. STORAGE CLOSET - WOMEN'S SLEEPING QUARTERS - DAY

Inside the storage closet, Walter peers silently through the grill...

HIS POV: Now Susan and Lisa both stand a few feet away, staring back at him, standing guard.

THROUGH THE GRILL: Walter glances over...

HIS POV: Kelly unconscious on the cot. Her stomach swollen.

THROUGH THE GRILL: as Walter looks back over now...

HIS POV: Susan and Lisa, just standing there...

WALTER

Normally I love being
dominated by women...

They don't move a muscle -- barely breathe...

(CONTINUED)

142 CONTINUED:

WALTER

Lisa... I'm sorry about what
I said before. You don't look
Asian at all.

143 INT. LOUNGE

As Catherine leans up against one wall...

CATHERINE

I thought I heard Walter.

The others come over, listen...

144 INT. STORAGE CLOSET

Walter takes stock. He has a flashlight. He looks around.
The closet is empty. Should he try going out and fighting
his way through? He looks out again through the grill...

HIS POV: Kelly. We notice some changes in her face --
subtle, but unmistakable. Her skin has coarsened. There
are dark circles under her eyes. Her lips are dry, cracked.

INSIDE THE CLOSET: as Walter hears a FAINT KNOCKING at
the rear wall. He cautiously moves over, bends down,
listens...

CATHERINE

(distantly)

Walter...

145 INT. LOUNGE

On the other side, Catherine knocks on the wall.

CATHERINE

Walter!

And now, very faintly, we hear...

WALTER

(distantly)

What the fuck do you want?

CATHERINE

Where are you?

146 INT. STORAGE CLOSET

WALTER

If I told you, you wouldn't believe me...

He feels the wall...

WALTER

Hey, can you dig through and get me out of here?

BRIAN

(distantly)

I don't think so...

147 INT. LOUNGE

BRIAN

... the wall's too thick.

CATHERINE

Are you all right?

148 INT. STORAGE CLOSET

WALTER

Well, that's a relative thing right now, but yeah --

(he looks over)

Wait a second...

He goes back over to the grill, looks out, comes back to the wall...

WALTER

They're just standing there outside. Not trying to get in. They've stopped attacking for some reason...

BRIAN

Where are you?

WALTER

I'm in this closet...

149 INT. LOUNGE

Catherine breaks a table brace off one of the pieces of furniture in the barricade, comes over to the wall...

(CONTINUED)

149 CONTINUED:

CATHERINE

I can dig through with this.
It'll take awhile... Walter!

150 INT. STORAGE CLOSET

Walter, listening...

CATHERINE

(distantly)

We're going to try to dig
through.

WALTER

How long will that take?

BRIAN

(distantly)

Hours.

WALTER

Oh, great. I tell you what,
I'll hang out here anyway...

He gets up from the wall, goes back to the grill...

151 INT. EMPTY STOREROOM - DAY

The priest, behind the boiler. He's still clutching the
Roman Ritual.

HIS POV: from behind the boiler, we see the door across
the room. Suddenly it SLAMS WITH A CRASHING SOUND! A beat,
ANOTHER CRASH AND THE DOOR SWINGS OPEN! Calder steps into
the room! He stops, looks around.

CLOSE: the priest, staring, barely breathing, making himself
as small as possible...

HIS POV: Calder, as he sees the huge mirror on the wall.
He turns, faces the mirror.

CLOSE: Calder, staring...

OVER CALDER: the mirror, Calder's image reflected there,
as he stares into it, hypnotized, almost as if he sees
something we don't see... He, too, has become a mute
guardian -- of the mirror...

152 EXT. SIDE OF CHURCH - DAY

As the lounge window swings open. Brian and Lomax lean out.

(CONTINUED)

152 CONTINUED:

THEIR POV: down one direction, 15 Street People...

Brian and Lomax look the other way...

THEIR POV: the other direction -- 10 more Street People...

153 INT. LOUNGE

Everyone stands by the window. Brian swings his legs out over the sill...

BRIAN

Get ready to pull me back
up...

154 EXT. SIDE OF CHURCH

as Brian slips out, drops from the window, and lands on the ground some ten feet below.

HIS POV: the 15 Street People begin moving toward him! Now we see they have sticks, boards, broken bottles in their hands!

Brian looks the other direction...

(CONTINUED)

154 CONTINUED:

HIS POV: the 10 Street People are closing in from this direction, weapons in their hands!

For a moment Brian almost decides to try it. He looks at the huge stone wall in front of him. Too high to climb. And there's too many of them -- so Brian turns back to the window and jumps up for the sill...

UP ANGLE: Lomax, Dirac and Catherine in the window, reaching down for him...

LOOKING DOWN FROM WINDOW: as Brian leaps for their hands!

CAMERA MOVES BACK WITH the 15 Street People closing in...

THEIR POV: TRACKING IN TOWARD Brian as he leaps for the window, the other group of 10 Street People coming closer...

UP ANGLE: as Catherine leans way out...

CATHERINE

Brian!

LOOKING DOWN FROM WINDOW: Brian leaps with all his might!

CLOSE: Brian's hand grabs Catherine's!

CAMERA MOVES BACK WITH the 10 Street People...

THEIR POV: TRACKING IN on Brian as Dirac and Lomax also grab his hands, COMING RIGHT UP ON HIM, as does the other group of 15, as Brian is pulled up into the window!

155 INT. LOUNGE

as Brian is pulled inside. Dirac looks down...

DIRAC'S POV: LOOKING DOWN at the huge mass of Street People standing 10 feet below, staring up, motionless now...

156 EXT. SPIRES OF CHURCH - DAY

The sun is mid-sky.

157 INT. STORAGE CLOSET - WOMEN'S SLEEPING QUARTERS

Walter, still leaning against the door looking out through the grill...

(CONTINUED)

157 CONTINUED:

WALTER'S POV: Susan and Lisa are still standing in the exact same positions watching him.

WALTER

You guys see any movies you like?

They just stare back.

THROUGH THE GRILL: as Walter looks over...

HIS POV: Kelly, lying on the cot. She's motionless, except for her chest rising and falling grotesquely, as if her whole rib cage were expanding beyond its limit. A hollow, ragged EXHALATION comes from her mouth...

158 EXT. 4TH DREAM - ABANDONED CHURCH - NIGHT

A continuation of that strange dream, the VIDEO POV FROM THE FUTURE. We move closer and closer to that dark figure...

159 INT. LOUNGE - DAY

WHAM! Catherine wakes up from the dream. Startled. She's sitting down, leaning against the wall of the lounge. She looks over...

HER POV: Lomax is digging at the wall with the leg brace. He's just barely making progress chipping away there...

CLOSE: Catherine, as she looks over...

HER POV: Dirac and Brian talking together...

BRIAN

We can try the hallway after it gets dark. If I can get around to the front, we can break windows, call for help...

DIRAC

No one out there can help us.

Dirac gets up, walks to the window. Brian stares after him. Catherine, watching Brian for a beat, gets up, comes over to him, kneels down. She gently touches his face...

CATHERINE

The other morning you said you had something to tell me...

(CONTINUED)

159 CONTINUED:

She reaches out with her finger, traces an invisible line around his lips...

CATHERINE

And you probably think none of that matters right now... But you're wrong. It's the only thing that does...

She kisses him gently...

160 INT. EMPTY STOREROOM

CLOSE: the priest behind the boiler, looking out...

HIS POV: from behind the boiler, we see Calder standing there across the room, still staring at the mirror on the wall...

161 INT. STORAGE CLOSET - WOMEN'S SLEEPING QUARTERS

THROUGH THE GRILL: Walter looks out...

HIS POV: Kelly. She's in half-light from the window. We see more changes on her face, as if she's slowly rotting away! The swelling in her abdomen has gone down so that her lower body almost looks back to normal. She opens her mouth, EXHALES A DEEP RASP...

162 EXT. CITY SKYLINE - DAY

as the sun sinks lower in the afternoon sky...

163 INT. LOUNGE

Catherine sits near the window glowing with light from the setting sun. She looks tired, worn. Lomax is nearby, huddled in the corner, asleep. Dirac's leaning against a wall.

Brian digs away at the wall with the leg brace. Finally he stops, sags against the wall in exhaustion. He looks over...

Dirac. The light from the setting sun makes a soft, luminous glow on his face. He's looking at the window...

HIS POV: the window sill, as a line of ants crawls madly along...

(CONTINUED)

163 CONTINUED:

DIRAC

Worker ants, driven to a higher purpose -- unknown to the individual. The street people, our colleagues -- all controlled...

BRIAN

Demonic possession...

DIRAC

Of a kind... Not what we would expect, though. Never that.

CATHERINE

Why would he need us? The book says his purpose is to bring the Father back from the darkside, wherever that is.

DIRAC

There could be a limit to what he can do -- as just a volume of liquid. He controls simple organisms easily. But maybe he needs something more complex to complete a life cycle... A host in which to live...

WALTER

(distantly)

Hello? Hello!

BRIAN

(to the wall)

Walter...

163A INT. STORAGE CLOSET

Walter kneels near the wall, whispering as loudly as he dares...

WALTER

It's Kelly. She's changing again...

163B INT. SLEEPING QUARTERS

CLOSE: Kelly. Back-lit by the light from the window. Her mouth is open in a kind of rictus. We see her strangely blackened teeth, her skin -- ragged and torn...

163C INT. LOUNGE

Now Dirac has joined Brian and Catherine by the hole. They listen to Walter...

WALTER

(distantly)

The swelling's gone down, as if the liquid was absorbed into her system... I can see tissue changes on her face... Also I think her bone structure is changing... *

CATHERINE

Changing into what?

WALTER

(distantly)

I don't know, but you wouldn't want to take her to meet your parents... *

DIRAC

Maybe that's the only way he can actualize his power -- a parasite growing into its host... This could be some kind of gestation period... *

CATHERINE

I knew I'd seen it before! Kelly had a mark -- a bruise... Almost like a figure... I saw it in a history book. The astrologer's staff -- used in ritual magic in the middle ages. *

DIRAC

The mark was on her? *

(CONTINUED)

163C CONTINUED:

CATHERINE

Yes. As if she was chosen...

DIRAC

Walter...

WALTER

(distantly)

What?

DIRAC

Keep watching her. Closely.
Anything you see... tell us.

WALTER

(distantly)

I have to go to the bathroom.

164 INT. EMPTY STOREROOM - DUSK

The window, as the sun slips down below the horizon.

The huge boiler, that tarpaulin plopped against the wall
beside it. CAMERA MOVES IN, DOWN, to see the priest
behind the boiler...CLOSE: the priest. He has the Roman Ritual open, and he's
reading. He looks up...

PRIEST'S POV: Calder, staring into that mirror...

CLOSE: the priest. Now he begins to read the Roman Ritual
aloud, but very, very softly. Whispering an exorcism...

PRIEST

(whispers)

God and Father of our Lord
Jesus Christ...CLOSE: Calder. Either he doesn't hear -- or doesn't
recognize the words the priest speaks. He may hear them,
but they have nothing to do with the will inside him that
keeps him standing there staring at the mirror...

PRIEST

(whispers)

I appeal to your holy name,
humbly begging your kindness
that you may graciously grant
us help against this unclean
spirit...

(CONTINUED)

164 CONTINUED:

CLOSE: the priest, as he glances up for a beat at Calder...

PRIEST

... now tormenting these
creatures of yours, through
Christ our Lord...

165 INT. STORAGE CLOSET - SLEEPING QUARTERS - DUSK

INSIDE THE STORAGE CLOSET: Walter stares through the grill...

HIS POV: Kelly. Her face has changed further! In this half-light of dusk it's hard to see clearly, but we know clearly that Kelly is decomposing, disintegrating, changing into some unearthly thing!

THROUGH THE GRILL: Walter. It's getting darker, so he clicks on his flashlight, shines it through...

HIS POV: Kelly, as the flashlight beam moves across Kelly's prone, motionless figure, up to her face -- and then Kelly slowly turns her head and looks over at Walter!

Susan and Lisa -- as they slowly turn their heads, look over at Kelly, as a cot near them suddenly slides across the floor on its own!

166 INT. EMPTY STOREROOM

Calder, as he turns away from the mirror, sensing that the thing inside Kelly is awake!

CLOSE: the priest...

PRIEST

God, Creator and defender of
the human race, look down in
pity on these, your servants,
trapped in the coils of man's
ancient enemy, sworn foe of
our race...

166A INT. SLEEPING QUARTERS

A FLASH: Kelly, as she looks over toward the door...

166B INT. EMPTY STOREROOM

Suddenly the boiler moves, of its own will! It slides, presses a few inches inward, SCRAPING LOUDLY, crushing the priest's leg! Pain shoots across his face.

167 INT. SLEEPING QUARTERS - STORAGE CLOSET - DUSK

THROUGH THE GRILL: Walter, staring out in horror...

AN EMPTY FRAME, and then Kelly slowly rises into it, sitting up, silhouetted by the last of the sunlight. She looks over at Walter...

INSIDE THE STORAGE CLOSET: as Walter's flashlight flashes suddenly, sputters out!

FULL SHOT: sleeping quarters. As all the cots in the room suddenly leap forward across the floor!

THROUGH THE GRILL: as Walter gives the loudest delivery of his life!

WALTER

HOLY SHHHIIII....

168 INT. LOUNGE - NIGHT

As they hear Walter's voice ECHOING THROUGH THE WALL, SCREAMING AND SHOUTING! Brian starts digging furiously at the hole in the wall...

169 INT. STORAGE CLOSET - SLEEPING QUARTERS - NIGHT

INSIDE THE STORAGE CLOSET: Walter is going crazy!

WALTER

Get me the hell outta here!
HELP ME! HELP ME! GET ME
OUTA HERE!

WALTER'S POV: as Kelly gets up off the cot, stands erect...

170 INT. LOUNGE

Brian stops digging, puts down the leg brace, gets up and rushes over to the door. He begins pulling down pieces of the barricade.

DIRAC

Brian!

In the distance, HEAR WALTER SCREAMING. Now Catherine takes over digging at the hole...

BRIAN

Lomax, get behind the door!

(CONTINUED)

170 CONTINUED:

LOMAX

What...?

BRIAN

Close the door once I'm in
the hall...

LOMAX

You can't...

BRIAN

No time...

Brian hits the light switch, plunging the lounge into
semi-darkness.

Lomax moves over to the opposite side of the door. Dirac
bends down by a table, pulls off one of its legs, tosses
it to Brian. He pulls off another leg, tosses it to
Lomax...

Catherine gouges away at the wall...

171 INT. STORAGE CLOSET - WOMEN'S SLEEPING QUARTERS

Walter, at the door, looking out...

HIS POV: Kelly walks up behind Susan and Lisa, staring in
at Walter...

The storage closet door, as it is hit by a psychokinetic
BLAST: a huge crack RIPS DOWN THE CENTER!

INSIDE THE STORAGE CLOSET: Walter jumps back, rushes to
the rear wall, begins frantically digging, slamming his
fist into it...

IN THE SLEEPING QUARTERS: Susan and Lisa move forward to
the storage closet, begin throwing their weight against
the door, CRACKING IT further, SPLINTERING IT partially
OPEN!

(CONTINUED)

171 CONTINUED:

Kelly, as something pulls her stare downward...

KELLY'S POV: a purse on the floor, its contents spilled out. A small compact mirror lies there, reflecting moonlight.

172 INT. LOUNGE

As Catherine claws madly at the wall. Dirac looks around, sees a pair of chopsticks from an old box of Chinese food. He grabs them, and a can of soda. He begins shaking the soda can wildly.

The barricade is pulled off the door...

Brian slowly turns the doorknob. Waits. Listens. Pulls the door open slightly, tries to stare through the tiny crack... WHAMMO! Mullins' arm shoots through the crack, grabs Brian around the neck! Brian brings the table leg down on the arm, hard! Mullins lets go, Brian jumps back...

173 INT. STORAGE CLOSET

As the door **BLASTS INWARD!** Susan and Lisa on the other side, try to crawl over it...!

Walter desperately digs away at the wall...

174 INT. LOUNGE

As the door to the lounge swings open, revealing Mullins standing there, silhouetted by the light from the hall! He steps into the room!

A **FLASH:** as Dirac **POPS THE TOP** on the soda can! A spray of Coca-Cola...

... jets into Mullins' face, as Lomax steps out from behind the door, swinging the table leg with all his might!

CLOSE, OVER MULLINS, as the table leg connects with the back of his head, **BLASTING HIM OUT OF FRAME!**

And Brian scrambles out the door...

175 INT. REAR HALLWAY

... and into the hall, as the lounge door SLAMS SHUT BEHIND HIM, and suddenly Leahy steps INTO FRAME, GRABS HIM!

176 INT. LOUNGE

Catherine scraping at the wall, and suddenly a hole breaks through!

176A INT. STORAGE CLOSET

The hole in the wall is barely big enough, but Walter wildly pulls at the edges, making it wider... Now he sticks his arms through...

176B INT. LOUNGE

... and Catherine pulls. Walter's head starts to come through...

Mullins' form, moving around in the dark, being struck at from all sides by Dirac and Lomax -- a frenzied battle!

177 INT. REAR HALLWAY

As Brian and Leahy grapple, Brian landing a hard SMACK with the table leg! Leahy's head is snapped back! But he holds on, pulling Brian down to the floor...

177A INT. LOUNGE

The hole in the wall, as Walter madly scrambles through into the lounge, as Susan and Lisa's hands reach through right behind him, grabbing after his feet! Catherine jabs at the hands with the leg brace, as Walter now grabs a chunk of the wall and beings pounding at their fingers...

178 INT. SLEEPING QUARTERS

as Kelly stands up IN FRAME, now holding that compact mirror in her hands...

CLOSE: the mirror is rippling, like the surface of water -- no longer solid, but a glistening liquid!

OVER MIRROR: on Kelly, as she moves her hand toward it...

(CONTINUED)

178 CONTINUED:

CLOSE: Mirror, as two of Kelly's fingers touch the surface, pass through it into...

179 INT. THE DARKSIDE

Full of liquid. Underwater. Almost totally black in here, except for a small square of light -- the other side of the mirror, as Kelly's fingers move through, into the DARKSIDE...

180 INT. LOUNGE

OVER MULLINS, on Dirac, who darts forward and drives those chopsticks into Mullins' neck!

OVER DIRAC: WHAM! Mullins spins around, stares at Dirac, pulls out the chopsticks.

CLOSE: Mullins, as he opens his mouth, a spray of liquid jetting out!

Dirac, as he ducks out of the way...

The wall, as the liquid splashes against it, drips down...

The floor, as it rushes across...

Mullins' legs, as the liquid leaps up...

CLOSE: Mullins. The liquid drizzles up into his mouth again!

ANOTHER ANGLE: as Lomax springs up and grabs Mullins, snapping an arm around Mullins' neck, pulling him backward...

LOMAX

Open the door!

Dirac moves around them for the door...

Susan and Lisa are forcing themselves in through the hole, as Walter and Catherine continue beating at them...

181 INT. REAR HALLWAY

As Brian throws off Leahy. Leahy comes up again, only to receive another SMACK from Brian's table leg...

182 INT. LOUNGE

as Dirac opens the door, and Lomax pulls Mullins out into the hall...

183 INT. REAR HALLWAY

... right into Leahy! He grabs Lomax from behind! Lomax is suddenly caught between the two of them, as Mullins slips free and turns around on Lomax...

Brian races over, begins clubbing Leahy, pulls him away from Lomax...

As Dirac comes out of the lounge into the hall...

(CONTINUED)

183 CONTINUED:

Lomax, as Mullins' hands move to his face, his eyes...

Dirac swings at Mullins, but Mullins knocks him back into the door, as Lomax SCREAMS o.s. -- and Dirac stares in horror...

As Mullins drags Lomax SCREAMING down to the floor in a heap...

As Brian, on the floor struggling with Leahy, begins POUNDING him furiously with the table leg, as we see Calder coming out of the empty storeroom just down the hall, turning, walking toward them...

As Dirac starts to go to help Lomax, when suddenly he is grabbed from behind by Susan and pulled back into...

184 INT. LOUNGE

... where Walter and Catherine struggle with Lisa. She's scratching, swinging at them, but they get around behind her, move her to the window...

As Dirac spins around, fighting Susan...

As Walter and Catherine push Lisa out the window through the glass!

185 EXT. SIDE OF CHURCH - UP ANGLE - NIGHT

As Lisa falls in a shower of glass DOWN PAST FRAME!

186 INT. SLEEPING QUARTERS

Kelly's face. Intent. Pushing hard.

CLOSE: the mirror, as Kelly tries to force her hand further through, into the liquid surface!

187 INT. THE DARKSIDE

Black. Underwater. The small square of light, as Kelly's fingers probe in from our glowing world on the other side! But her fingers are in as far as they will go -- the compact mirror is too small...

188 INT. REAR HALLWAY

As Brian crawls away from Leahy lying twisted and crumpled on the floor, his head the center of a small pool of blood...

(CONTINUED)

188 CONTINUED:

Brian looks up, as Calder comes up over him, reaching
down! Brian rolls out of the way...

*

189 INT. SLEEPING QUARTERS

As Kelly pulls out her fingers, hurls the mirror down in a fury!

CLOSE: as the mirror, suddenly solid again, SMASHES on the floor!

Kelly, in a rage, now looks over, starts for the door to the hall -- and we see that strange bruise on her arm is vivid now, an exact duplicate of the figure in the old Latin book.

190 INT. EMPTY STOREROOM

CLOSE: the priest, writhing in agony, the huge boiler still crushing his leg, as he looks over...

PRIEST'S POV: as Kelly walks slowly into the room! She stares over at that mirror hung on the wall, then looks at the priest...

CLOSER: Kelly. It looks like a hideous smile on her face, as she opens her mouth. Black teeth. *

CLOSE: the priest, as he pulls away, yanking at his leg, trying to free it... **

CLOSE: the priest's hands, as they grab on to the old tarpaulin and pull... *

CLOSE: the priest, as he manages to pull himself out from under the boiler and around behind it, away from Kelly. *

CLOSE: Kelly, as she turns, staring over... *

OVER KELLY: on the mirror, as it undulates, rippling, no longer glass!

191 INT. LOUNGE

As Dirac, Catherine and Walter struggle with Susan, push her to the window, up and out through the broken glass...

192 INT. REAR HALLWAY

As Brian gets to his feet, gives Calder a HARD THWACK with the table leg! Calder goes flying... Brian looks...

BRIAN'S POV: Mullins stands up from Lomax's body, turns and stares at Brian...

As Brian backs away...

CLOSE: Leahy, as he moves his head, coming alive, looking up at Brian from that pool of blood...

As Calder slowly gets to his feet...

LONG LENS: through Mullins' legs, as Lomax now sits up, his eyes gone now, gouged out, but coming back to life...

193 INT. EMPTY STOREROOM

CLOSE: Kelly, as she puts her arm up...

OVER KELLY: on the liquid mirror, as she sticks her hand through it...

194 INT. THE DARKSIDE

A large square of light in the underwater blackness. Now Kelly's hand reaches through, grasping!

195 INT. EMPTY STOREROOM

CLOSE: Kelly, pushing against some inter-dimensional force, her voice deep and inhuman...

KELLY
(distorted)

Father!

196 INT. THE DARKSIDE

CLOSE on Kelly's hand reaching through, pushing further in, beckoning...

CLOSE SHOT: something. A dark shape against underwater blackness. But there's texture. Slime.

(CONTINUED)

196 CONTINUED:

It is a head. The skin moves. Crawls. As now its two eyes open, as if awakening, and look over! It is the Father of Satan, the Anti-God!

197 INT. EMPTY STOREROOM

As the priest yanks hard on the tarpaulin, pulling himself out from behind the boiler...

As the tarpaulin falls down from the wall, revealing a fire ax inside a glass case!

198 INT. REAR HALLWAY

As Brian comes up to the door to the empty storeroom. Behind him Leahy is now on his feet -- Mullins, Lomax and Calder are coming. Brian looks in the door...

199 INT. EMPTY STOREROOM

CLOSE: Kelly, sticking her hand further and further into the liquid mirror...

The priest, as he hobbles to his feet and SMASHES the glass case...

The doorway, as Brian dashes in, starts for Kelly...

CLOSE: Kelly, suddenly sensing Brian...

An old metal locker suddenly leaps up from the floor!

OVER BRIAN, as the locker flies across the room and hits him with a BANG, knocking him down OUT OF FRAME!

Brian, as he hits the floor, the locker on top of him...

CLOSE: Kelly, as she turns her head suddenly, SNARLS AT...

A FLASH OF THE PRIEST: as he raises the fire ax, brings it down!

200 INT. THE DARKSIDE

FULL SHOT, as Kelly's severed arm drifts leisurely into the dark underwater dimension!

201 INT. EMPTY STOREROOM

As Kelly turns from the mirror, and another arm suddenly spurts out -- growing out of her shoulder, replacing the severed limb! Her face is a mask of rage and contempt!

The priest, as he swings the ax again!

202 INT. STORAGE CLOSET

As Catherine climbs in through the hole in the wall, slowly goes to the open doorway, peers out. Walter comes through the hole behind her, followed by Dirac. Now Catherine steps into the sleeping quarters...

203 INT. EMPTY STOREROOM

CLOSE: Kelly's severed head, back to us, lying on the floor, as her hand reaches down, and grabs the hair, lifting the head up...

The priest, staring...

Brian, pushing off the locker, getting up...

FULL SHOT: from behind Kelly, as she lifts the head right back on top of her body...

CLOSE: Kelly, seating the head, grinning, eyes staring at the priest...

Another locker comes spinning up suddenly off the floor...

And WHAM! It hits the priest, knocking him back...

As Mullins, Leahy and Calder suddenly spring into the room behind Brian and grab him, pulling him violently over to the wall! As Lomax lurches in, blind, going for the priest...

CLOSE: Kelly, as she turns now...

OVER KELLY: as she plunges her arm back into the liquid mirror...

204 INT. THE DARKSIDE

Kelly's arm stretches out into the dark, as suddenly another arm, huge, black, inhuman, rises up, the claws of the hand opening, reaching back for Kelly's hand!

205 INT. REAR HALLWAY

As Catherine emerges from the sleeping quarters, moves across the hall to the empty storeroom, followed by Walter and Dirac, as a DEEP RUMBLING begins...

206 INT. EMPTY STOREROOM

CATHERINE'S POV: Brian trapped against the wall with Mullins, Leahy and Calder! He fights against them with all the strength he has left...

Catherine, Walter and Dirac race into the room, over to help Brian. But that RUMBLING SOUND makes Catherine stop, turn to look...

OVER KELLY: the liquid mirror, as Kelly pushes her arm deeper inside, the RUMBLING GROWING!

The priest, trying to crawl to his feet out from under that locker, staring at Kelly as Lomax is almost on him...

PRIEST

NO! Please, God, help us!

CLOSE: Kelly...

KELLY

(distorted)

Father... Come to freedom!

207 INT. THE DARKSIDE

Kelly's hand. Reaching. The huge clawed hand of the Anti-God reaching back. A black travesty of Michaelangelo's Sistine Chapel painting. Their fingers almost touching!

208 INT. EMPTY STOREROOM

The RUMBLING is deafening, as Catherine suddenly races forward...

As Kelly senses her, turns...

As Catherine leaps...

Kelly, as Catherine grabs her, propelling them both forward...

209 INT. THE DARKSIDE

As Catherine and Kelly float through the glowing square, Catherine's arms tight around Kelly, drifting out into darkness...

210 INT. EMPTY STOREROOM

CLOSE: Brian, still entangled with Leahy, sees and SCREAMS!

CLOSE: the liquid mirror, as Catherine's feet disappear into the darkside!

The priest, as he throws the ax past Lomax...

The mirror, suddenly solid now, as the ax SMASHES INTO IT, SHATTERING IT, BREAKING THE MIRROR INTO PIECES THAT CASCADE TO THE FLOOR...

211 INT. THE DARKSIDE

As the light from our world fragments, shatters, allowing us a last glimpse of Catherine in the underwater dimension, before all goes black!

212 INT. EMPTY STOREROOM

As Leahy, Calder, Lomax and Mullins suddenly collapse on the floor, leaving Walter and Dirac standing there. It is suddenly quiet in the room. Brian finally moves across the room, bends down, stares in pain... *

BRIAN'S POV: the shattered mirror on the floor, Brian's face reflected in the shards... *

The priest, getting up now, staring...

Dirac staring...

Walter, looking down...

Mullins face, as liquid pours out of his mouth on to the floor... *

Dirac looks over...

Leahy, liquid on the floor beside his mouth, begins to dissolve, steam issuing forth, evaporating... *

Calder, a vapor escaping from the liquid on the floor next to him... *

Lomax, the same... *

FULL SHOT of the room. Everyone motionless. Like statues. *

213 EXT. SIDE OF CHURCH

Lisa, lying on the concrete, steam evaporating like a soft cloud...

Susan, lying nearby, the same...

214 INT. UNDERGROUND CHURCH

CLOSE: the ceiling, as that pool of liquid now mists away to nothing...

215 EXT. FRONT OF ABANDONED CHURCH

As the Street People slowly scatter, drifting away in the night...

216 EXT. SIDE OF CHURCH

As Walter leans out a window, looks down, jumps. He lands below, looks around. No Street People anywhere. He runs off...

217 EXT. ABANDONED CHURCH

As Walter comes running around to the front, hurrying to the street. He sees the very last of the Street People moving away. He quickly flags down a car.

218 INT. REAR HALLWAY

As Dirac and Brian help the priest slowly down the hall...

219 EXT. ABANDONED CHURCH - DAWN

The cold blue light of dawn. Firetrucks. Squad cars. Paramedic ambulances. Walter, wrapped in a blanket, talks m.o.s. to a COP. Now the cop moves away, and Walter sees the green sheet-covered bodies of the others, the possessed, being wheeled away. He turns away, looks out into the night, shivering slightly under that blanket...

220 INT. DIRAC'S OFFICE - DAY

The priest lies on a gurney. PARAMEDICS finish strapping him in. He glances over at Dirac. Dirac comes over, touches the priest's arm. *

PRIEST

Maybe we've stopped it here.
Maybe that future won't
happen now...

221 INT. REAR HALLWAY *

CLOSE TRACKING WITH the priest on the gurney as he is wheeled toward the front... There is something about his face -- he's at peace now... *

222 INT. EMPTY STOREROOM - DAY

Brian stands there, staring at the pile of shattered glass. Dirac quietly enters, stands behind him.

DIRAC

The smaller parts couldn't live without the strength of the whole -- they had to die, to fade away, as the whole was thrown back, repelled... We're safe. But he's waiting. On the other side...

(CONTINUED)

222 CONTINUED:

Now Dirac moves up next to Brian...

DIRAC
She died for us...

223 INT. BRIAN'S APARTMENT - DAY

CLOSE: Brian in bed. His body bruised, his wounds bandaged. The room is filled with soft bars of sunlight and deep shadows. Brian sleeps...

224 EXT. 5TH DREAM - ABANDONED CHURCH - DAY

HAND-HELD POV, the same as the other dreams, but as we move in toward the church we see Catherine emerging from the doors, into sunlight, coming toward us...

225 INT. BRIAN'S APARTMENT - DAY

WHAMMO! Brian wakes up. Startled. Disoriented. Eyes flicking around his small, decrepit bedroom. Turns on a light by the bed.

Brian sits up. Slides out from under the covers. Sits on the edge of the bed. Can't believe he had the dream again. He reaches over to the nightstand, picks up the telephone, dials frantically... Now he looks over. *

BRIAN'S POV: a mirror on the door of his bedroom, no longer a mirror -- a liquid, swimming, rippling!

CLOSE: Brian, staring in horror. As he talks into the telephone, we see a shape in b.g. rise INTO FRAME! It is Catherine! Out of focus, but we can still see she's decomposed just like Kelly. She walks toward him... *

BRIAN
(into telephone)
Dirac -- the dream's back!
But it's Catherine... and the
mirror's starting to... *

SHOOTING ON THE BACK OF Brian's head, as he slowly turns around, sensing Catherine, as her shadow falls across his back... *

228 INT. BRIAN'S APARTMENT - DAY

WHAM! Brian wakes up again. Startled. Scared. Eyes racing around the room. Heart pounding. Sits up.

(CONTINUED)

228 CONTINUED:

Just a dream. As Catherine suddenly sits up in bed right behind him! Black, insane eyes! Changed into a horror! SCREAMING!

227 INT. BRIAN'S APARTMENT - DAY

*

WHAPPO! Brian wakes up a third time! Terrified. Looks around. Is this real? He checks the bed next to him.

*

CLOSE SHOT: Brian. Staring intently. Now he slowly lifts his hand, moves it in, and his hand ENTERS FRAME, and we see it is Brian reaching out to touch his own reflection in that mirror on the door...

*

CLOSE, SIDE ANGLE: the mirror, as Brian's fingers move toward the cold, polished surface of the mirror, touch it...

*

*

CUT TO BLACK.

ROLL END CREDITS.