

(ASHTOWN)

by

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Based on Characters
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THE PROPHECY II

**For Educational
Purposes Only**

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FIRST DRAFT

BLACK SCREEN:

The sound of A TWISTED TRUMPET slowly rises. Piercing, discordant, like a vast fingernail drawn across a chalkboard.

ANDREW (VO)
You will ask me how all this came to be.

THE TRUMPET BLASTS as a FLASH of SHEET LIGHTENING reveals

FLASH FRAME -- TWO WINGED ANGELS, BATTLING IN A ROILING BLACK SKY. Savage, unmerciful, tearing each other like animals.

ANDREW (VO)
How the greatest of kingdoms could become
the worst of abominations.

FLASH FRAME -- The fight's but one in an IMMENSE BATTLE OF ARMIES OF AIRBORNE ANGELS THAT CHOKE THE SKY.

ANDREW (VO)
You will ask me of the War between my
brothers, how the most perfect among
us...

FLASH FRAME -- one ANGEL viscerously impales another upon a stake on a field below.

ANDREW (VO)
...could become the most profane.

FLASH FRAME -- LEGIONS OF ANGELS IMPALED on stakes, dying, rotting. The killing field seems limitless.

DISSOLVE TO:

EXT. DESERT - DAY

A lone FIGURE walking across an expanse of lifeless earth. Mid-twenties, lean, handsome. A grimace of weariness and despair, one that he has clearly worn for a long time.

Call him ANDREW.

ANDREW (VO)
You will ask me...

His feet crunch in the sand, past a SKELETON.

ANDREW (VO)
...but how can I answer?

(CONTINUED)

CONTINUED:

We see the skeleton. It is the broken remains of a WINGED HUMAN FORM.

ANDREW (VO)
I, who have seen the fall of my kind.

REVEAL the skeleton is but one of HUNDREDS on the desert floor. A virtual graveyard.

ANDREW (VO)
And stand ready to watch the end of yours.

Andrew disappears into the distance.

DISSOLVE TO:

EXT. STREET - LOS ANGELES - DAY

The sun over a row of Los Angeles bungalows.

INT. BUNGALOW - LIVING ROOM

Nicely kept if cluttered. Religious kitsch all around -- a rosary on the lampshade; a light switch with Jesus' face on it; a plaque over the fireplace: "BLESS THIS HOUSE".

VAL COLUCCI -- 22, attractive, late for work -- emerges from her room, cigarette in her mouth. She tries to fix a broken nametag to her nurse's uniform.

Her grandma, NANA, sits nearby, watching a morning NEWS SHOW.

NANA
This Bryant Gumble's no good. Why don't they bring back Paula Zahn?

VAL
She's on NBC, Nana. Change the channel.

NANA
Phh. I don't trust that network.

VAL
(Putting back her hair)
Me neither, but what can you do?
(Walks by on way to kitchen)
Frig is full. I'm working another double, so don't wait up.
(Sets a check by Nana.)
Rent.

(CONTINUED)

CONTINUED:

NANA
Pay it to Visa.

VAL
Visa's doing fine. They get plenty every month.

NANA
Then keep it for you.

VAL
Nana...

NANA
You never keep anything, Valerie.
(Takes cigarette from her,
puts it in her own mouth)
All this work, and where does it go? All to pay that...husband.

VAL
Ex. And it doesn't go to him, it goes to credit cards.

Val picks up her keys and BEEPER from a table.

NANA
I love you staying here, Valerie, but I'd love you more if you had money and lived down the street.

VAL
I love you, too. Bye.

Val kisses her on the forehead and leaves.

EXT. HOUSE - MORNING

Val gets into her car, puts the beeper on the seat.

INT. CAR - MORNING

Val hurriedly drives out into the road. Just then, her beeper GOES OFF.

VAL
I'm coming, I'm coming.

She's distracted from the road a moment as she turns off the beeper.

(CONTINUED)

CONTINUED:

VAL
Everybody wants a piece...

CRASH!! A FIGURE FALLS ONTO HER WINDSHIELD, CRACKING IT.

VAL
SHIT!!

Val SLAMS on the brakes...

EXT. ROAD - DAY

The car screeches to a halt. Val jumps from the car, runs around to the front.

Andrew -- the young man seen earlier -- lies splayed across the hood.

VAL
Oh, no...Oh, Christ...

Val immediately puts her hand to his neck, checking his pulse, then to see if he's breathing. He is.

She looks up at a gathering crowd, calls out to them.

VAL
Call 911...

INT./EXT. - TRINITY HOSPITAL - DAY

Ambulance doors BURST OPEN. Val and several ORDERLIES hustle Andrew on a gurney into a busy ER. An EMT shouts vitals to KATHY, a 35-year old doctor.

EMT
BP 90/50...

VAL
...contusions to the head and neck.
Possible concussion...

KATHY
(To Val)
Are you OK?

VAL
I will be if he is. Jesus, I don't know
what happened. He was just there...

Kathy checks Andrew's pupils.

(CONTINUED)

CONTINUED:

KATHY
How fast were you going?

VAL
Twenty, thirty...

Kathy looks up at an ORDERLY.

KATHY
Prep four.
(To Val.)
Stay with him. I'll be back in a minute.

Kathy leaves.

Val is left alone with Andrew a moment. She looks at his face. Young, handsome, something magnetic about it.

Her eyes travel to his neck.

A STRANGE SCAR is there. It's in the shape of some kind of letter or symbol.

She leans down to get a better look, then notices his lips are moving weakly. As if trying to speak.

Val comes closer to him. His voice is barely a whisper.

ANDREW
Don't be afraid.

Val stares at him, not sure if she's heard correctly.

The gurney rocks. An Orderly begins pushing it off.

ORDERLY
We got it from here, Val. Thanks

Val watches as the Orderly wheels Andrew into the OR.

INT. PEDIATRICS WARD - LATER

ECU -- a BARBIE DOLL attacking a KEN DOLL. REVEAL an 8-year old girl -- JAMIE -- manipulating the dolls.

JAMIE
Kya kya kya...

VAL
Sweetie, I think Barbie would rather kiss.

(CONTINUED)

CONTINUED:

JAMIE

Not this one; she likes to kill.

VAL

Let's keep it kissing just for today,
okay?

Val notices Kathy at the door. She rises, walks over to her.

INT. HALLWAY - CONTINUOUS

KATHY

Well, he's not as banged up as you
thought. Either you misdiagnosed or he's
a damned fast healer.

VAL

Thank God.

KATHY

You're not out of the woods yet, darlin'.
If I were you, I'd be more worried about
a lawsuit.

VAL

Any suggestions?

KATHY

Apologize. Beg. Strip, if you have to.
He doesn't look gay.

INT. HOSPITAL ROOM - LATER

Val knocks lightly then pushes it open. The room's dark and
quiet with a warm light over the bed. Andrew lies in his
hospital bed. He looks up, sees her...and smiles.

VAL

Hey. How're you feeling?

Andrew shrugs.

VAL

Doctors said you'll be out by morning.

Andrew nods. Val shifts uncomfortably.

VAL

Look, ah...

(CONTINUED)

CONTINUED:

ANDREW

Andrew.

VAL

Andrew. I don't know if you remember me...

ANDREW

Girl from behind the windshield.

VAL

Yeah. Uh...listen, I just wanted to apologize. I mean, I'm really sorry about this. And I'm not just saying that because this could get ugly.

Andrew looks at her, confused.

VAL

I mean, if you wanted to sue me.

ANDREW

Why would I do that?

Val stares at him, surprised. Andrew smiles.

ANDREW

Lawsuits aren't really my style.

VAL

Really? Wow. That's...can I have that in writing?

(OFF Andrew's look)

No, I mean, the hospital lawyers told me...well, actually they said I'd be better off if I'd killed you...I guess the lawsuits are less.

Andrew chuckles gently.

ANDREW

It would take a lot more than that to kill me, Valerie.

Val smiles back, then realizes she isn't wearing her nametag.

ANDREW

I think it fell on the floor.

Val sees her nametag on the floor. She picks it up.

(CONTINUED)

CONTINUED: (2)

ANDREW
Pretty name.

Val shrugs, blushes just a bit.

VAL
Thanks.
(Beat.)
Look, if there's anything else I can
do...

ANDREW
You could talk to me a bit longer. If
you'd like.

Beat. Val smiles.

Just then her BEEPER goes off again.

ANDREW
Or do you need to get that?

Val shrugs: it can wait. She turns it off, pulls up a chair.

EXT. OUTSIDE HOSPITAL - NIGHT

PULL BACK from Andrew's room's window...across the block to a
TALL BUILDING facing the hospital.

There, on the ledge atop the building, a man -- RAFAYEL -- is
perched, gargoyle-like, impossibly balanced. He sits,
watching their conversation with cold, emotionless eyes.

He looks up, seeming to hear something. He frowns.

A faint SOUND in the far, far distance. The grating strains
of the twisted trumpet...

CUT TO:

EXT. ARIZONA DESERT - OLD WOMAN'S BUTTE - DAY

The familiar landmark from the first film.

BANG IN ON two rock climbers: RAY, 65, on top of the butte
handling a safety rope from which dangles SHAN, 23, buff, who
is trying to find a purchase on the sheer rock.

RAY
...did this face in '52, we didn't use
any goddam ropes.

(CONTINUED)

CONTINUED:

SHAN
(Concentrating on climbing)
You told me, Ray...

RAY
No piton. No caribeeners. No fancy...
Ray suddenly stops.

SHAN
No fancy what?

But Ray is mute at what he sees

THE SKY ABOVE

The sun is going into AN ECLIPSE.

OVER THE DESERT

The SHADOW OF THE ECLIPSE -- rich, preternaturally dark --
SPEEDS OVER THE WASTELAND, ENGULFING IT LIKE A TIDAL WAVE.

Within seconds, the butte, Ray and Shan are enveloped in
total black. Ray calls down to Shan, trying to stay calm.

RAY
Keep climbin', Shanny, don't look up.

Shan, a little freaked, continues to climb faster...

But at that moment, a LOW RUMBLE CROSSES THE VALLEY. The
butte BEGINS TO SHAKE UNDER THE FORCE OF A TREMOR.

Shan starts to lose his hold.

SHAN
SHIT!!!!

Ray tightens the safety rope.

RAY
Hold on! I got ya! I got ya!

Soon as it started, the tremor's gone. Ray looks down the
butte. He can barely see his hand in front of his face.

RAY
Shan...

ANGLE ON -- Shan, holding tightly to the cliff face.

(CONTINUED)

CONTINUED:

RAY (OS)
(Calmly, from above)
Listen to me, son. Hold tight and catch
your breath. There might be another one.

Shan doesn't respond, just concentrates on his grip.

Something wet DRIPS DOWN ON HIM from a crack in the cliff
above, flowing down the rock face and into his eyes.

Shan swears under his breath, wipes the liquid from his eyes.
He looks at it. Even in the darkness, he can tell what it is.

Blood.

Shan begins to freak.

SHAN
Ray, get me...

Suddenly...ANOTHER TREMOR, ten times fiercer than the first,
rocks the butte like a big "fuck you".

It builds fast. Rocks, dust and debris rain down. What
happens next is nearly instantaneous...

Ray, above, is KNOCKED LOOSE. He falls, screaming, the
safety rope trailing like a useless umbilical cord...

...falls past Shan...

Who vainly tries to maintain his hold, but in that moment...

SOMETHING BLASTS FROM THE SIDE OF THE BUTTE! We can only see
the barest silhouette in the darkness.

THE FIGURE OF A MAN RIDING A HUGE, HORES-LIKE ANIMAL.

It could be from a medieval painting: a rider of the
Apocalypse.

A millisecond later, Shan is RIPPED from his hold on the
butte and plummets SCREAMING to the ground below.

DISSOLVE TO:

EXT. BOTTOM OF BUTTE - A LITTLE LATER

The eclipse shadow passes, bathing the ground in sunlight.

Rubble strewn at the bottom of the butte.

(CONTINUED)

CONTINUED:

Ray's corpse broken on some rocks.

Shan, barely alive, crawls blindly from the wreckage.

Through his blood covered eyes, he can barely make out what's ahead of him.

The faint, steaming OUTLINE on the ground of the remains of the HORSELIKE CREATURE. Almost a Hiroshima silhouette. As if the beast dissolved immediately from contact with the air.

From the center of these remains rises the FIGURE OF A MAN. Naked, unnaturally pale, extremely weak. A MAZE OF SCARS over his body.

SHAN

looks up as the SHADOW of the Man falls over him.

MAN (OS)

Bad luck.

Shan's mouth works weakly, his voice a ragged whisper.

SHAN

Help...

MAN (OS)

Would if I could, friend. But I'm kinda late. Things to do.

The MAN'S HAND enters frame, touches his front two fingers to Shan's bloody forehead in an ironic blessing.

MAN (OS)

Keep the faith.

Shan's plea dies in his throat. His eyes glaze over, dead.

The Man withdraws his hand. Begins to walk away into the desert.

For the first time we see his face.

GABRIEL.

DISSOLVE TO:

INT. HOSPITAL HALLWAY - NEXT DAY

Val walks down the hall. She opens the door to...

INT. ANDREW'S ROOM - CONTINUOUS

An ORDERLY simultaneously makes the bed and watches TV.

VAL
(To Orderly)
Did he check out?

ORDERLY
(Without looking at her)
Show up on my list you're either checked
out or dead.

Val can't hide her disappointment. She sighs, leaves.

PAN OVER to the TV. FOOTAGE of a volcanic eruption.

NEWSCASTER (VO)
..eruption last night of Mount Vesuvius
has geologists shocked. The volcano,
long thought extinct, last erupted in 79
AD. The eruption made for some tense
moments for residents and some truly
spectacular video...

INT. PEDIATRIC WARD - DAY

Val carries a food tray toward the ward. She steps in to
find...

A mesmerized audience of children surrounding...

Andrew, standing on the back of a HIGH CHAIR, balancing like
an acrobat.

ANDREW
Ready?

CHILDREN
...Yeah...

ANDREW
Okay then...

He lifts ONE FOOT off the chair back, then raises up onto the
TIP-TOES of the remaining foot.

The kids erupt in LAUGHTER AND CHEERS.

Val watches, astonished. Jamie looks up at her.

(CONTINUED)

CONTINUED:

JAMIE
(A whisper)
He's magic.

Andrew jumps off the chair. He gives a modest bow to his audience. He notices Val nearby and smiles.

ANDREW
(To Children)
Be well, guys.

He kisses his front two fingers in an odd gesture of farewell. The Children shout their good-byes.

Andrew approaches Val, who smiles dryly.

VAL
Looks like you're feeling better. You do birthdays?

ANDREW
Depends. You have one coming up?

VAL
What if I did?

ANDREW
I don't know. I suppose I'd get to see you again.

VAL
Sure you want to wait that long?

ANDREW
How about tonight?

Val makes a face.

VAL
Mmmmm. Tonight's kinda hell.

ANDREW
Really?

EXT. CHURCH - NIGHT

BELLS RING in a church steeple.

PAN DOWN to a sign: "OUR LADY OF DIVINITY: CHURCH BAZAAR TONIGHT"

INT. CHURCH - CONTINUOUS

An OLD WOMAN wheezes and pumps away at the bell organ keys.

INT. CHURCH BASEMENT - NIGHT

A Church bazaar. CROWDS of people. Booths of overpriced junk.

Nana works selling stuff from one table. Val and Andrew sit next to her, helping out. The two seem more interested in each other than the business at hand.

A WOMAN buys a porcelain dog marked \$4.00 from Andrew. She gives him a \$5.00 bill. Andrew mistakenly gives her a \$10.00 for change. The Woman walks off.

Nana notices, too late.

NANA
(To Andrew, scolding)
What are you doing?

VAL
(Embarrassed)
Nana...

NANA
Valerie, he's gonna drive me outa
business.

Andrew calmly gets up.

ANDREW
I'll take care of it.

Andrew walks after the Woman. Val glares at Nana.

NANA
What? He's a nice boy; he just doesn't
know how to count.

Val's about to retort when a SHADOW falls over her.

Rafayel, standing over her, staring down without emotion. He picks up an old watch on the table.

VAL
That's, uh, that's \$20.00

RAFAYEL
I'm not interested in the watch. Val.

(CONTINUED)

CONTINUED:

He smiles thinly. Something in his gaze unnerves her.

A hand lands on his shoulder. Rafayel turns around to see Andrew staring at him coldly.

ANDREW

Can I help you?

Beat. Rafayel gently shrugs off Andrew's hand.

RAFAYEL

I was just saying to the lady that it's getting late.

ANDREW

Then maybe you should go.

Rafayel smiles again, this time ironically. He tosses the watch on the table and walks off.

Andrew turns back to Val, hands her the \$10.00 and the porcelain dog.

ANDREW

I'm afraid she didn't want the dog...

EXT. STREET - NIGHT

Val walks from her car with Andrew to his APARTMENT BUILDING.

VAL

...you handled that creep pretty smoothly. What branch of the service did you say you were in?

ANDREW

Intelligence.

VAL

Top secret, huh?

Andrew just smiles.

VAL

My ex was gaga for that shit. When he wasn't running up my Visa card, he was home watching the war channel.

ANDREW

Great. What'd he do for an encore?

(CONTINUED)

CONTINUED:

VAL
Left.

ANDREW
I'm sorry.

VAL
Yeah, well. What can you do?

They reach the door. Andrew stops.

ANDREW
He was a fool.

Andrew gently touches her cheek. Val smiles, does not pull away.

VAL
You have a thing for women on the rebound, Andrew?

ANDREW
Only the ones who run me over.

Val softly leans into him.

VAL
So sue me.

Andrew bends down to her. They kiss.

DISSOLVE TO:

INT. ANDREW'S APARTMENT

Val and Andrew stand kissing within. For Val, it is with an intensity that slowly grows into breathlessness.

It is Andrew who breaks out of it first.

VAL
Why'd you stop?

ANDREW
I just thought...this might be going too fast for you.

Val smiles, flushed. She takes his head in her hands.

VAL
Feels like it's going just the way it's suppose to.

(CONTINUED)

CONTINUED:

Val kisses him again.

The kiss grows more intense. Val's shoes come off. Her dress hits the floor...

Now they're on the bed...both naked...Val on top of him, their momentum going. She gradually lets herself go. It's been a long time...

Andrew turns her over, grips her tightly to his body, almost overcoming her.

The two edge toward climax, Val begins to shudder beneath him.

Andrew turns his head away from her, his eyes closed.

Val tries to turn him back, but he resists.

CLOSE ON -- his eyes. Tightly shut. As the end comes, they open...

They are UTTERLY BLACK...

INT. ANDREW'S BEDROOM - LATER

Deep night. Val awakes to see Andrew, sitting up in bed, looking at her.

ANDREW
(Softly)
You slept.

VAL
I did. A lot.

Val smiles. She leans over, looks at her watch, makes an expression at how late it is.

VAL
I should go. Nana probably thinks I'm dead in a gutter somewhere.

ANDREW
She'll be glad you're not.

Val quickly dresses. Andrew watches her. She sits on the edge of the bed.

VAL
I could take this weekend off, if you'd like to get together. Thanksgiving's coming up.

(CONTINUED)

CONTINUED:

Andrew smiles.

ANDREW
That'd be nice.

Beat. Val leans down, kisses him.

VAL
It would.

She walks to the door, exits.

Andrew's expression changes. Sad, troubled, something older about it. He kisses his front two fingers, raises them in Val's direction. Almost a farewell.

RAFAYEL (OS)
Is it done?

Andrew looks over at the window. Rafayel sits perched on the ledge, looking in. Andrew is unsurprised. Quietly...

ANDREW
It's done.

Rafayel hops off the ledge into the room.

RAFAYEL
Took long enough.

Andrew doesn't look at him. He rises, begins to dress.

ANDREW
What happens to her now?

RAFAYEL
It's not your concern.

Rafayel stops, sniffs the air. He turns toward the window.

Outside, he sees a SHADOW in the alleyway.

Rafayel looks back at Andrew. He's sensed it, too. Both of them edge together back to

INT. HALLWAY

They head into the hallway.

ANOTHER SHADOW appears at a window at the far end.

Rafayel and Andrew take off in the other direction.

INT. STAIRWELL

They sprint up the stairs, three at a time, Andrew in front. Crossing one landing...then another...then a third...when

CRASH!! A FIGURE SMASHES through the glass of a side window, toppling right into Rafayel.

Rafayel and the Figure tumble back.

But Andrew is upon him in a second. He grabs the Figure, pins him against a wall. To Rafayel...

ANDREW

GO!!

Rafayel runs up the stairs.

The Figure -- KAMAYEL -- glares at Andrew, his face a criss-cross of scar tissue.

KAMAYEL

Long time, Andrew.

Kamayel HEAD BUTTS Andrew directly on the forehead.

KAMAYEL

Nice to see you again.

Andrew falls back down the stairs and into...

INT. HALLWAY

...where Kamayel falls upon him in a savage pounce.

EXT. ROOFTOP - NIGHT

Rafayel sprints the length of the roof and LEAPS across a very wide alley.

FROM THE GROUND

we see Rafayel sailing unnaturally across the chasm. Then A DARK FIGURE comes across just behind him. Their long coat sailing, almost like wings behind them...

ON THE ROOF TOP

Rafayel lands just as the figure -- HAGIL -- overcomes him.

Rafayel rolls to his feet, parts his coat and quickly draws TWO NASTY SERRATED SWORD-LIKE BLADES.

INT. HALLWAY

Andrew and Kamayel fighting. A DOOR opens nearby; an ANGRY NEIGHBOR sticks his head out.

NEIGHBOR
HEY, ASSHOLE, KEEP IT...!

The guy dodges just as Andrew THROWS Kamayel through the neighbor's door into...

INT. ROOM NEAR HALLWAY

Kamayel lands on the floor. Andrew dives on top of him.

The Neighbor watches, aghast, as Andrew rains punches on Kamayel's face. Five brutal, savage blows to his skull.

With a harrowing WAR CRY, Andrew plunges his hand deep into Kamayel's chest and PULLS OUT HIS HEART.

From outside comes a horrifying SCREAM...

EXT. ROOFTOP - NIGHT

...from Hagil as Rafayel's blades SLASH THROUGH THE AIR AND LITERALLY RIP HIM APART.

INT. ROOM NEAR HALLWAY

With barely a glance at the terrified tenant, Andrew DIVES THROUGH THE GLASS WINDOW...

EXT. OUTSIDE BUILDING - NIGHT

He falls several stories, HITTING THE GROUND IN A PERFECT CROUCH.

Andrew looks up to see

Rafayel, atop the building, tossing Hagil's body aside.

Silence. Rafayel wearily nods at Andrew...

But before Andrew can react, Rafayel's lifted by A THIRD FIGURE...

...and is brought down on the figure's knee. Rafayel CRIES OUT as his spine is SNAPPED like a dry twig.

Andrew can only watch in horror as he sees the face of Rafayel's attacker.

(CONTINUED)

CONTINUED:

GABRIEL. He stares at Andrew. Andrew begins to back away..

GABRIEL

Stop.

Andrew stops, as if the commanding voice overrides his will.

GABRIEL

Let's take a deep breath here, Andrew.
You know I won't hurt you.

Andrew hesitates, torn.

GABRIEL

Come back to me.

Moment of decision. Andrew finally turns, runs.

GABRIEL

ANDREW!!

But Andrew is gone. Gabriel shakes his head.

He walks over to Rafayel, whose body lies broken at an unnatural angle. In the distance we hear SIRENS... police are en route.

GABRIEL

Using him against me. I'll be honest,
Rafayel, it hurts.

Rafayel hisses through his pain.

RAFAYEL

Good.

GABRIEL

I'd lose the attitude, old friend. Now,
the monkey bitch...

He kneels down to him. Pulls out Val's BEEPER.

GABRIEL

Who is she? Where is she?

Rafayel meets Gabriel's gaze, shakes his head. He'll get no information here...

RAFAYEL

How many more worlds have to burn before
you're satisfied, Gabriel?

(CONTINUED)

CONTINUED: (2)

GABRIEL
Just one. This one.

Gabriel braces himself, then PLUNGES his hand into Rafayels chest, ripping out his heart.

As Gabriel walks away, he gently kisses his hand, then motions over his shoulder... the angel blessing.

Behind him, Rafayel's body BURSTS INTO FLAME.

INT. VAL'S HOUSE - MORNING

Nana watches her TV. A cheery ANCHORMAN over the box.

ANCHORMAN
...third volcanic eruption in just as many days. We go now live to Mort Stanley on Mt. Merapi, Java...

BACK TO NANA

as she lights her morning cigarette.

NANA
(Calling out.)
So was his place clean?

VAL (OS)
I told you. I didn't see the inside.

NANA
Val, you're divorced. It's okay to see the inside.

Val emerges from her room, getting ready. A little dishevelled, late for work, but with a nice glow.

VAL
That mean you approve?

The phone starts to RING. Nana goes to pick it up.

NANA
It's not up to me. You're the one who slept with him.

Nana picks up the phone, is talking into it as..

Val picks up her keys, her nametag...

..she searches for her beeper.

(CONTINUED)

CONTINUED:

VAL

Nana, have seen my beeper?

Val turns. Nana is holding the phone out to her, a concerned look on her face.

INT. HOSPITAL MORGUE - DAY

A very shocked Val looks at the bodies of Rafayel, Hagil and Kamayal on metal tables.

Two DETECTIVES: WALTRIP (male, 50s, paternal), and KREIBEL (female, 30s, looks sweet but isn't), watch her.

KREIBEL

(Points to Hagil)

We figure carrot top here was probably done with a machete.

(Indicates Rafayel.)

Mr. Crispy goes without saying. But this one...

(Indicates Kamayal)

...your boyfriend did with his bare hands. Those have got to be some hands, honey. You want to tell us about those hands?

Val shakes her head in disbelief.

WALTRIP

Ms. Colucci, do you know if Andrew was involved in any kind of cult or gang?

VAL

What?

WALTRIP

These guys all have marks on their necks. We understand Andrew had one, too. Might be some kind of tag.

VAL

(Touches her neck)

Well, he...he had...

Kreibel gives her a pad and a pen. Val shakily draws the symbol she saw on Andrew's neck. Kreibel and Waltrip look at it without emotion.

VAL

(To Waltrip)

You don't think he'd be coming back for me, do you?

(CONTINUED)

CONTINUED:

KREIBEL

Depends what you did for him.

VAL

(To Kreibel, irritated)

I'm sorry, was I talking to you?

WALTRIP

We don't know, Ms. Colucci. I want to look back at the other case before we...

VAL

Other case?

Waltrip hands her a PHOTOGRAPH from a file he's carrying. It is of the corpse of UZIEL, one of the villains from the first film. He, too, has an odd mark on his neck.

WALTRIP

Unsolved homicide couple years ago. Same M.O. We're thinking there might be a connection.

VAL

Why?

KREIBEL

Don't worry your little head about it, honey.

(Hands Val her card.)

Just call us if your friend sends flowers.

Val doesn't respond. She keeps looking at the Uziel photograph.

EXT. STREET - EVENING

Kathy and Val cross a busy street, walk past a church near the hospital.

KATHY

Let me know if you need anything.

VAL

How about a gun?

(Beat.)

I'll be okay, Kath. New lows are my specialty.

Kathy gives her a hug, leaves.

(CONTINUED)

CONTINUED:

She walks past the the church. A sign outside: **SPECIAL
THANKSGIVING SERVICE THIS THURSDAY.**

PAN UP the church to its spires.

Andrew is perched there, watching Val warily.

THE SKY OVERHEAD

stars going out in growing cloud cover.

DISSOLVE TO:

EXT. ABANDONED DOCKYARDS - NIGHT

Moonlight illumines the barren expanse of decrepit buildings,
sinking into the sand.

ABOVE

Gabriel sits perched on an iron girder. He stares at Val's
beeper in his hand, then turns his attention to

A CAR

below, facing a brick wall, revving it's engines to the BLARE
OF GRUNGE MUSIC over its radio.

INT. CAR

IZZY, an off-kilter, romantic 16-year old girl with multi-
hued hair, sits in the driver's seat engaged in a long,
passionate, desperate kiss with her nerdy boyfriend, JULIAN.

They come out of the kiss. Loving tears stream from Izzy's
eyes, Julian struggles to appear brave.

IZZY

I can't think of a better night to do it,
Julian. I really can't.

JULIAN

If its the only way I can have you, I
won't have it any other way. I put that
in the note.

IZZY

That's beautiful Julian.

GABRIEL

Gabriel on his perch, motions with his hand: "let's get on
with this, folks".

INSIDE CAR

JULIAN
I...I can't live without you, Izzy.

IZZY
Then we can have the next best thing.

JULIAN
(Resolved)
Damn straight.

Izzy takes a breath. She puts her hand on the stickshift.

IZZY
I love you, Julian.

Julian puts his hand over hers.

JULIAN
I love you too, baby.

They throw the stick into forward.

THE CAR

PEELS OUT, hurtling down the alley toward a solid brick wall with frightening velocity.

GABRIEL

watches the scene without emotion.

A HORRIBLE CRASH is heard. Twisting metal, shattering glass.

GABRIEL
Show time.

Gabriel leaps down.

INT. BY THE WALL - NIGHT

Gabriel calmly walks toward to the wreckage of Izzy's car. The hood has completely accordioned.

Julian's body has gone through the windshield and lies in a crumpled heap at the front.

Gabriel grabs the boy's head by his hair, looks in his eye.

(CONTINUED)

CONTINUED:

GABRIEL

Anybody home?

Julian stares back at him with dead eyes.

GABRIEL

Feh.

Gabriel drops the kid's head back on the hood.

He wanders over to Izzy. She lies against the steering wheel, blood running from her nose and mouth.

Gabriel gently touches her face. He smiles.

GABRIEL

Ah...

Gabriel strokes her cheeks, speaking in a soothing voice.

GABRIEL

Izzy? Isabel? Come back...come on back now...

Izzy's eyelids suddenly flutter. She sputters back to life.

Izzy's eyes pop open. She looks at Gabriel, uncomprehending.

GABRIEL

Hi! Nice hair.

Izzy looks around, dumbstruck. She sees Julian's corpse outside the car.

IZZY

Julian...?

GABRIEL

Checked out, I'm afraid. Listen, I need your help. I'm a little short staffed at the moment.

Izzy stares at him, then suddenly SCREAMS.

GABRIEL

Please don't start. I hate that...

IZZY

JULIAN!!!

Gabriel grabs her, begins pulling her from the car.

(CONTINUED)

CONTINUED: (2)

GABRIEL
C'mon, kiddo, we got work to do...

IZZY
NO! NO!!

Gabriel throws her over his shoulder, carries her off.

DISSOLVE TO:

INT. VAL'S HOUSE - BEDROOM - EARLY MORNING

Val wakes with a start, then snuffles, as if from a cold, rubs her nose.

Withdrawing her fingers, she notices something on them. Blood. She touches her lip, realizes she has a nosebleed.

Val reaches for a tissue, but the box is empty. She gets up, walks to the...

INT. BATHROOM

Val turns on the light, reaches for a box of tissues.

And freezes as she sees her reflection in the mirror.

The nightgown around her breasts ARE WET. As if she's been lactating...

INT. EXAMINATION ROOM - HOSPITAL - LATER

Val sits alone, nervous. Kathy comes in.

VAL
So?

KATHY
Urine test was positive.
(Beat.)
We can try a blood test if you'd like, but...I think it's pretty clear your pregnant.

VAL
That's impossible.

Kathy doesn't respond.

VAL
Kathy, come on. Even if I was...how could I be lactating this early? And what about the nose bleeds...?

(CONTINUED)

CONTINUED:

KATHY

I don't know, Val. I'd like to run some more tests.

Val is silent.

INT. VAL'S STATION - LATER

Val looks at the picture of Uziel's corpse she took from Waltrip.

She stares at the symbol on his neck.

Then down at the the words: **PROPERTY OF 11TH PRECINCT MORGUE** typed at the bottom.

EXT. OUTSIDE 11TH PRECINCT HOUSE - DAY

Val walks up the steps to the precinct.

INT. 11TH PRECINCT MORGUE - DAY

JOSEPH, the young coroner seen from the first film, opens up the door of a BODY FREEZER, slides out the metal slab within.

Atop the slab is a full BODY BAG. Joseph unzips the bag. No body inside. Just a lot of ice and loads of BEER.

JOSEPH

GUYS!!

He turns and looks at his two ASSISTANTS working nearby.

JOSEPH

What did you do with Miss Livingston?

ASSISTANT #1

Think she's in four.

JOSEPH

With Mr. Thompson? Come on, put her back...

VAL (OS)

Dr. Flynn?

Joseph turns, sees Val at the door.

INT. JOSEPH'S OFFICE

Val sits as Joseph rifles through his filing cabinet.

(CONTINUED)

CONTINUED:

VAL
I've been asking around about it.
Everybody seems pretty tight-lipped.

JOSEPH
Not surprising.

He picks out a file: JOHN DOE 14, 11/26/95. He passes it over to Val.

Inside, another photograph of Uziel's corpse.

JOSEPH
Our Mr. Doe wasn't exactly your standard fare.

VAL
What do you mean?

Val nods. Joseph pulls out the AUTOPSY REPORT from the file, gives it to her.

Val scans it. As she reads, she begins to frown. Finally, she glances up at him.

VAL
This is a joke, right?

Joseph just shrugs.

VAL
You're saying this guy had the tissue and blood of an aborted fetus?

JOSEPH
Makes you wonder what his parents were like.
(Takes the file back.)
I wanted to do more tests, but somebody broke in, torched the body. Apparently his pals believed in cremation.

Val sniffs, touches her nose. A spot of BLOOD on her fingers.

JOSEPH
You okay?

VAL
Peachy.

Val pulls a Kleenex from her purse, puts it to her nose.

(CONTINUED)

CONTINUED: (2)

VAL

What about the mark on his neck?

JOSEPH

Well...that's a bit of a toughie.

Val looks at him.

JOSEPH

Detective friend of mine did some research on it. Apparently, it's supposed to be some kind of angelic script. Suppose to symbolize an angel's name or something like that.

VAL

You...you think he was part of some kind of cult?

JOSEPH

That's what my friend thought. Till he looked into it.

Joseph opens up his desk drawer.

JOSEPH

Never told me what he found, but...well, he kinda went a little whacko after that. Left the force, joined a monastery. Used to send me cheese wheels every Christmas. Seemed harmless enough.

Joseph takes a something from his desk, passes it to Val.

JOSEPH

Then he sent me this.

It's a large NOTEBOOK. Val opens it up. It's mad collage of writings, pictures of angels, torn biblical passages from the Bible, etc.

JOSEPH

Couldn't make much sense of it. Tommy wrote most of it in Latin. Close as I can tell, it talked about visions he was having...

He notices Val has grown pale, staring at a particular page in the notebook.

It is a MEDIEVAL DRAWING of ANDREW. A symbol in angelic on its neck -- the same Andrew bore in real life.

(CONTINUED)

CONTINUED: (3)

Under the picture, the caption: "Andrew: Lieutenant to the Archangel Gabriel."

INT. IZZY'S ROOM - NIGHT

Gabriel inspects the heavy metal POSTERS on Izzy's wall. BAT OUT OF HELL, HELLRAISER, etc.

He shakes his head at one poster's depictions of hell.

GABRIEL

Nope. Not even close.

He does nod appreciatively at the last one.

GABRIEL

I'll buy that.

(Looks over at the bathroom.)

We done yet?

A sob is heard from the bathroom. Gabriel rolls his eyes, opens the door.

INT. BATHROOM

A mess. Medicine cabinet is opened; empty pill bottles everywhere. Even the toothpaste tube is empty.

Izzy swallows a final bottle of sleeping pills...to no avail.

Gabriel kneels down by her.

GABRIEL

You know, it's not that I don't appreciate the effort here, Isabel...

IZZY

"Izzy." "Izzy." At least get that much right.

GABRIEL

Okay, "Izzy". Let me lay it on the line. You wanna go be with your boyfriend. Fine. But the only thing that stands between you and that flabby rotting carcass back in the parking lot is me. And I'll be happy to let you go on...once you've given me what I want.

IZZY

And what's that?

(CONTINUED)

CONTINUED:

GABRIEL

Find the owner of this.

He holds out the beeper.

IZZY

I look like a goddamn detective?

Gabriel's hand shoots out and takes Izzy by the throat.

GABRIEL

I might not be on His "A" list right now,
but I still wouldn't take His name in
vain. He really feels more strongly
about it than you'd think.

Beat. Izzy nods. Gabriel releases her.

Just then, the BEEPER goes off.

GABRIEL

See? Maybe he's on my side.

Izzy picks up the beeper, looks at the number.

IZZY

So, what do I just act like her?

Gabriel smiles.

GABRIEL

Give it your best shot...

Izzy reaches for the phone.

EXT. CHURCH - AFTERNOON

The sun setting over the spires.

MARTIN (OS)

What you got here, Val, is basically a
rewrite of Revelations...

INT. CHURCH - OFFICE

FATHER MARTIN, a hip, twentysomething priest, peruses Thomas' notebook, checking the phrases with a Latin

MARTIN

Says the Apocalypse is coming, just not
the way we learned it in Sunday school.

(CONTINUED)

CONTINUED:

He looks up at Val, standing across from him.

VAL

I thought it was supposed to be about angels.

MARTIN

It is. In a way.

(Looks at the book.)

According to this, some angels got jealous that God was giving all His attention to mankind. So...they tried to wipe humans out. Under this guy.

He shows her a drawing in the book: a noble ANGELIC FIGURE proudly carrying a SEVERED HUMAN HEAD in its hand. Below the figure is written: THE SERAPH OR ARCHANGEL GABRIEL.

MARTIN

Problem was, in order to do that, they had to contend with other angels still loyal to God's will. Started a kind of civil war up there. Tore heaven apart.

Beat. Val looks down at the picture of Gabriel.

MARTIN

Apparently, there's to be some kind of final battle. If the good side wins, great.

VAL

If not?

Martin shrugs, reads from the book.

MARTIN

"When the last of God's army falls, so falls the Earth".

Beat.

VAL

This guy's so good at prophesising, he bother to tell how it ends?

MARTIN

Well...it gets kind of metaphorical. Talks about a savior born of the union of heaven and earth. After that, he just kind of goes off the deep end.

(CONTINUED)

CONTINUED: (2)

Val doesn't respond.

EXT. OUTSIDE VAL'S HOUSE - NIGHT

Val parks between two cars on the street outside her house.

INSIDE CAR -- Val turns off the ignition, looks at her house.

The only light is the ambient flash of a TV. The front door is open.

Val stares, concerned. She opens her car door.

Suddenly.. a CAR PULLS UP BESIDE HER, VERY CLOSE.. BLOCKING HER IN... Val looks over.

Val can't see the driver through the car's tinted window. She looks back at the house, at the open door.

VAL

Nana...

Val slowly moves to the passenger side door, opens it.

Still no reaction from the other car.

Val jumps out the door, runs toward the house.

INT. VAL'S HOUSE

Val gets inside...

VAL

Nana?

A VOICE behind her.

VOICE

...to make a bright day even brighter.

Val wheels around at the voice to see...

The TV. A QVC program. A MANNEQUIN dressed in A BRIDAL GOWN spins slowly to the deadpan voice of the salesman.

VOICE (OVER TV)

This off-white and lavender gown will compliment any new bride as she walks down the aisle toward her new...

Val looks down the hall, sees a light from Nana's room.

(CONTINUED)

CONTINUED:

VAL

Nana?

Beat. The light CLICKS OFF.

Hesitantly, Val walks toward the room.

INT. NANA'S ROOM

Val enters.

In the darkness, the form of her Nana is seen silhouetted on the bed.

Val walks to the desk near the bed, switches on the light.

VAL

Nana...

She jumps back.

For she's just seen him: Gabriel, perched on the headrest right over her Nana's head.

GABRIEL

Checked out early, I'm afraid. Don't fret. She didn't have much time left. Couple months, and the end wasn't going to be pretty.

Val stares up in horror.

GABRIEL

Maybe you two can hook up, Val.

Beat. Val goes for the door.

Quick as a flash, Gabriel leaps...

...and lands right before Val, slamming the door shut.

GABRIEL

You know...you don't look like Andrew's type. No offense. Maybe it's the uniform. Doesn't do you justice.

He walks toward her. Val backs up. She grabs a LETTER OPENER on a desk, holds it up defensively.

GABRIEL

Still, what's done is done...

(CONTINUED)

CONTINUED:

In a blur of speed, Gabriel grabs both her hands by the wrists, slams them against the wall with one hand. The LETTER OPENER falls to the ground...

She's pinned, hands over head, toes barely touching ground.

Gabriel's face is right in hers.

GABRIEL

You have no idea the trouble you're carrying.

Gabriel's hand falls to her blouse around her stomach. He rips it open in a clean sweep.

Val tries to kick him. Gabriel effortlessly sweeps a nearby chair with his foot, pins her legs against the wall.

Immobilized, she CRIES OUT.

GABRIEL

It's nothing personal, Val. Just business.

Gabriel's stretches out his hand to plunge it into her womb.

His hand goes forward.

And in that moment...

CRASH!! A FIGURE SMASHES THROUGH THE GLASS WINDOW AND COLLIDES DIRECTLY INTO GABRIEL. The two go down.

Val collapses.

Gabriel rises, enraged, to face his attacker.

Andrew.

Gabriel freezes.

GABRIEL

Oh, great...

ANDREW

(To Val)

Get out.

Val shocked on the floor. She begins to get up.

Gabriel looks at Andrew, who stands between him and Val.

(CONTINUED)

CONTINUED: (2)

GABRIEL

Andrew...

Gabriel moves forward. Andrew blocks him.

GABRIEL

You're not part of this...

Andrew doesn't answer; nor does he move out of Gabriel's way.

Val sees her chance. Heads for the door.

Gabriel advances.

GABRIEL

(To Andrew)

Let's talk this over later, shall we?

Andrew SLAMS him into the wall. Gabriel's looks up in shocked rage.

ANDREW

I don't want to hurt you.

GABRIEL

Right. No hard feelings.

Gabriel counter-attacks, knocks Andrew back with superior force.

The two fight. Gabriel is by far the stronger.

He throws Andrew onto the bed, lands on top of him. His hand is poised over Andrew's heart, ready to deal a death blow.

Gabriel looks into Andrew's eyes. He can't do it.

Gabriel grabs Andrew by the lapels of his coat.

GABRIEL

This isn't worth killing you over.

Gabriel lifts him up.

GABRIEL

But you're gonna have to learn...

Gabriel IMPALES Andrew through the back on a bedpost.

GABRIEL

...a little respect.

(CONTINUED)

CONTINUED: (3)

Gabriel strides for the door, leaving Andrew immobilized.

INT. LIVING ROOM

Gabriel walks through the open front door...

EXT. OUTSIDE HOUSE - NIGHT

...and comes out to see

Val, running for the road.

The car by hers turns on its light, illuminating her fleeing figure.

INT. BEDROOM

Andrew, impaled on the bedpost, reaches his hand to the edge of the broken window frame.

Despite the glass cutting into his flesh, he gets a grip on the ledge. He yanks...once...twice...three times...

The bedpost breaks.

INT. CAR

Gabriel gets in the car blocking Val's. Izzy's in the driver's seat.

GABRIEL

Go.

Izzy punches it. The car PEELS OUT...

INT. BEDROOM

Andrew, freed from the bedpost, goes through the window.

EXT. STREET - NIGHT

Val runs, Izzy's car is in hot pursuit behind her.

Val sprints across the neighbors yards.

The car jumps the sidewalk, plows up turf, mailboxes. Gaining fast.

Val makes a hard left, crossing the street.

The car fishtails, staying on her.

(CONTINUED)

CONTINUED:

Val gets to a wooden fence of a neighbors yard. Running, she tries to jump it. Too high.

The car closes in behind.

INT. CAR

Gabriel nods appreciatively at the situation.

GABRIEL

This is good.

EXT. BY NEIGHBOR'S YARD - NIGHT

At the last moment, Val sees some trash cans. She jumps, gets footing from them, and throws herself over the fence...

...just as the car crashes behind her, smashing into the trash cans.

INT. CAR

Gabriel smacks Izzy on the head like a naughty child.

GABRIEL

Back it up.

EXT. OUTSIDE CAR

Izzy's car spins around.

EXT. YARD - OTHER SIDE OF THE FENCE

Val lands hard, rolls. She begins to get up.

Suddenly, something jumps from the darkness right into her. Teeth and fur. An ATTACK DOG.

Val goes down, the dog at her throat.

She rolls, pulls away from the dog, hits the back fence.

The dog leaps at her...but is restrained by a tether.

The dog barks viciously, inches from her face. Val crawls by the side of the chain-link fence at the back of the yard.

She reaches the back gate, tries to open it. Locked.

SMASH! Izzy's car crashes into the yard.

INT. CAR

GABRIEL
Try not to hit the dog.

EXT. YARD

Val is trapped between the vicious dog and the fence...she's caught.

Suddenly, Andrew appears on the other side of the fence, he RIPS a section away, grabs Val and pulls her through.

INT. CAR

GABRIEL
Great. Honeymooners.

Izzy punches it.

EXT. ALLEYWAY

Andrew looks up. Izzy's car is bearing down. Val TAKES OFF RUNNING again.

INT. CAR

GABRIEL
(To Izzy.)
Door.

Izzy presses a button. Gabriel's door unlocks.

EXT. BY FENCE - NIGHT

Gabriel OPENS HIS DOOR...

...which SMASHES into Andrew with terrific force. Andrew and the door tumble away.

INT. CAR

GABRIEL
(To Izzy)
Thank you.

EXT. ANOTHER PART OF THE ALLEY - NIGHT

Val runs to the end of the alley and finds herself blocked against a wall.

The headlights of Izzy's car appear at the head of the alley.

INT. CAR

Izzy hesitates. Gabriel looks at Izzy.

GABRIEL

Come on. Do it for Julian.

She glares at him, throws the car into gear. Peels out.

EXT. ALLEYWAY - NIGHT

Val desperately looks for an exit... finds none...

Izzy's car barrels forward, heading right toward her.

INT. CAR

Gabriel encourages Izzy

GABRIEL

Atta girl...

Izzy accelerates...the car rockets down the alley.

GABRIEL

There we go...

Tears in her eyes, Izzy pounds the pedal to the metal... Val cowers...

GABRIEL

Crush that monkey bitch...

At the last moment, Izzy, suddenly turns the wheel...

EXT. ALLEYWAY - NIGHT

The car CRASHES DIRECTLY INTO THE WALL, missing Val by a few feet.

Gabriel goes through the windshield and slams into the wall.

Val's frozen, shaking, terrified. She looks at Izzy through the broken windshield.

IZZY

(Weakly)

I'd get the fuck out of here if I were you...

Val doesn't need to be told twice. She runs.

EXT. ANOTHER PART OF THE ALLEYWAY - NIGHT

Val rounds the corner, comes out of the alley.. where she sees... ANDREW.. struggling on the ground.

ANDREW (OS)

Val...

Val stops. Andrew looks weak, hurt... She tentatively approaches... Andrew reaches out... as if on the verge of collapse...

ANDREW

Listen...

Val gets a little closer, closer... Andrew then quickly reaches up to her forehead...

ANDREW

Shhhh.

Val collapses.

EXT. OUTSIDE VAL'S HOUSE - LATER THAT NIGHT

COPS have arrived.

INT. VAL'S HOUSE - BEDROOM

Outside in the living room, UNIFORMED POLICE can be seen surveying the damage..

Kreibel and Wilson inspect the broken, bloody bedpost. He calls out to one of the uniformed cops.

WILSON

Search the neighbors yards, then call the hospitals...

EXT. STREET BY ANOTHER HOUSE - NIGHT

An uniformed COP interviews an unseen INTERVIEWEE. At his side, a police band radio CRACKLES.

COP

You sure you didn't see or hear anything?

He looks up at the interviewee. It's Gabriel.

GABRIEL

Tell you the truth, officer, I really wasn't paying attention.

(Sotto voce)

(MORE)

(CONTINUED)

CONTINUED:

GABRIEL (cont'd)
I was with my girl.

Gabriel makes the fist-fucking sign. The cop just stares.
A CALL comes in over the CB. The cop raises it to his ear.

GABRIEL
If you don't mind me asking...you guys
use that to talk to each other?

COP
(Distracted)
It's a radio. What do you think?

GABRIEL
Good.

Gabriel touches the Cop's forehead. The cop collapses. As he does so, Gabriel snatches the CB and the cops gun in one fluid move.

He turns and walks toward a decrepit I LOVE DONUTS, passing by a YOUNG COUPLE making out on a bus-stop bench.

INT. I LUV DONUTS

Gabriel crosses to Izzy, sitting at a booth. She's miserable and not a little scared. He puts the GUN and the CB down in front of her.

GABRIEL
Okay. How do you use this these?

Izzy stares down, then looks out at the COUPLE MAKING OUT ON THE BUS BENCH...

She gives Gabriel one last look, then suddenly picks up the gun and fires BLAM! INTO HER OWN CHEST.

A CASHIER ducks, a BUM hides under the table.

But Izzy remains unhurt. Gabriel looks at her wearily.

GABRIEL
I think we have a little communication
problem here.

Izzy starts to cry.

GABRIEL
No no no. It's all right.
(Pats his lap)
Come here.

(CONTINUED)

CONTINUED:

Gabriel smiles genially. Izzy looks terrified.

GABRIEL

C'mere.

Tentatively, Izzy slides over. Gabriel turns her on his lap to face him. An uncomfortable, almost 'sexual position.

IZZY

I want to be with Julian. Why can't you just let me die?

GABRIEL

I enjoy the company. Don't you?

Izzy just shakes her head.

GABRIEL

Okay. Let me clarify...

Gabriel gently enmeshes his fingers with hers.

GABRIEL

I've been around a while, Izzy. Done a lot of things. I sang the first hymn when the stars were born. I appeared to Moses in a burning bush. And once, not too long ago, I announced to a young virgin named Mary who it was that knocked her up.

Izzy looks at him, almost moved by his soft, charming voice.

But her face turns to a grimace as a nasty SIZZLING is heard. Izzy's finger are STARTING TO BURN in Gabriel's.

GABRIEL

I've also turned rivers to blood, made kings into cripples and burned children in their mamas bellies...

Izzy tries to scream, but her voice is choked.

GABRIEL

...so I really don't think that I have to explain myself to you.

He lets her hands go. Silent tears fall down her face.

GABRIEL

Don't ever, ever disobey me again. Understand?

(CONTINUED)

CONTINUED: (2)

Izzy nods miserably.

GABRIEL

Now...how do you use these?

EXT. TENEMENT - NIGHT

Establishing shot.

INT. TENEMENT BASEMENT

Val awakes on a dusty floor. Crates and refuse strewn over the floor. No sign of Andrew.

She sees that the only door to the room is blocked by a huge STEEL BOILER. The Boiler has clearly been ripped from its hinges and dragged across to the door.

Val weakly goes over to it, places all her weight against the metal and pushes. No way in hell.

She picks up a metal pipe, starts banging the boiler with all her might. A hollow metallic CLANG resound over her cries.

VAL

Help! HELLLLLPPP!!!

ANDREW (OS)

(Wearily)

Please don't do that.

Val spins around, and now spies Andrew curled up in a corner of the room. Though shrouded in shadow, she can see he is clearly the worse for wear.

ANDREW

Thank you.

Val stares at him.

VAL

Where am I?

ANDREW

Safe.

VAL

That's not an answer.

ANDREW

I'm sorry, Val, I didn't bring a map...

(CONTINUED)

CONTINUED:

Val starts CLANGING the pipe against the boiler again in a call for help.

Andrew tiredly rises, walks over to her, and with an almost unnatural speed and grace, takes the pipe from her hand.

VAL

Get away from me! Get away...

Val freezes. She gets her first full view of his state.

He's a mess. His clothes are torn. Bloody wounds over his body. A gaping HOLE in his stomach, the result of his impalement by Gabriel.

VAL

What the hell are you?

Andrew tosses the pipe aside.

ANDREW

I think you know.

Val glares at him.

VAL

Fuck you.

ANDREW

Val...

VAL

What?! You come to me, you seduce me, some asshole tries to kill me, and now you're all angels?

ANDREW

Something like that.

Val SLAPS him across the face hard. She turns back to the door. Andrew stops her.

ANDREW

I don't care if you believe me or not. But you start making noise, he could find you again.

VAL

So give him what he wants! I don't have anything, whatever it is, he can have it.

(CONTINUED)

CONTINUED: (2)

ANDREW

He wants your child.

Beat. Val shakes her head.

ANDREW

I'm sorry if you don't believe me.
Convincing you wasn't supposed to be my
job...

VAL

And what was your job, Andrew? Just to
fuck me?

Val glares at him. She goes to the back wall, turning away
from him. Andrew slowly approaches.

ANDREW

It wasn't going to be like this, Val.
There were supposed to be others here to
protect you. To fight for you. But
Gabriel destroyed them. He'll destroy
all of us if we can't stay ahead of him.

VAL

Then we'll go to the police...

ANDREW

They can't help! You've only seen a
fraction of what he can do. He's weak
now, but he's getting stronger. And
believe me, he's got others coming to
join him.

Val looks at him.

ANDREW

Other things are going to start happening
soon, Val. Things you can't possibly
envision. You never read about them.
Nobody prophesied about them. You can't
put them into words. But you have to
trust me: I saw them. I saw them
overtake my home. And that was merciful
compared to what's going to happen here.

Silence.

VAL

And this...thing in me is supposed to
stop it?

(CONTINUED)

CONTINUED: (3)

Andrew shakes his head.

ANDREW

I only know what I was told. They were going to take you somewhere safe. Where there were more of us to protect you. If I can find it, I can try and get you there. Michael will know...

He notices Val, facing away from him, has become unsteady.

ANDREW

Val?

She doesn't seem to hear him. He touches her, turns her around.

Blood is flowing from her ears and nose.

VAL

God, Andrew...what did you do to me?

Val collapses into his arms.

INT. HOSPITAL - NIGHT

Andrew rushes into the emergency room, Val cradled in his arms. She holds a shirt to her nose, it is sopping with blood. She shivers as if cold, or in shock.

ANDREW

I need some help here..

Kathy looks up from behind a desk.

KATHY

Val.

(To Andrew.)

What the hell happened to her?

Andrew doesn't answer.

KATHY

Bring her to the back.

INT. EXAM ROOM - LATER

AN X-RAY in a viewing screen. Pelvic region. A murky, dark spot at its center.

(CONTINUED)

CONTINUED:

KATHY

That's not an fetus, Val. It looks like a tumor.

Kathy looks at Val. Andrew stands nearby.

KATHY

Okay, look. I'm going to call oncology. They'll prep for you right now...

ANDREW

You can't take it out.

KATHY

Listen, asshole, that thing is spreading. If we don't do this procedure, she is going to die!

ANDREW

If you remove it, she'll die.

VAL

Stop it!

Both looks at her. To Kathy...

VAL

Kathy, leave us alone a second.

KATHY

Val...

VAL

I need to talk to him. Please.

Kathy leaves the room. Andrew eyes Val suspiciously.

VAL

Andrew, look. My workstation, there's a notebook. Go get it.

ANDREW

I'm not leaving...

VAL

Don't argue with me. Just do it.

A beat. Andrew reluctantly goes out the door.

INT. HOSPITAL CORRIDOR - NIGHT

Kathy stops a passing ORDERLY

(CONTINUED)

CONTINUED:

KATHY

David, get the police over here. Not security. Police.

INT. POLICE CAR - NIGHT

A cop drives the streets, his radio crackles to life.

POLICE RADIO

...white male, murder suspect seen at Trinity Hospital...

INT. I LOVE DONUTS - CONTINUOUS

Gabriel sits with Izzy. Their radio CRACKLES on the table.

POLICE RADIO

...consider him armed and dangerous...

Gabriel looks at Izzy, smiling. He points at the radio.

GABRIEL

I love this thing.

INT. HOSPITAL - NIGHT

Val in the exam room. She looks out the door to see Kathy, talking to several POLICEMEN.

VAL

Oh, shit...

Val starts getting up off the table. Kathy comes back in, lies her down.

VAL

Kathy, don't....

KATHY

Val, just stay here.

VAL

Kath...

But Kathy is gone. She tries the door...

INT. OUTSIDE EXAM ROOM

But Kathy locks it. She turns to the Police.

(CONTINUED)

CONTINUED:

KATHY

I think he went to 8. Whatever you do,
keep him the hell away from her...

INT. HOSPITAL - 8TH FLOOR - NIGHT

Andrew walks to Val's work station. Another NURSE is sitting there.

NURSE

Sir, you're not supposed to be...

Andrew touches her. SHHH. She collapses. Andrew rifles through the drawers, sees the notebook.

He picks it up, looks through it. As he comes to the end, a realization comes over his face.

COP

HOLD IT!!!

Andrew turns to see several COPS, guns drawn at him.

Andrew drops the notebook into his coat, then raises his hands.

INT. HOSPITAL CORRIDOR - NIGHT

Gabriel strides along a corridor, Izzy dragging just behind, carrying the gun.

Gabriel points to a set of EMERGENCY DOORS.

GABRIEL

These doors. She doesn't pass through
'em. Got that?

Izzy nods, looking at the gun. Gabriel pats her on the cheek like a pet.

GABRIEL

Good monkey.

He strides down the hall...

INT. HOSPITAL - EIGHTH FLOOR - CONTINUOUS

Andrew in handcuffs. Police surround him.

He sniffs the air.

(CONTINUED)

CONTINUED:

ANDREW
Gabriel...

Andrew snaps the cuffs, knocks out one cop, tosses another into an adjoining room, and sprints down the hall...

The THIRD COP pulls his gun, kneels to fire.

COP
FREEZE!

Andrew doesn't. The cop fires, Andrew sprints toward the elevator bank.

INT. HOSPITAL - NIGHT

Izzy stands, looking uncomfortable with the gun. She tries putting it behind her back, tucking it in her pants, it looks HUGE on her...

She notices a sign with an arrow pointing downstairs: MORGUE.

She thinks a moment, then heads down the stairs.

INT. OPERATING ROOM, NIGHT

Within the locked room, Val suddenly senses something.

Quick as a flash, she grabs a SCALPEL.

She starts to kick at the door.

INT. HOSPITAL HALLWAY - CONTINUOUS

Gabriel, at the end of the hall. He hears the sound, turns just in time to see...

...Val breaking out of the room, sprinting down the hall.

Gabriel strides after her.

INT. HOSPITAL, EIGHTH FLOOR

Andrew reaches the elevator shaft, RIPS OPEN a set of doors and looks down... An elevator is descending, .. about 4 flights down. Andrew grabs the cable and HURLS HIMSELF DOWN THE SHAFT...

HIS BODY SPINS AS IT COMES DOWN THE SHAFT, AGAIN, COAT TAILS DRAGGING LIKE WINGS...

INT. MORGUE, NIGHT

Izzy has found her dear Julian... or his body, anyway, on a slab in the morgue. She is huddled over his body, stroking his face.

IZZY
...and I got to shoot the gun, that was pretty cool, but... oh baby, I just wish you were here...

EXT. PARKING LOT - NIGHT

The emergency doors burst open. An alarm sounds as Val runs across the parking lot, out into the

STREET

wind whipping at her hospital gown.

GABRIEL

emerges from the hospital, starts after her.

VAL

physically exhausted, knows she won't be able to get far. She veers up the steps of the nearest shelter

A CHURCH

She pulls open the wooden doors.

INT. CHURCH - CONTINUOUS

Empty, silent. Stained glass windows depicting saints, angels, etc.

Val rushes in, knocking over a candle from a devotional stand.

She runs to a door at the back of the church. Pulls on it. Locked.

A SOUND behind her. She turns.

Gabriel at the front doors.

Val stands frozen. Trapped.

But Gabriel does not advance. He looks down at the candle Val knocked over.

(CONTINUED)

CONTINUED:

GABRIEL

Nice move.

He gently picks it up, touches the wick with his finger. It
LIGHTS. He sets the candle back on the devotional stand.

GABRIEL

Now if you don't mind, I think we should
do this outside.

VAL

Why?

GABRIEL

C'mon, Val. Think of the mess.

VAL

Fuck you.

GABRIEL

(Admonishing)

Hey...

He slowly walks up the center aisle toward her.

GABRIEL

I'm doing you a favor here.

Val surveys the room for an escape. Nothing. But then she
spies something directly across from her. The BELL ORGAN.

GABRIEL

Just what did Andrew tell you about your
little rugrat? That he was gonna paint a
nursery for it? Buy it a little bonnet?
Doesn't work that way, Val. See, I've
seen this before. Long way back. My
kind, your kind...not a healthy mix. Oh,
the mothers all loved it. Till the
birth. I saw women rip themselves open
trying to get those things out. Cause
they were carrying some baaad kids, Val.
Nobody liked 'em. Least of all Him.
Took a big Flood to get rid of 'em.

Val has backed herself against the bell organ. Her hand
touches the keys. No sound. But Val gets an idea.

She looks at Gabriel as behind her her hand searches for the
bell organ's power switch.

(CONTINUED)

CONTINUED: (2)

VAL
I don't believe you.

GABRIEL
I don't lie, Val. It's not in my nature.

BEHIND VAL

her hand slowly pulls out several of the organ stops.

VAL
And what is your nature? Killing old ladies?

GABRIEL
Part of the job description.

Gabriel goes forward...

And Val JAMS her scalpel into the keyboard of the powered-up bell organ. Several keys are wedged down...

EXT. CHURCH BELL TOWER

The bells begin to CLANG IN A DEAFENING CACOPHONY!

INT. CHURCH

The Church erupts with the sound.

Gabriel lunges at Val. Val dodges, but he's too quick.

He grabs her by the hair.

EXT. BY HOSPITAL

The BELL CLANGING overcomes every sound.

Andrew emerges from the chaos of the hospital, hears the sound.

ANDREW
Val...

He sprints for the church.

Right on his tail are several POLICEMEN.

INT. CHURCH

Gabriel DRAGS Val by her hair to the doors. An obscene parody of a wedding procession.

(CONTINUED)

CONTINUED:

Val grabs for the side of pews, standing candles, anything.
No good. Gabriel pulls her toward the door.

EXT. STREET

Andrew running toward the church.

One cop behind him fires warning shots over his head.

INT./EXT. CHURCH

The church doors fly open.

GABRIEL

throws Val out onto the steps.

ANDREW

is still too far.

ANDREW

Gabriel!!

THE POLICEMEN

see Gabriel approach Val, ready to deliver a killing blow.

POLICEMAN #1

FREEZE!!

What happens next is instantaneous.

THE POLICEMEN

level their guns at Gabriel.

ANDREW

dives out of the way.

GABRIEL

moves on Val.

THE POLICEMEN

OPEN FIRE!

Gabriel is blown back against the church doors by multiple rounds of bullets.

(CONTINUED)

CONTINUED:

ANDREW

in a rush of speed scoops Val effortlessly into his arms...
...and is off down the street.

GABRIEL'S CORPSE

slumps against the doors, apparently lifeless.

DISSOLVE TO:

INT. MORGUE - EXAMINATION ROOM

Gabriel's body lies on a metal slab, eyes closed.

A prune-faced OLD ORDERLY begins stripping the corpse in preparation for an autopsy.

INT. MORGUE - OUTER OFFICE

Kreibel and Waltrip interrogate Izzy. Waltrip holds Thomas' notebook.

WALTRIP

Isabel...

IZZY

Izzy.

WALTRIP

Izzy. It's okay. You can be straight with us.

KREIBEL

He your sugar daddy, kid?

IZZY

Yeah. He's real sweet.

WALTRIP

Just tell us who he is.

Izzy smiles ironically.

IZZY

(Totally deadpan)

The angel of death.

Kreibel sighs.

(CONTINUED)

CONTINUED:

KREIBEL
(To Waltrip, wearily)
I'm getting some coffee.

Kreibel leaves. Waltrip looks down at Izzy.

EXAMINATION ROOM

The Old Orderly cuts away at Gabriel's shirt with a scissors.
Starting at the bottom, working his way up.

He cuts all the way up to the neck line where he finds...

...Gabriel's eyes are OPEN, GLARING DAGGERS AT HIM.

The Old Orderly backs off slowly, raising his hands.

OUTER OFFICE

Waltrip stares at Izzy.

WALTRIP
So what was he up to in the church?

IZZY
(totally deadpan)
Trying to kill the savior of humanity.

Waltrip shakes his head.

IZZY
Just ask him.

Waltrip hears something behind him. Before he can react

Gabriel puts his hand on Waltrip's forehead.

GABRIEL
Shhh.

Waltrip collapses. Gabriel takes the notebook, grabs Izzy's
hand and marches her out as if she were a naughty child.

EXT. STREET - NIGHT

The pair emerges from the building. Gabriel reads the
notebook as Izzy hustles alongside.

IZZY
...how?

Gabriel doesn't answer.

(CONTINUED)

CONTINUED:

IZZY
You don't even know where they are.

GABRIEL
Nope.

Gabriel smiles as he looks at a section of the notebook.

GABRIEL
But I know where they're going.

IZZY
Where?

GABRIEL
(Offhanded)
Eden.

Izzy shrugs, used to it.

IZZY
I'll get another car...

EXT. RAILROAD TRACK - DAWN

STEEL WHEELS rip down the tracks.

PULL BACK to reveal a FREIGHT TRAIN moving at a steady clip.

A train whistle SHRIEKS.

INT. RAIL CAR

SOUND of Val crying softly in agony.

PAN ACROSS the car. WOODEN CRATES marked TOYS 'R' US all around. One crate has been opened, its plastic packing straw removed and spread over the floor. STUFFED ANIMALS are seen within the crate.

FIND Val in a corner, doubled over, clutching her stomach.

VAL
Goddammit, not again...

Andrew kneels down, gently takes her hands. Val still struggles with the pain inside her.

ANDREW
Hold still. I've got you. I've got you...

Andrew extends his hand out, places it softly on her stomach.

(CONTINUED)

CONTINUED:

ANDREW

(As if speaking to the unborn child)

Shhh. Shhh.

Val's struggling subsides. Whatever's inside her seems to be settling down.

At last the pain is gone.

Andrew begins to withdraw his hand, but Val grabs it, keeps it to her stomach.

VAL

Keep it asleep. Please.

Andrew nods. He sits next to her, holds her head in his lap, keeping his hand protectively on her belly.

He begins to mop the sweat from her forehead.

VAL

He was right, wasn't he? This thing's going to kill me.

Andrew doesn't answer.

VAL

What's the matter, Andrew? Didn't feel like telling me that part of the plan?

ANDREW

I don't know the whole plan.

(Looks at her.)

But you're not going to die. Not if I have anything to do with it.

VAL

You have everything to do with it.

Andrew is silent. Val stares at him bitterly.

VAL

And you never even felt a thing about it, did you? Not a twinge of conscience...

ANDREW

I did what I was told.

VAL

Good excuse.

(CONTINUED)

CONTINUED: (2)

ANDREW

It's not an exc...

VAL

Bullshit.

ANDREW

It's what I am, Val. I obey. Period. I don't choose. I don't question...

VAL

And you don't care.

ANDREW

I care about you living. With or without the child.

Val looks at him a long moment.

ANDREW

And that's all I care about.

EXT. COUNTRYSIDE - DAY

The train pushes on, toward the distant horizon, into a dark, foreboding dawn...

EXT. ROAD - REST AREA - DUSK

Izzy jacks up the car to change a spare tire.

REVEAL Gabriel perched on the hood above her. He reads Thomas' notebook.

IZZY

Does it say you're going to win?

GABRIEL

Doesn't have to.

IZZY

Then why're you so interested...?

GABRIEL

Fix the tire.

Izzy looks up from her work, her face sweaty, hands greasy. She allows herself a small smile.

IZZY

You're nervous, aren't you?

(CONTINUED)

CONTINUED:

Gabriel SNAPS the book shut.

GABRIEL

C'mere.

Izzy steps back.

GABRIEL

C'mere. I wanna show you something.

Izzy hesitantly approaches him. Gabriel puts his arm around her. He gestures to the lawn part of the rest area.

There, a HOMELESS MAN rifles through a garbage can, looking for scraps of food.

GABRIEL

You really think something like that has a chance against me?

IZZY

(Quietly)

You're not so much better than us.

GABRIEL

Really? I'm not the one stinking up the place, Isabel. Think about it. You gorge yourselves. You defecate. You pee in the pool. And somehow -- and I love this -- you all still have this little fantasy that He made you in His image.

Izzy is silent.

GABRIEL

Might as well face it, Izzy. All you are is a bad idea. A misprint.

Izzy glares at him.

IZZY

How the hell do you think you're gonna win, huh? You think you can just take them on? You're all alone.

Gabriel puts his arm around her.

GABRIEL

Let me give you a piece of advice. You should always judge a person by the company they keep.

(CONTINUED)

CONTINUED: (2)

A SOUND above her.

Izzy looks up.

She gasps at what she sees.

SHADOWS OF WINGED FIGURES coming through the air.

INT. RAIL CAR - NEXT NIGHT

Val awakes. She's lying on a cushion of the stuffed toy animals.

The train has STOPPED.

VAL

Andrew?

But he is gone. The only SOUND is that of a distant WIND whipping against the outside of the railroad car.

What looks like an odd kind of SNOW blows in from a nearby vent. It's collected in a pile on one of the crates.

Val touches the snow. It leaves a greasy streak against her palm. It's not snow at all.

It's ASH.

Val moves nervously, unlatches the side door, pulls it open.

Dusky gray light rushes in.

Val coughs from the less-than-fresh air. She holds a cloth to her mouth.

REVEAL

the train and tracks covered by a THICK LAYER OF ASH.

VAL

climbs down from the train onto

EXT. TRACKS - NIGHT

She scans the area before her. She sees Andrew's FOOTSTEPS imprinted in the ash. They lead toward a nearby TRAIN STATION.

Val follows them.

EXT. PLATFORM BY TRAIN STATION - NIGHT

Val climbs a ladder up to the platform.

Abandoned and ash-covered. The BODY of a DEAD ANIMAL lies buried in the stuff.

Val walks past the station, looks out.

VAL
Oh, God...

EXT. SMALL TOWN - VAL'S POV - NIGHT

It could be a scene out of the Old Testament.

THE ENTIRE TOWN IS COVERED WITH ASH.

The place is silent, still, evacuated of all life. A grotesque caricature of a Christmas card.

VAL

can only stare out in shock.

She backs away into

INT. TRAIN STATION .

A small ticket booth. A modest waiting area. No customers.

Val approaches a TV playing in the waiting area. It's reception is terrible. Val adjusts the dial.

IMAGE of a NEWSCASTER goes in and out to the tune of STATIC.

NEWSCASTER (ON TV)
...as weather patterns continue to shift
as...result...eruptions in the Pacific
Rim...

FOOTAGE of EVACUATIONS in several areas.

NEWSCASTER (ON TV)
...ash and sulphur fumes...carried by the
Gulf Stream into coastal areas of Mexico,
Texas, C...State of emergency has been
declared in lowland and outlying....

A SUDDEN THUMP! is heard on the roof, as if something has fallen upon it.

(CONTINUED)

CONTINUED:

The TV goes to snow and static.

Val stares up.

THUMP! THUMP! The SOUND comes from the surrounding areas.

A look of fear crosses her face.

She quietly crosses the train station, moves toward

THE STATION DOOR

Val looks out...and freezes.

VAL'S POV

50 yards down, shrouded in the night

SILHOUETTE OF A WINGED ANGEL

is perched on the top of her railroad car. Only barely human.
A savage, gargoyle-like shadow.

Its head is cocked at an odd angle, sniffing the air.

VAL

quickly ducks back in through the door.

She spies a small PICK-AXE HAMMER by the wall, moves quietly
to pick it up.

She heads for a door at the opposite end of the station.

But the SHADOW OF ANOTHER ANGEL plays across the hallway wall
without.

Val backs against the wall.

Then, she sees him: Andrew, in the shadows across from her.

She begins to go toward him, but he waves her away.

ANDREW

(Whisper)

Get away. They can sense me.

He nods her to another door. Mouths the word: GO.

Val slips her way to the other door. She moves through it
into

INT. A MUNICIPAL GARAGE

A storage area for town vehicles. One pick-up is parked over an OIL CHANGE PIT. Angular, muted light streams from windows high above. An occasional ASH PILE, having dropped through holes in the sheet metal roof, dots the walkways.

VAL

moves silently past the vehicles. She sees a DOOR at the far end of the garage. She begins to go for it...

The door starts to open. Something's coming in.

Val ducks for the nearest shelter.

THE OIL CHANGE BAY

She slides herself into the bay, under the pick-up truck.

SLAM! The door is thrown open. She hears something walk in.

Val glances out from under the truck.

VAL'S POV - GROUND LEVEL

She can only see the FEET of the thing.

The skin is MILKY WHITE, the toenails CURLED AND BLACK. It walks on the balls of its feet like an animal.

VAL

draws herself further in. Her hand accidentally knocks a catch-basin full of OIL. The stuff DRIPS on the floor.

THE FEET OUTSIDE

stop. Turn in Val's direction. The barest TIP of a LONG WHITE WING is seen.

VAL

is frozen. More oil starts to drip. She touches it with her hand, letting the black stuff ooze silently down her arm.

THE FEET OUTSIDE

remain still. Then after a moment, begin to move away.

They disappear outside the opposing door.

(CONTINUED)

CONTINUED:

Silence. .

VAL

starts to move. She sets the pick axe at the edge of the pit, then begins to pull herself out like a mechanic.

She sticks her head out from under the car. She looks up at

THE SKYLIGHT ABOVE

and the FACE OF A THIRD ANGEL STARES DOWN FROM THE ROOF.

It sees her.

And SHRIEKS.

VAL

throws herself back under the truck just as

THE SKYLIGHT

EXPLODES as the thing breaks through.

VAL

covers her eyes as BROKEN GLASS cascades around her.

THUMP! Something lands on the ground nearby.

VAL

sees her pick axe hammer outside the pit. She slowly reaches for it.

Her hand's about to grasp it when...

THE ANGEL

suddenly LUNGES UNDER THE TRUCK. We see its face: coal black eyes, emotionless features, a predator's gaze.

The thing grasps at her with black-nailed hands, scraping at her belly.

Val pulls back.

The Angel crawls forward under the truck in an attempt to get her.

Val scrambles to extricate herself from the change bay. She's almost out...

(CONTINUED)

CONTINUED:

...when the Angel's hand fastens onto her leg, starts DRAGGING her back.

Val grabs the pick-axe.

Val SLAMS the thing's hand with the pick-axe, cutting into its fingers. It loosens its grip.

She scuttles back.

The Angel begins crawling out toward her.

Val grabs the LEVER that operates the hydraulic car lift. She throws it. The lift goes down...

...and CRUSHES THE ANGEL IN MID-SECTION!

Silence.

Val takes a deep, but quiet breath.. she's safe. She turns and..

...another Angel lunges DRIVES ITS CLAW-LIKE HAND INTO HER BELLY.

SHE SCREAMS and almost immediately...

ANDREW IS UPON THE ANGEL and snaps its neck.

BUT IT'S TOO LATE... Val falls to the ground, as her shirt blossoms with BLOOD.

EXT. OUTSIDE THE ASH TOWN - NIGHT

The LIGHTS OF AN OIL REFINERY glimmer in the distance on the other side of a still, stagnant RIVER.

Andrew carries Val to the edge of a GRATE on a SEWER TUNNEL. He tears off the grate, throws it aside.

He begins to help her down, but Val collapses against him. She's unable to go any farther.

ANDREW

Almost there. Almost there.

He softly takes her into his arms. He descends down the tunnel.

INT. TUNNEL - CONTINUOUS

A surreal series of dissolves as Val drifts in and out of consciousness throughout the following.

VAL'S POV

The ceiling of the tunnel whips quickly past. Incandescent bulbs burn overhead.

Rats scurry and run across the pipes.

DISSOLVE TO:

ANOTHER PART OF THE TUNNEL

Refuse to the side: a ripped, torn recliner. Broken pieces of furniture and scraps of blankets. A small fire burning on the ground nearby.

The last bulb flashes by.

DISSOLVE TO:

ANOTHER PART OF THE TUNNEL

Now becoming more primordial

THIN VINES creep along the wall like veins, growing thicker.

Odd GRAFFITTI scrawled on the walls. Sparse at first, then becoming more uniform.

Angelic script.

A distant light above them.

DISSOLVE TO:

LAST PART OF THE TUNNEL

Val now sees she is being carried upward, toward an opening above.

Slowly, Andrew lifts her up through a sewer grate. They emerge into the open air.

EXT. BY A FENCE - NIGHT

Andrew carries Val toward the gate of a twelve foot IRON FENCE.

On the other side, A MAN IN A BLACK COAT stares at them without emotion. He opens the gate.

Andrew carries Val into the confines of

EXT. OIL REFINERY - NIGHT

The size of a football field. Pipes and machinery everywhere. Rusted smoke-stacks BLAST FLAME into a coal black sky.

A place of barren gravel. Nothing grows here.

But Val, though semi-conscious, can see they are not alone.

A FIRE BLAST from the smoke-stacks reveal

A NUMBER OF FIGURES

all dressed in black coats, perched like hawks on various levels throughout. On pipes and ducts, ledges and outcroppings. Standing a kind of guard.

They stare down at Andrew wearily; their faces have the drained look of World War I soldiers who've long since been shattered by battle in the trenches.

Andrew comes to the entrance of a MAIN BUILDING. A FIGURE perched on the trellis above.

ANDREW

Where is he?

The Figure just nods to the building.

Andrew enters.

INT. STAIRWELL

Andrew carries Val up rusted metal steps of a CIRCULAR STAIRCASE. His footsteps echo hollowly.

TILT UP to reveal the staircase spiralling up to the REFINERY ROOF.

INT. HALLWAY

Dank, dirty. Water on the floor.

Val, in Andrew's arms, watches the walls go by. They approach another Sentry in the hallway... Andrew stops..

On VAL looking through an OPEN DOOR... inside she sees

An OLD WOMAN, sitting on a wooden stool. Dressed in stained, non-descript gray. Her eyes are nearly lifeless. She quietly TEARS white sheets into bandages with a scissors.

(CONTINUED)

CONTINUED:

On the floor before her, A RADIO crackles with desperate voice of a NEWS CORRESPONDENT.

CORRESPONDENT

...we plan to keep reporting as long...
possible...air is almost unbreathable
here...low visibility...I can't see more
than eight or ten feet...smoke and ash...

CRRRRR. The Old Woman emotionlessly tears another bandage.

Andrew asks the Sentry something under his breath. THE SENTRY points down the hallway...they start off.

INT. ROOM

Val is brought into a space as gray and bare as a prison cell. One window. One lightbulb. A single character of ANGELIC SCRIPT scrawled on the wall.

The only furniture is a cast-iron, flea-ridden COT. A basin of water next to it.

A FIGURE sits hunched on the cot. A leonine mane of gray hair. An age old parchment BIBLE in his hands.

Andrew's voice is hushed.

ANDREW

Michael.

The Figure called MICHAEL looks up. His face is that of a handsome fifty-year old; but his eyes are unspeakably ancient and weary.

ANDREW

Help her.

INT. CAR - NIGHT

Izzy drives through the night, the headlights barely piercing the preternatural darkness. Gabriel rides shotgun.

GABRIEL

Make a right. Up here.

IZZY

Where? I can't see.

GABRIEL

Here.

(CONTINUED)

CONTINUED:

IZZY
Here?

GABRIEL
Now!

Izzy slams on the brakes. The car fishtails sideways in the road.

Gabriel is tossed across the front seat, his head lands in Izzy's lap.

Izzy sits perfectly still, her eyes shut.

GABRIEL
You know, when he made you gals, I
thought, there's a lot better things you
can do with that rib.

INT. ROOM

Val lies on the bed. The Old Woman -- hereafter referred to as the MIDWIFE -- gently unbuttons Val's torn shirt.

REVEAL Val's belly. Her wounds have already begun to FESTER. The skin around them is black and blue.

Andrew looks at Michael, worried.

Michael says nothing. He gently lays his hands upon Val's stomach.

Val groans.

Her belly begins to SWELL.

ANDREW
You can save her?

MICHAEL
The child's still alive.

ANDREW
I don't care about the child! What
about...?

MICHAEL
This is about the child, Andrew.

Andrew stares at him, despairing. But Michael's expression is stoic.

(CONTINUED)

CONTINUED:

Just then, Michael senses something. He looks up, sniffs the air.

EXT. ROAD OUTSIDE OIL REFINERY - NIGHT

A beat up FORD pulls up to the gates.

INSIDE CAR

Izzy looks at the place in disgust.

IZZY
This is it?

GABRIEL
What you made of it.

Gabriel gets out of the car, walks to the

EXT. GATE

where he smiles at the Figure guarding at the inside.

GABRIEL
Samayel.

The figure just glares at him.

GABRIEL
Wanna get the big guy for me?

Samayel moves off.

IZZY

watches, further back.

She picks an APPLE from a nearby tree, goes to put it in her mouth.

GABRIEL
Don't eat that!

Izzy stops in mid-bite.

GABRIEL
Trust me.

Izzy lets the apple fall to the ground.

Gabriel turns, looks toward the window of

INT. BIRTHING ROOM

Michael looks out at Gabriel in the distance.

Val groans again.

VAL
Oh, God...

The Midwife starts to position herself by Val's legs.

Michael walks to the door. Andrew tries to stop him.

ANDREW
Michael, please. Don't leave her.

MICHAEL
It's out of our hands, Andrew.

Michael exits.

Val writhes in pain.

A PEEL OF THUNDER in the distance.

EXT. BY THE GATE - NIGHT

Michael approaches the gate, stops by the steel foundations.

Gabriel smiles from behind the iron bars.

MICHAEL
Gabriel.

GABRIEL
Michael. You've really done wonders with
the place.

MICHAEL
You're too late.

Gabriel stares at him.

GABRIEL
I'm not the one with the dying whore on
my hands.

MICHAEL
That's all you understand anymore, isn't
it? Death.

Gabriel glares at him through the gate. The bars cast
shadows on his face.

(CONTINUED)

CONTINUED:

MICHAEL

It doesn't have to be this way. You still have a chance.

GABRIEL

For what?

MICHAEL

To remember what you were. Ask his forgiveness, Gabriel.

Gabriel is silent. Michael reaches out through the bars of the fence, touches Gabriel's cheek.

MICHAEL

He still loves you, you know. Despite all you've done to Him...

GABRIEL

What I've done to Him?!

Gabriel pulls away.

GABRIEL

I served, Michael. I gave. I loved Him more than any of us. And He turned his back on me -- on all of us -- like we were nothing.

Michael shakes his head sadly.

MICHAEL

You don't understand.

GABRIEL

(Enraged)

Oh, spare me! Good little Michael. Cleared his plates and cleaned his room. Always His favorite. Well, you're not! You don't know His mind anymore than I do.

Michael looks at him through the bars.

MICHAEL

(Through his teeth)

Now you listen to me, little brother...

Michael raises himself up. For the first time we see him at full height, a severe, terrible countenance on his face.

(CONTINUED)

CONTINUED: (2)

MICHAEL

I was old when you were only a thought.
And in all that time, I've never
forgotten my place.

Even Gabriel is taken aback by Michael's vehemence.

MICHAEL

If you cross this line now, you will be
damning yourself to a fate you can't
possibly imagine.

Silence.

Gabriel grabs the bars, puts his face as close to Michael's
as possible.

GABRIEL

You want to fight me, then? Fine. Let's
go.

Michael only sighs. He turns away, walks from Gabriel back
to the refinery.

Gabriel RATTLES the gate violently

GABRIEL

Michael, I'M TALKING TO YOU!!

Michael disappears into the refinery.

Gabriel regains his composure. He stares out at the
refinery.

GABRIEL

(Softly)

Then have it your way.

A DEAFENING CRASH of preternaturally loud thunder nearby.

IZZY

starts getting nervous. She gets out of the car, looks up.

The sky is filled with roiling black clouds.

INT. BIRTHING ROOM

Val is sweating, panting for breath. She clutches Andrew's
hand.

(CONTINUED)

CONTINUED:

VAL
Andrew...I can't...

ANDREW
You can do it.

EXT. OUTSIDE REFINERY

Another FLASH of sheet lightening.

Near the car, Izzy looks up. Her face goes white.

For in that split second of light she sees

THE SKY ABOVE HER

is filled with literally HUNDREDS OF FLYING FORMS, descending en masse toward the refinery.

IZZY

jumps in the car. She locks all the doors. As if that would do any good.

INT. BIRTHING ROOM

Val bites back the pain. She looks up at Andrew miserably.

VAL
Kill me.

Andrew shakes his head.

VAL
For Chrissakes, Andrew, just cut it out of me! PLEASE!!

Andrew comes close to her. He whispers gently into her ear.

ANDREW
No.

EXT. OUTSIDE OIL REFINERY - NIGHT

The SHADOW of a WINGED CREATURE crosses the refinery wall...

Then another, and two more on the roof of the car...

SHADOWS of angels falling to earth.

The rustle of coats in the wind.

(CONTINUED)

CONTINUED:

IZZY

hiding in the front seat of the car. She watches FIGURES walking past, going to the fence to join Gabriel.

INT. BIRTHING ROOM

Andrew's head is next to hers, his hand stroking her face. Her eyes are closed.

ANDREW

Live.

EXT. OUTSIDE OIL REFINERY - NIGHT

Gabriel stands at the gate, looking in, apparently ALONE but...

SHEET LIGHTENING reveals

AN ARMY OF BLACK-COATED FIGURES have gathered with him around the fence perimeter.

INT. BIRTHING ROOM

ANDREW

Push Val, please, push!

Val gives one final PUSH.

AND SCREAMS!!

EXT./INT. THE OIL REFINERY

VARIOUS SHOTS

Val's cry ECHOES through the hallways.

Over the mass of rusted machinery.

Over TWO GOOD ANGELS who look up from their post

Over THE GATES as Gabriel looks up toward the call

Over IZZY as she opens her eyes in the car

A dying wail...or a clarion call.

INT. BIRTHING ROOM

Val's breath steadies. The pain seems to be gone.

(CONTINUED)

CONTINUED:

VAL
Oh, God...

She looks to the midwife, and reacts with confusion

Andrew looks up as well, concerned

Finally, the old woman's looks up. Her face grave

ANDREW
What?

The Midwife stares up at him.

MIDWIFE
The child is dead.

Val stares at her in disbelief.

EXT. AROUND THE REFINERY

A gentle WHOOSH of a breeze.

A torch on the wall BLOWS OUT.

Then another...another...

The flames in the smokestacks disappear, first one.

Then the other.

It's as if any trace of life, or God, has somehow left the place.

BY THE GATE

a gentle CLICK.

It opens.

Like an invitation to Gabriel and his followers.

Gabriel smiles.

GABRIEL
Showtime.

INT. BIRTHING ROOM

The Midwife carries the bundled child to the crib and sets it inside.

(CONTINUED)

CONTINUED:

Val curls herself into the cot, and has begun to shiver.

ANDREW

Val? It can't be. It can't.

Just then...

A WAR CRY outside.

EXT. OIL REFINERY

A final blast of SHEET LIGHTENING reveals...

ATTACK!

Michael's winged soldiers stream from a refinery window.

Like the apocalyptic images from the beginning.

IN THE SKY, TWO ANGELIC ARMIES, COME TOGETHER IN A FINAL BATTLE!

Two angels meet in mid air, and tear at each other's chests

CLOSE ON: One of Michael's side, severely wounded, tumbling through the air

ANOTHER WIDE SHOT, battling angels pepper the sky over the dark refinery

INT. BIRTHROOM

Andrew holds on to Val, who has become glassy-eyed. He begins to pick her up.

Michael's hand falls on his shoulder.

MICHAEL

(Softly)

Let her go.

ANDREW

No.

MICHAEL

Join your brothers, Andrew. It's been decided.

ANDREW

If I'm going to die, Michael, it'll be here. With her.

(CONTINUED)

CONTINUED:

MICHAEL

Turn your back on us now and you're no better than him.

ANDREW

It's not about who's better. Its about what I believe. I believe in her, and I didn't bring her here to let her die alone.

Michael storms out the door, leaving them alone.

EXT. IZZY'S CAR - OUTSIDE OIL REFINERY - NIGHT

Izzy is still hiding as HORRIBLE SOUNDS from the skies over the refinery tell us that the battle continues to rage.

Her door is WHIPPED OPEN. It's Gabriel, he grabs her.

GABRIEL (OS)

C'mon. You're not getting paid by the hour here

He pulls her out.

INT. REFINERY, NIGHT

Gabriel drags Izzy inside. Izzy digs her heels in.

IZZY

No. No fucking way...

Gabriel SLAPS her.

IZZY

You got your pals out there, why the hell you need me?!

GABRIEL

You're deodorant of the month, darling. None of Michael's boys can smell you.

Gabriel pulls something from his coat: one of Rafayel's KNIVES.

He hands it to Izzy.

GABRIEL

You find her, you know what to do.

Izzy looks down at the blade, not accepting it.

(CONTINUED)

CONTINUED:

GABRIEL

Price of freedom, honey. It's your choice: eternity with Julian...or with me.

Beat. Izzy takes the knife and starts off.

GABRIEL

And Iz?

Izzy turns.

GABRIEL

If you happen to find a baby, just bring me the head.

Gabriel sets off down a thin hallway.

EXT. REFINERY

Two Bad angels double-team one of Michael's.

A DEAD ANGEL crashes to the ground at the foot of the smokestacks.

INT. BIRTHROOM

Andrew helps Val from the bed.

INT. ANOTHER HALLWAY

Izzy makes her way timidly through the refinery.

Suddenly...she DUCKS AS

Two ANGELS burst through a window in a death clench. She rolls, then crawls away as

Behind her we see GABRIEL's angel rip the heart from the good angel's chest.

ANOTHER HALLWAY

Gabriel strides through the hall.

He heads into a

INT. PIPE GALLERY

where he stops.

At the other end, Michael sits, perched upon a pipe, his bible in his hands.

(CONTINUED)

CONTINUED:

GABRIEL

Hi Pops.

MICHAEL

You've made this one dark night, Gabriel.

GABRIEL

Always is, before the dawn. Couldn't interest you in coming over? Changing jerseys. You're a first round draft pick.

Michael just stares.

GABRIEL

Then let's do it.

Gabriel walks forward.

INT. STAIRWELL

Izzy makes her way up the rickety staircase.

INT. HALL

Andrew and Val make their way down a hall. They reach an intersection.

ANDREW

Quick, down here.

They turn.

Val picks up a PIPE, tests its weight as a weapon, and takes it with her.

INT. PIPE GALLERY

Michael stares down at Gabriel. He gently lays down his Bible and leaps down.

MICHAEL

You've fallen even further than Lucifer, my friend.

OTHER SIDE OF GALLERY

Andrew and Val appear at the end of a hallway, unnoticed. Andrew freezes in his tracks, as he watches the two Archangels square off.

(CONTINUED)

CONTINUED:

GABRIEL

You mean ascension, old man. You all have no idea what hell I've gone through to get here.

MICHAEL

You're still there, Gabriel. You just don't know it.

MICHAEL

spreading his hands open to Gabriel in a gesture of "come and get me".

The lack of resistance seems to enrage Gabriel even more.

He grabs Michael.

ANDREW

cries out in horror.

ANDREW

MICHAEL!!!

GABRIEL

THRUSTS his hand into Michael's chest.

Michael rocks backward with the pain, eyes closed.

ANDREW

watches as Gabriel let's Michael's lifeless body drop to the ground.

Andrew CRIES OUT in rage and pain.

He charges Gabriel.

VAL

Andrew!

Gabriel turns in time to get the full force of Andrew's body.

The two are slammed to the ground.

Andrew PUMMELS Gabriel's face, once, twice, thrice before

GABRIEL

Hey, you're good at that.

(CONTINUED)

CONTINUED:

Gabriel grabs his fist, rolls him over

GABRIEL

You just gotta learn when to quit.

Gabriel pulls Andrew to his feet, then SLAMS HIM into a wall

GABRIEL

You know..

He SLAMS Andrew's head into another wall.

GABRIEL

It's not that you slept with this putrid,

Again, SLAM!

GABRIEL

Disease-ridden

SLAM!

GABRIEL

Skin suit that hurts me.

Finally he slams Andrew to the ground, wham!

GABRIEL

It's that you LIKED it!

Andrew looks into his old friend's eyes.

GABRIEL's HEAD is impacted from behind. He collapses to the ground.

REVEAL VAL, standing behind him with the pipe... She SWINGS AGAIN! Cracking him in the ribs, then AGAIN, at his head but

GABRIEL

This is getting tiresome.

GABRIEL GRABS the pipe, yanks Val off her feet, and presses his hands into her skull.

Val screams and struggles, but to no avail, when...

Andrew SCREAMS as he comes at Gabriel one last time.. Grabs him by the lapels, and whips him into a wall. WHAM!

Val collapses, unconscious.

Gabriel doesn't seem to feel Andrew's attack. It's like a four-year old striking out at an adult.

(CONTINUED)

CONTINUED: (2)

WHAM! Gabriel is slammed against another wall.

GABRIEL

You all chose them. Monkeys. Putrid
monkeys. Why is that?

With a single move GABRIEL rips Andrew's hands away, TURNS
ANDREW AROUND and SLAMS HIM AGAIN on a table top.

IZZY comes into the gallery, sees the scene, and tucks
herself behind some pipes, hiding.

Andrew collapses on the floor, his face brutalized, his
brains very well scrambled.

Gabriel crouches above him.

GABRIEL

Last chance, Andrew...

Gabriel over Andrew.

GABRIEL

It's over! You're the last one. I'm
giving you a chance...

ANDREW

A chance for what?! To become like you?

Gabriel glares up at him.

ANDREW

I'd rather be one of them.

Gabriel's face goes red.

ANDREW

You're all alone, Gabriel.

Gabriel raises his hand

and drives it down into Andrew, crushing his heart.

Gabriel wearily withdraws, his face is a mask of spent
vengeance.

He stands, covered in blood, stands and takes in what he has
wrought. Michael, Andrew and Val all splayed before him.

He turns and sets off for the center of the refinery.

ON THE FLOOR: Val stirs. Her eyes open. She sees

(CONTINUED)

CONTINUED: (3)

Andrew, weak, dying, his eyes fluttering.

She reaches over, takes his hand.

VAL

Andrew?

His eyes open just a touch, they fill with the sight of her.

ANDREW

Are you ok?

VAL

Better than you, I think.

ANDREW

That's how I prefer it.

VAL

Hang on, there'll be help..

ANDREW

No.

Val knows this is true.

ANDREW

Val?

Val looks at him. He's too weak to speak. She gets her face near his to listen.

ANDREW

I'm sorry.

VAL

Don't be. It happened just the way it's supposed to.

She takes his hand as the life leaves his body.

IZZY

That's beautiful.

Suddenly,

THE ENTIRE REFINERY SHUDDERS.

A THUNDERCLAP RIPS THE AIR...

EXT. REFINERY - NIGHT

A BEAM OF LIGHT begins to pierce through the coal black clouds.

With searing, focused velocity, it falls on the refinery.

INT. BIRTHING ROOM

...passing through the broken window, illuminating the broken shards...

INT. HALLWAY

...overcoming the darkness of the hall...

INT. STAIRWELL

...falling in a straight line down the spiral staircase...

INT. GALLERY

And PIERCING Val's abdomen like a spear.

Val's mouth opens wide. Not a cry. An ecstasy.

IZZY

pulls away from her.

VAL

lays back, almost giving herself. As the light touches her womb, it almost seems to IGNITE something within.

An iridescence begins to take hold of the inside of her body.

It spreads from her belly, through her arms and legs.

It's as if a fire is transforming her from the inside out.

VAL'S NECK

the skin on the side begins to change. To shift.

Something begins to form.

A SYMBOL OF ANGELIC SCRIPT -- the same seen in the birthing room. As if being drawn by some great, invisible hand. A signature.

Or a new name.

IZZY

just stares in awe.

IZZY
Holy shit...

INT. HALLWAY

Gabriel wanders the empty halls.

The sounds of battle have died out. Nothing but dark silence.

He walks out into

INT. ANOTHER HALLWAY

Filled with the bodies of Michael's soldiers and his own.

He walks through the carnage, surveying the aftermath.

He seems to be the only one left alive.

But the SOUND OF FOOTSTEPS tells him that might not be true.

Gabriel heads in the direction of

INT. GALLERY

Gabriel climbs up the stairs. He stops.

Before him lie the remnants of Val's clothes, lying like discarded rags.

He looks up to find Izzy staring at him from above.

GABRIEL
Where is she?

Izzy doesn't answer.

GABRIEL
WHERE IS SHE?!

Izzy just looks up at him, no longer afraid.

IZZY
I'd get the fuck out of here if I were
you.

Gabriel pushes past her, races up the stairs.

INT. HALLWAY

He looks, trying to see anything the darkness.

Then sniffs the air. A scent comes to him. Something new, confusing.

Coming from...

INT. THE BIRTHING ROOM

Gabriel enters cautiously.

He spies a form on the cot, covered by a blanket.

He walks over, rips the blanket off.

It is Andrew's body. His arms folded across his chest. His expression peaceful in death. Almost human in its contentment.

Gabriel pulls back, confused...

And WHAM! A blow to his head sends him reeling against a wall.

It's the strongest attack he's ever felt.

He rises, tries to regain his footing, tries to catch sight of his enemy.

SLAM! Another strike sends him backward...

...into the window...

EXT. REFINERY - NIGHT

Gabriel FALLS...

...hitting the ground with a dull THUD.

Silence.

He tries to get up, but his body seems painfully broken.

BY THE DOOR

Izzy appears, knife in her hand.

She moves over to Gabriel's prone body, rips open his shirt.

Gabriel is too weak to stop her.

(CONTINUED)

CONTINUED:

IZZY

I'm gonna cut your fuckin heart out.

The young girl places the knife to the angel's chest, ready to finish him off.

A HAND touches her shoulder, gently stops her.

VOICE

No.

Izzy looks up at

VAL

her face transfigured, washed clean of any past pain. An entirely new countenance of fierce power and beauty.

VAL

No more.

Gabriel looks up at her with the last bit of rage he can muster.

GABRIEL

Looking forward to last licks?

A Val's hand comes down and touches him on the forehead.

GABRIEL

Freak...

VAL

Shhh.

Gabriel collapses into unconsciousness.

Val's hand reaches down.

It touches the ANGELIC SIGN engraved on Gabriel's neck.

DISSOLVE TO:

EXT. TRAIN STATION - THE ASH TOWN

A MAINTENANCE MAN sweeps a PILE OF ASH off the station platform.

PEOPLE mill about. Life has returned here.

(CONTINUED)

CONTINUED:

STATION MASTER
(over the P.A.)
Now boarding Nighthawk service to Los
Angeles with stops in Houston, Dallas
Fort Worth, Austin, Phoenix...

Izzy stands inside the station as Val approaches.

IZZY
Is it done?

VAL
It's done.

The pair turns and starts toward the platform.

IZZY
Can I see Julian now?

Val smiles.

VAL
You can see whoever you want.

They walk off together.

EXT. CITY STREET - DAY

A rather filthy sidewalk in front of a deli. Huddled among the remnants of ash and garbage is a GRUNGY HOMELESS MAN in a leather coat.

INT. DELI - CONTINUOUS

A WOMAN stands at the counter, as the DELI MAN wraps the last of her order in paper.

The woman looks out the window at the homeless man.

WOMAN
Put a little in styrofoam for the guy out there, would you?

DELI MAN
Schmuck's been there three days. Cops should come shoo him off.

WOMAN
Mighty Christian of you, Frank.

The DELI MAN hands her the package.

(CONTINUED)

CONTINUED:

WOMAN

I think he's sweet.

(Whispers to him)

He says he used to be an angel.

DELI MAN

Yeah, well, tell him to go back where he came from, wouldja?

EXT. DELI - CONTINUOUS

The woman exits the store, crouches down to the homeless man, hands him the styrofoam container.

WOMAN

Take care.

The Homeless Man looks up.

It is, of course, Gabriel. Beaten, shamed, ravenously hungry.

He watches the woman walk off. Then turns to the styrofoam container.

He begins to eat. Slowly at first, then ravenously. Almost like an animal.

As he wipes his chin with his sleeve, we see the side of his neck.

His Angelic sign HAS DISAPPEARED.

PULL BACK

his form is lost in the mass of humanity swarming over the city street.

FADE OUT:

THE END