

# SIN

Written by  
Mau Luz



Based on, THE CONCUBINE by Elvira Shakirova.

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I/E. WOODEN CABIN IN THE WILD - DAY

Ominous chorus opens.

The place is covered by fog. The entrance door of the wooden house, swollen by the humidity of the forest, is open wide.

The frame moves slow to cross the threshold --

INSIDE THE WOODEN HOUSE

-- and it's clear there's something off here. Bluish red splashes of blood all over the floor.

FATHER RICHARDS (V.O.)  
I can understand if my words offer  
little comfort in this late hour,  
but I want you to know about my  
reasons.

The frame keeps a slow movement inside of the house, moving in a linear pattern into the --

MAIN ROOM OF THE HOUSE

-- Deep in the frame, the exit door at the far end of the house can be seen, and beyond a path of naked rock and bare earth.

FATHER RICHARDS (V.O.)  
I fear death, Allen. I fear death  
because I no longer know if I'm  
walking a righteous path.

Frame keeps moving and, without losing its linear path, it begins to rotate to the right over its axis, revealing the right side of the house.

Furniture broken, pieces of glass scattered on the ground.

There's two bodies there. A woman and a little girl, discernable only because of their clothes.

Severe trauma makes it difficult to grasp the shape of them or even where their clothes end and their flesh begins.

The frame keeps rotating and now presents the entrance door from inside the house, police lights red and blue reflect on the thick fog outside.

A person dressed in black comes inside the house.

He's FATHER RICHARDS (38), a priest.

FATHER RICHARDS (V.O.)

It was the first case I took as an  
exorcist and I was so sure, so sure  
about the nature of evil.

(beat)

I said to myself, I walked a path  
of light.

The frame keeps rotating while moving forward, getting to its  
initial position again, now almost reaching the far exit door  
of the house.

Coming out into the --

EXT. PATH OF ROCK

-- and dirt and moving through the mist, the frame begins to  
slow down.

There's a person there, not too far ahead, seated and barely  
visible.

Frame gets closer, revealing this person as a NAKED WOMAN  
covered in blood, legs hanging at the edge of a cliff.

Shivering.

FATHER RICHARDS (V.O.)

But there's no such thing as a path  
of light.

(beat)

And light... light is not what we  
think it is.

Father Richards walks into the frame, traversing the fog to  
reach this woman on the edge.

Inward motion continues.

The woman turns her head to face Father Richards.

She's smiling.

WOMAN

We're in hell father, I know.

(beat)

I couldn't let them suffer no more.  
Nor I... I don't think I want to be  
here anymore.

The woman lets herself fall off the cliff, disappearing into the fog.

Father Richards stands still, shocked, as the frame begins to rotate again.

It keeps rotating until the exit door of the house can be seen again, from outside.

Frame moves into the house again. There are no police lights this time.

#### INSIDE THE HOUSE

There's no blood on the floor, no bodies nor broken things.

The place is empty except for the person dressed in black hanging from a rope tied to the ceiling.

It's an older Father Richards (58), or rather it was.

FATHER RICHARDS (V.O.)

I fear death, Allen. I don't know what happens next. I don't think I want to know.

(beat)

I'm sorry... There's no salvation for any of us.

(beat)

Please... Open your eyes, Allen!

MATCH CUT TO:

#### INT. ALLEN'S DORM ROOM - NIGHT

ALLEN (28) opens his eyes with some difficulty, as if coming from a long sleep.

Barely awake and only hearing a TINNITUS.

Through his blurred vision, he can see a shape resembling a person standing in front of his bed.

Startled, he opens his eyes to focus.

There's no one there.

Allen gets out of bed and immediately feels the cold of the room. He covers himself with his arms as he walks up to the chair, where he takes a robe to cover his body.

Allen looks at the desk, where there's an open letter next to a RED BOOK.

The last words on the letter; *"Open your eyes, Allen."*

OVER BLACK:

"Away from the light we are flesh for wolves to feast, but wasn't flesh meant to be eaten?"

FADE IN:

EXT. GARDEN OUTSIDE CONVENT - DAY

Fade into a white frame, burnt light as intense as midday, the image is out of focus and as it gets into focus it reveals a black long spot.

It's a tree and its shadow casting on the grass.

A girl enters the frame and walks up to the tree. She's Christine (12).

She looks up at the treetop, where a single red apple shines.

THE MAN (O.S.)

Do you want it?

THE MAN'S (??) voice interrupts the quietness of the day.

As the girl looks to the side, she meets a mid age attractive man smiling at her.

THE MAN (CONT'D)

Looks really tasty from here.

(beat)

You know, if you ask it to come down it may listen to you.

CHRISTINE

I probably should get back.

Suddenly, the apple falls from the tree branch and falls right next to Christine.

She's startled by this.

Christine approaches the apple and leans to take it.

ARCHBISHOP WALLACE

(distant)

Christine?

She stands up again to meet the Archbishop Wallace from afar. He's close to the CONVENT BUILDING.

ARCHBISHOP WALLACE (CONT'D)  
(distant)  
Come at once, child.

Christine looks to either side, but The Man is no longer there.

FADE TO:

INT. CHRISTINE'S CAR - NIGHT

An older Christine (34) looks at the rain pouring on the windshield, sitting in the driver's seat.

She's been crying.

She's parked outside of a house, with both hands still pressing the steering wheel.

A light turns on in the main window of the house. A man stands there, looking at Christine.

She dries her tears and sighs before taking her phone, which is on the co-pilot's seat with the screen still on.

She gets out of the car.

INT. CHRISTINE'S AND ROBERT'S HOUSE - NIGHT (CONTINUOUS)

Door closes and a completely soaked Christine walks up to meet ROBERT (36) in the--

LIVING ROOM

She keeps her distance as they face each other there.

CHRISTINE  
Hi, Robert.

ROBERT  
Hi? It's been two days, Christine.  
We were worried sick.

CHRISTINE  
I know.

ROBERT

You know... okay. So it's all good  
I guess.

CHRISTINE

I didn't mean it like that.

ROBERT

We were looking all over for you!

(beat)

How could you do this!

There's a long pause and Christine can only look at the floor  
at this point.

CHRISTINE

I'm sorry, Robert. I don't know  
what to say. I had to do something,  
I felt so bad being here.

ROBERT

Why? What's wrong with being here?

(beat)

This is your home.

CHRISTINE

I think... I think I don't want to  
be here anymore.

BANG! The conversation is interrupted by the sudden opening  
of the door.

This time it's ELIZABETH (18) who walks soaking wet from  
outside.

She comes crying too.

Elizabeth goes straight for the stairs, but searches for  
Christine's eyes as she passes by her side.

Yet Christine avoids her. Upset by this, Elizabeth walks fast  
in to the stairs.

Robert, who's on the brink of tears himself, walks up to meet  
her.

CHRISTINE (CONT'D)

(from the living room)

Robert, wait.

ROBERT

(without listening)

Honey? Everything okay?

CHRISTINE  
(from the living room)  
She's not going to answer. Give her  
some /time.

ROBERT  
/Don't act like you care,  
Christine.

Christine is hurt by this, yet Robert leaves her to walk up  
the stairs, getting into the--

SECOND FLOOR

-- to walk up to Elizabeth's room closed door. He knocks on  
the door.

ROBERT  
Elizabeth?  
(beat)  
Honey? Open the door.

Yet LOUD MUSIC starts playing from inside the room.

Robert BANGS ON THE DOOR once again, but the sound of it is  
barely heard inside --

ELIZABETH'S ROOM

-- Where she's crying intensely on the floor, leaning against  
the bed.

Closer to her anger eyes full of tears as music hits it's  
climax.

OVER BLACK:

"I DON'T WANT TO BE HERE ANYMORE".

INT. ELIZABETH'S SCHOOL AUDITORIUM - DAY

Close-up to Elizabeth's gaze as she PLAYS THE CELLO in a  
graceful manner.

She's alone in the middle of the stage, a single light on top  
of her, separating her from the darkness of the set.

Elizabeth looks to the front row of seats for a moment, at a  
couple of empty seats.

She misses a chord briefly, but gets back on track with haste, managing to close the song with utmost skill.

As music stops, the audience gets up to APPLAUD HER in a respectful manner.

EXT. OUTSIDE ELIZABETH'S SCHOOL - DAY (LATER)

The sky shines in clear blue as Elizabeth comes out from the white brick neo classical style entrance with the golden engravings "*St. Teresa private school*".

She's accompanied by SOPHIA (18) and PAULA (18). They're all laughing and teasing each other.

SOPHIA

That was so beautiful Elizabeth.  
Seriously, you have to teach me.

ELIZABETH

Thanks.

SOPHIA

So girls, are we celebrating or  
what?

PAULA

Yes, oh God yes. I've been dying  
for a greasy burger for so long!  
(beat)  
Oh, and some fries!

SOPHIA

Burger, uh? Is that how they call  
it now?

PAULA

What the are you talking about?

SOPHIA

(suggestive)  
You know what I'm talking about.

PAULA

No, I don't.

Listening, Sophia notices there's a group of boys coming their way.

As the boys approach, they exchange looks with the girls, all smiling nervously at this.

All less Elizabeth, who's texting on her phone.

Text; *"It went okay, mom." "When are you coming home?"*.

TYLER (O.S.)  
Hey girls, Where are you going in  
this beautiful evening?

PAULA  
(looking at her friends)  
We were just talking about that,  
don't we?

Elizabeth puts her phone down when hearing TYLER's (19)  
voice. She gazes at him and smiles.

TYLER  
(talking to all but  
smiling at elizabeth)  
I have an idea, why don't we all  
come to the party I' throwing at my  
house tonight?

SOPHIA  
A party, uh? I can do that.

The rest of the boys gather around the three girls.

PAULA  
(a bit intimidated)  
Are you coming, Elizabeth?

ELIZABETH  
No, I think I should go home.

Tyler gets closer to Elizabeth.

TYLER  
(smiling)  
C'mon, it would mean the world to  
me if you can come.  
(closer)  
I'll take care of you. I promise.

Elizabeth blushes, she can't avoid but to smile back. Tyler  
doesn't waste time to grab her hand.

Elizabeth gazes at her friends with a OMG stapled on her  
face.

They laugh at this.

CUT TO:

INT. TYLER'S HOUSE - NIGHT

Heavy sounding music muffled.

Darkness. HEAVY BREATHING SOUNDS and the image blinks as if it were a person blinking.

Stumbles through a long corridor full of people drinking and laughing.

The opening of a door and --

INSIDE THE BATHROOM

-- Where Elizabeth collapses on the toilet. She vomits as the image keeps blinking.

PAULA (O.S.)  
(muffled voice)  
Elizabeth? Are you there?  
(beat)  
Are you okay?  
(talking to another  
person)  
I think she's sick.

Elizabeth tries to speak, yet no voice comes out of her. She can only lean in the toilet and closes her eyes.

Darkness.

The sound of the bathroom door opening and the MUSIC FLOODING THE PLACE from outside.

Image blinks again as a person helps Elizabeth to get up from the floor.

Back into the--

HALLWAY

-- and through the people in there to get to a --

DARK ROOM

Darkness once again, silence. From afar, male laughing can be heard, distant.

Interrupted by Paula's voice.

PAULA (V.O.)  
Oh my god! Elizabeth!

Elizabeth opens her eyes, she can see the doorway open and a person standing there.

It's Paula, who looks at Elizabeth half naked and surrounded by naked men.

One of them holding a phone with the light on, recording Elizabeth.

PAULA  
(trying to take elizabeth)  
Get off of her you fuckin'  
bastards!  
(beat)  
Elizabeth, wake up!

The voice echoes in the dark.

CUT TO:

INT. ELIZABETH'S SCHOOL HALLWAY - DAY

Elizabeth walks through the long hallway, lockers on each side and students mostly talking between themselves.

She makes an effort to cover her eyes with her hair as she walks but can't avoid to stare at people watching their phones.

She sees them staring at her, laughing even.

INT. SCHOOL CLASSROOM - DAY (LATER)

Rain pouring in the long window on the side of the room and Elizabeth can barely hear the TEACHER'S VOICE.

Her eyes are fixed into nothingness.

A flash image of Tyler's mouth pierces her mind.

TYLER (V.O.)  
I'll take care of you.

She can see him on top of her in that dark room.

ELIZABETH (V.O.)  
No...

Again.

ELIZABETH (V.O.)

No...

Again.

ELIZABETH (V.O.)

No!

Flash images end. Elizabeth stands up from her desk and everyone is looking at her now.

Her eyes are crystal with tears.

She bursts out of the classroom to the shock of her classmates and the teacher.

Door smashes because of the push and comes back to a close.

MATCH CUT TO:

INT. CHRISTINE'S AND ROBERT'S HOUSE - NIGHT

Door opens hard as it's raining outside. Elizabeth comes into the house, soaking wet.

As she does so, she meets Christine and Robert talking in the living room.

Elizabeth searches for Christine's eyes, yet she avoids her. Upset by this, Elizabeth walks fast in to the stairs.

ROBERT

(from the living room)

Honey? Everything okay?

She keeps walking into the --

SECOND FLOOR

-- Where she gets to her room and closes the door hard.

OVER BLACK:

I WANT OUT!

INT. CHRISTINE'S AND ROBERT'S HOUSE GUEST ROOM - NIGHT

The image slowly descends into Christine as she sleeps in the bed. She moves, changing sleeping positions at long intervals.

## WHITE SPACE

A white space like the surface of a canvas. Cracking and scratching sounds and the blank space cracks.

There's a fracture in the white, growing.

## GUEST ROOM

Restlessness in Christine's sleep gets worst.

## INT. ELIZABETH'S ROOM BATHROOM - NIGHT

Elizabeth opens the faucet. She takes her clothes off, revealing marks all over her body. Bruises in her arms and legs.

The mirror where she's looking at herself gets covered by steam.

## INTERCUT GUEST ROOM, WHITE SPACE AND BATHROOM

The cracks on the surface of the white space grow even more now, a piece falls revealing darkness inside.

A GROWLING SOUND, low as deep, can be heard.

Inhuman.

Moving from above, the frame gets closer to Christine in bed now. Her body becomes tense and she makes FAINT SCREAMING SOUNDS.

Elizabeth gets inside the tub until her whole body is covered by water. She comes out to breath and cleans the excess water of her face.

Then, she takes a razor blade from the edge of the tub. The sharpness of it immediately cuts the tip of her finger.

A drop of blood falls between Elizabeth's legs and into the water, where it breaks into a beautiful branching pattern.

Another drop falls and the water takes a reddish color because of all the blood coming out from Elizabeth's cut wrists.

Another piece of whiteness falls from the white space, deepening the darkness behind.

There's someone there in the dark.

Red eyes.

Christine's body shakes with violence and she stands still again.

Another piece of whiteness falls, revealing a threshold in the middle of the white space.

Silence, except for a FAINT BREATHING which intensifies rather fast.

Hands with long pointy nails come out of darkness.

It's an almost human body that emerges from the dark, barely visible because of its own dark coloring.

This figure walks forward and it seems to have a hard time doing so, as if walking was long forgotten.

Elizabeth's lifeless body submerges into the bloody waters until disappearing completely.

As the inhuman figure walks forward, and looking from its back, it is walking towards a wall made of red water.

Getting there, the figure walks inside the water, its full body entering to the other side, where it finds Elizabeth's naked body floating.

The figure gets even closer to Elizabeth, taking her by the waist and pushing her close to it.

It sticks its tongue inside of her.

Elizabeth wakes up in the tub, splashing water all over. She raises up in fright.

Looking at her wrists, she notices the wounds are healed, yet a strong shivering traverses her body, forcing her to close her legs.

Christine screams louder now, still sleeping and still body tense. She starts shaking again.

Elizabeth gets her hands down to her nether parts, she can't stop pressing her legs together and she moans with pleasure.

She tries to resist, but the shivers get stronger and she moans again.

Waters tremble as Elizabeth bites her finger trying to hold on, to her breasts that she can't avoid but to squeeze.

ELIZABETH

Stop it...  
(beat)  
Please...

Her last words fuse with an even stronger moan and Elizabeth can't resist anymore.

She opens her legs and just enjoys it, turning her body in the water, filled with excitement as she leans forward to receive a deep orgasm.

Elizabeth opens her eyes fully.

Red eyes.

And her moaning melts with Christine's loud screaming as she comes out from her nightmare, making her best to catch her breath.

CUT TO:

INT. VATICAN'S MAIN CHAPEL - DAY

The face of Jesus suffering on top of the cross.

A priest's speech echoes through the long hall in the afternoon lecture to a few followers.

Allen looks at the ceremony while walking through the hallway on the side and into a large wooden door, where another priest awaits.

This is FATHER MOORE (67).

FATHER MOORE

Hello Allen, this way please.

Father Moore opens the large doors with some difficulty and goes inside, followed closely by Allen.

INTERIOR HALLWAY

Allen and Father Moore walk and their steps echo on the ceramic floor.

FATHER MOORE

Church is not what it used to be.  
Less followers each year means we  
have to work harder to get our  
message across.

Allen nods while maintaining a stoic expression.

FATHER MOORE (CONT'D)  
We need to keep on our feet if we  
want to change things around.

ALLEN  
I'm fine, sir. If you're implying  
something.

FATHER MOORE  
No, no. It was a terrible thing  
what happened to Father Richards.  
Such a devoted man.

ALLEN  
I can't understand it myself.

Father Moore takes Allen's shoulder to make him stop.

FATHER MOORE  
Listen Allen, don't push yourself  
over the edge. If you need more  
time to process this.  
(beat)  
Maybe we can find someone else.

ALLEN  
Don't worry sir. I just want to get  
back to work as soon as possible  
and honor my teacher's legacy.  
(beat)  
Also, I don't think the enemy will  
take a break.

Father Moore nods.

FATHER MOORE  
Oh yes.  
(beat)  
Evil never rests.

They keep walking until getting outside the --

BISHOP'S OFFICE

-- Where Father Moore says goodbye to Allen at the doorway.

FATHER MOORE  
Good luck, son.

Allen nods with a faint smile. Then, he enters the room, door  
closes behind him.

He walks up to the BISHOP (84), who offers his hand for Allen to kiss. He does so.

They both sit down at opposite sides of the table.

BISHOP  
Exorcists are a rare commodity  
these days, Allen.  
(beat)  
I'm sure you're aware of that.

ALLEN  
I am sir.

The Bishop nods as he takes a folder from the desk, hands it over to Allen, who takes it and opens it.

There's a file inside, has the photo of Elizabeth in it.

BISHOP  
The tragic loss of Father Richards  
has forced our hand. But he always  
spoke of you in great regard.

ALLEN  
What is exactly that you need me to  
do, sir.

BISHOP  
(somehow annoyed)  
He also said you're not much of a  
talker.

ALLEN  
I just don't think there's anything  
I can add, sir.

BISHOP  
Meaning?

ALLEN  
I'm at the service of the church,  
sir.

BISHOP  
I see.  
(beat)  
Well, at this point we only need  
you to observe. Monitor the  
situation for us and assist Father  
Ramada over there.  
(beat)  
You think you can do that?

Allen nods, he takes the folder and gets up from the chair, kisses the Bishop's hand once more.

ALLEN  
Thank you, sir.

Before walking back to the door.

BISHOP  
One more thing, Allen.

ALLEN  
Yes?

BISHOP  
There was a notebook listed among  
the belongings of Father Richards.  
(beat)  
Yet it seems no one can find it at  
this time.

Allen pauses before turning around.

ALLEN  
A notebook, sir?

BISHOP  
A red book.

ALLEN  
I wouldn't know anything about it.  
(beat)  
Father Richards was a private  
person.

BISHOP  
I see... I suppose you wouldn't.

ALLEN  
Anything else, sir?

BISHOP  
No. You can go now.

Allen opens the door and walks outside the room.

LONG HALLWAY

He walks back through the hallway, which is decorated with various classical paintings on either side.

FATHER RICHARDS (V.O.)  
 Can you lie to a liar? Will you  
 kiss the hand of death as it shows  
 you the path to your own demise?  
 (beat)  
 I gave my life to God to pay for  
 the salvation of mankind, or was it  
 God who put the salvation of  
 mankind in my hands?

INT. AIRPLANE PASSENGER'S CABIN - DAY

Allen is seated in the window side, he's reading the red book, illuminated by orange sunlight.

On the pages there's a drawing of twelve virgins holding hands around an open eye.

On top of it there's a heading; "GOD'S DESTINY".

FATHER RICHARDS (V.O.)  
 There's a place where history is  
 manufactured, a place where the EYE  
 OF GOD sees everything.  
 (beat)  
 We're pawn of it. All of us.  
 (beat)  
 Flesh for wolves to feast.

These words are also sentences in the book.

Allen closes the book and faces the evening sun on the window.

Close up of the orange sun.

MATCH CUT TO:

INT. FATHER RAMADA'S CAR - DAY

Same sun, now seen from the window of the car. Allen is inside and there's another priest with him.

This is FATHER RAMADA (52).

FATHER RAMADA  
 I've always wanted to ask this to  
 an exorcist.  
 (waiting for some queue  
 from allen)  
 Do you believe in God, Allen?

Allen gets uncomfortable with the question, yet he doesn't answer right away.

FATHER RAMADA (CONT'D)  
I just wonder if exorcists actually BELIEVE in God, due to the graphic nature of your work.

ALLEN  
I don't think I follow, father.

FATHER RAMADA  
It's just that, I think it's rather hard not to believe after facing the devil in the flesh.

Allen keeps quiet again.

FATHER RAMADA (CONT'D)  
You don't agree with that?

ALLEN  
If anything, it makes you believe even stronger, father.

Allen evades Father Ramada's gaze to look upon the window on his side, where he can see the brick wall of St. Teresa's Private School.

Elizabeth and her friends coming out from the school, laughing and teasing each other, coming together with Tyler and his friends.

OVER BLACK:

GO TO HELL!

EXT. ELIZABETH'S SCHOOL MAIN COURTYARD - DAY

The image is blurred and white because of sunlight overexposed, making shine be overwhelming.

Slowly, the image comes into focus, revealing trees in the far and students wandering around the school.

Yet, the image gets blurred again as the frame centers on Elizabeth seated on a bench in front of the courtyard.

From the front, the frame moves into Elizabeth, she has her face covered with her hands.

Closer still and her facial expression is revealed.

She's terrified.

Background NOISE OF STUDENTS LAUGHING and talking merges with the sound Elizabeth is hearing.

The sound of AGONIZING SCREAMING.

From her perspective, the students walking around appear as almost inhuman figures moving in strange patterns, as if dragging their bodies.

Their shadows spread hard on the soil, eating the sun away.

INT. SCHOOL CLASSROOM - DAY (LATER)

Elizabeth's despair continues as she sits in her desk. She can see the light coming from outside and projecting long shadows into the opposite wall.

TEACHER

You can certainly do what you  
decide to do, but you can't decide  
what you will decide to do.

(beat)

These are the words by which  
philosopher Sam Harris questions  
our capacity for free will.

(beat)

Are we predestined to choose? Or do  
we write destiny with our choices?

OVER BLACK:

CHOICES

The TEACHER'S VOICE gets lost to Elizabeth.

But there's a sound that persists, bothering her. It's a  
PICKING NOISE that gets inside her head.

Elizabeth looks around for the origin of this sound, finds a  
bird on the branch of a tree outside the window.

The bird pecks the tree.

She fixes her eyes on the bird, on every single movement it  
makes and the picking sound intensifies.

More and more and Elizabeth's gaze turns to anger.

The bird stops moving, it appears as if some invisible force  
is holding it.

Elizabeth opens her eyes wide and a flash of red beats in her iris.

BANG!

Blood and feathers spread across the surface of the window, the bird explodes on impact with the glass.

Students and the teacher are shocked to see this. Elizabeth takes her bag and walks away from the classroom.

INT. SCHOOL'S CAFETERIA - DAY (LATER)

Elizabeth puts her food tray in the table, her gaze still uneasy.

Sophia and Paula come and sit next to her.

PAULA

Hey Elizabeth, how are you feeling?

SOPHIA

I've been texting you all morning, where have you been?

Elizabeth doesn't answer.

Sophia and Paula look at each other before continuing.

SOPHIA (CONT'D)

You know El, we've been thinking about what happened.

ELIZABETH

Nothing happened.

PAULA

No, Elizabeth. We can't let this pass. Those bastards have to pay for what they did.

ELIZABETH

I told you, nothing happened.

SOPHIA

Stop. Don't do that, we want to help you, okay?

PAULA

We think you should talk to the police. We can go with you and back up your testimony.

ELIZABETH  
Can I finish my launch alone?

SOPHIA  
El...

ELIZABETH  
Fuck off, okay?

PAULA  
(surprised)  
What?

ELIZABETH  
(pissed)  
I said fuck off!

Shocked, Sophia and Paula stand up from the table. They wait for Elizabeth to make eye contact, to come to her senses.

She doesn't.

They leave the table.

Yet, Elizabeth is not concerned by that. Her eyes are fixed on the table across the cafeteria.

The place where Tyler and his friends are.

A flash vision of the cellphone light in that dark room, with the MOANING OF MANY blurs into a single echo.

At the cafeteria table, Tyler laughs while talking to a girl seated next to him, they're close together.

She's JENNA (18), blonde and attractive, cheerleader material.

Tyler caresses her hair and talks to her ear but he feels this burning feeling compelling him to look to the side.

To Elizabeth across the room.

He keeps looking as Elizabeth raises a spun filled with chocolate mousse up to her mouth.

She tries some of it with pleasure, now deeper inside her.

Tyler can't even move now and only manages to swallow dry.

Enjoying herself, Elizabeth blushes and licks her lips. She dips the spun on the mousse once again and tastes some more of it.

For Tyler, noise around gets muted as a single sound sticks with him.

It's ELIZABETH'S MOANING.

Completely infatuated, Tyler fails to hear Jenna's voice.

Jenna notices Elizabeth teasing Tyler from the other side of the room. Pissed by it, she gets up the table and walks up to her.

BANG! Jenna smashes her palm against Elizabeth's table.

JENNA

Hey you bitch! What do you think  
you're doing hitting on my  
boyfriend?

ELIZABETH

I'm just eating dessert.

Elizabeth replies without even stopping her motions.

BANG!

Jenna hits the chocolate mousse and makes it fly and spread across the floor.

JENNA

Was he staring at you so you think  
he likes you?  
(beat)  
That's just what he does, okay?

Elizabeth gets up from her chair in a calm manner.

JENNA (CONT'D)

(threatening)  
He's my boyfriend, got that?  
(beat)  
I' tired of little bitches like you  
drooling all over him.

Elizabeth walks up to Jenna, faces her.

ELIZABETH

Oh Jenna... Poor stupid Jenna.

JENNA

What did you just call me?

ELIZABETH

When will you open your eyes to the  
truth?

Jenna gets uncomfortable, she steps back. Elizabeth takes the opportunity to move closer to her.

ELIZABETH (CONT'D)  
Don't worry. I know what it feels like.  
(beat)  
To be used.

JENNA  
What are you...

Elizabeth gets even closer to Jenna, she talks straight to her ear.

ELIZABETH  
I can make you feel better, just trust me, okay?

Elizabeth's hand caresses Jenna's neck, descending into her breasts, feeling them.

ELIZABETH (CONT'D)  
I'll take care of you.

Jenna blushes but she's scared. Elizabeth's hand descends some more into her belly and further down.

Inside her mini skirt.

Jenna shivers but can't pull away.

Elizabeth runs her fingers inside her.

Aroused by this, Jenna starts moaning.

JENNA  
Oh... stop... What are you doing?

ELIZABETH  
Nothing, don't worry.

JENNA  
Stop... Please...

ELIZABETH  
Don't you like it?

Jenna's moaning gets louder now, she breathes heavily. Through her shoulder, Elizabeth sees Tyler, who is as shocked as everyone else.

TEACHER (O.S.)  
Elizabeth, stop right now!

The shouting interrupts the scene. Its the Teacher holding Elizabeth's shoulder.

As she turns around, Elizabeth reacts with anger, but she stops as soon as she sees who is asking her to stop.

TEACHER (CONT'D)  
Come with me, immediately.

The teacher takes Elizabeth away as friends come to Jenna's aid.

She's crying.

Jenna gazes at Elizabeth while trying to recover. Elizabeth turns around to meet her eyes.

Licking her fingers as she does so.

INT. THE PRINCIPAL'S OFFICE - DAY (LATER)

Sad piano melody starts.

Sunshine bathing the trees in the courtyard begins to fade, shine receding into gray tones.

The sky covered in clouds.

The office gets dark because of this and Elizabeth keeps her head down while the PRINCIPAL (52) rants against her.

His voice is inaudible.

The back door opens and Robert enters the room.

INT. ROBERT'S CAR - DAY (LATER)

The sky looks menacing now. Rain clouds merging together. Elizabeth sees this from the passenger's seat of the car.

ROBERT  
This is not the time to be doing  
this, Elizabeth. What the hell were  
you thinking?  
(beat)  
They want to expel you. Do you  
understand that?

Robert gazes at Elizabeth while keeping his hands on the steering wheel.

She doesn't seem to be paying attention.

ROBERT (CONT'D)  
(annoyed)  
Answer me when I'm talking to you.  
(beat)  
The least you can do is explain to  
me what happened.

ELIZABETH  
No.

ROBERT  
No, uh?

ELIZABETH  
I don't feel like it.

ROBERT  
You don't feel like it. Okay, but  
I'm asking you to explain.

ELIZABETH  
Why don't you fuck yourself.

ROBERT  
(startled)  
What?

ELIZABETH  
You heard me.

ROBERT  
Why are you talking like that?

ELIZABETH  
Like what? Like fuck you I don't  
have to talk to you?

ROBERT  
Okay.

MATCH CUT TO:

INT. CHRISTINE'S AND ROBERT'S HOUSE - DAY (LATER)

Entrance door opens hard and Elizabeth comes inside. On the  
foyer she meets Christine's look of concern.

CHRISTINE  
(concerned)  
Honey, what happened?  
(beat)  
Are you okay?

Yet Elizabeth keeps walking towards the stair.

CHRISTINE (CONT'D)  
Elizabeth, wait!

Elizabeth stops and turns around.

CHRISTINE (CONT'D)  
Let's talk, okay? Just come  
downstairs, we'll have a tea and  
chat, just the two of us.

Elizabeth contemplates Christine's look of concern. It seems genuine.

Yet she also finds the travel bags on the floor.

This makes her angry.

ELIZABETH  
(furious)  
Why would I even want to talk to  
you.

CHRISTINE  
(hurt)  
El...

ELIZABETH  
Go live your fucking life  
elsewhere.

ROBERT (O.S.)  
(pissed as hell)  
I told you to go straight to your  
room! Now!  
(menacing)  
And you stay there, you hear me!

Elizabeth makes a mocking smile as she walks up the stairs, leaving Christine and Robert behind.

The banging on her bedroom door echoes inside the house.

CHRISTINE  
Can you explain this to me?

ROBERT  
Sure, I'll explain it to you. This  
is what happens when you break a  
family apart.

CHRISTINE  
Don't do that, Robert. /Don't...

ROBERT

/What? Don't tell you the truth?  
Don't answer your goddamn question?

CHRISTINE

My goddamn... You know what? I  
don't appreciate you accusing me of  
stuff, okay? It's not fair.

ROBERT

Fair? You want to talk about fair,  
uh? Okay.

(beat)

We made a promise, remember?

CHRISTINE

So should I waste all my life  
serving you? Trapped in that  
kitchen?

(beat)

I was young, Robert. You /can't...

ROBERT

/Oh, so you were young.

(beat)

It was a mistake then.

CHRISTINE

I didn't say that.

ROBERT

Yes, you did.

Robert walks by the side of Christine, into the kitchen  
further away.

CHRISTINE

Don't go, Robert. We're talking.

ROBERT

(looking at the bags)

You can leave now, Christine.

Roberts walks away from the foyer, leaves Christine alone.

She sighs as she takes her bags and walks up to the front  
door of the house.

She walks out.

CUT TO:

INT. ROBERT'S BEDROOM - NIGHT

A thunder streaks down from the dark heavens, seen through the window and illuminating the room's interior.

If only briefly.

But long enough to wake Robert up. He goes for the phone on top of the nightstand.

Sees the clock; 3:33 am.

Robert walks up to the--

BATHROOM

-- where he takes a piss. He then washes his face in the lavatory.

A sounds coming from outside the room.

STEPS.

Robert walks towards the doorway of the room and looks outside.

The hallway is empty.

He goes to close the door, but a new STEPPING SOUND, this one farther away, compels him to walk out into the--

HALLWAY

-- And up to the stairs.

FIRST FLOOR

Walking down the stairs, Robert notices the front door is open, rain pouring down outside.

He walks fast to close it, but stops when seeing a person standing in the front yard.

It's Elizabeth.

She's naked.

Her back facing the house.

Robert runs towards her in the---

FRONT YARD

-- And as he gets near her, he notices she's sleepwalking.

ROBERT  
Honey? Honey c'mon. Lets go inside.

Robert pushes Elizabeth to move --

INSIDE THE HOUSE

-- where he closes the door.

Elizabeth sits in the carpet, water falling from her shivering body.

Robert runs inside the house and comes back with a couple of towels, to cover his daughter's body.

He rubs her arms to warm her cold body.

ROBERT  
Elizabeth, wake up.  
(beat)  
What were you doing outside?

Eyes semi-closed, Elizabeth leans into Robert's chest and looks up to him.

She tries to kiss him in the mouth, he evades.

She stops and searches for his eyes, then goes for a kiss again.

ROBERT (CONT'D)  
Elizabeth, stop.

She doesn't.

ROBERT (CONT'D)  
Stop!

She tries again.

ROBERT (CONT'D)  
What are you doing!?

Robert lets go of Elizabeth and stands up.

She starts crying.

ROBERT (CONT'D)  
Oh, honey...

But her crying quickly becomes laughter.

ELIZABETH

Daddy.

She stands up, still covered by the towel.

ELIZABETH (CONT'D)

(straight to his eyes)

I want you inside me, daddy.

ROBERT

(walking back)

Don't talk to me like that.

ELIZABETH

Like what?

Robert can't move now. Elizabeth walks closer to him and he's forced to kneel before her.

ELIZABETH (CONT'D)

I thought you'd like this, now that  
mom's gone.

(beat)

I'll take care of you.

A new thunder roars heavy and the power goes off inside the house.

Each lightning piercing the sky makes Elizabeth's naked flesh shimmer in white as she slowly approaches Robert, pushing him back into the floor.

Getting on top of him.

Elizabeth unzips Robert's pants and reaches inside.

ELIZABETH (CONT'D)

(passionately)

Oh dad!

Darkness.

Elizabeth's moaning fills with passion as lightning reveals her beauty enjoying herself on top of her father.

Riding him faster and faster, until she can no longer contain her excitement.

An orgasm.

CUT TO:

EXT. OUTSIDE CHRISTINE AND ROBERT'S HOUSE - DAY

The door of the house opens, Christine comes out and walks towards her car, carrying the travel bags with her.

She puts the bags on the trunk and closes it.

I/E. INTERSTATE HIGHWAY - DAY (LATER)

Christine's car drives across a long curve, the highway is not so crowded so she can do so at a moderately fast speed.

Her gaze on the road ahead.

EXT. BEACH HOUSE - DAY (LATER)

The car stops outside a beach house, with the roaring of the waves breaking in the shore of the beach and merging with thunders descending from the sky.

Christine walks up the wooden stairs and into the front door of the house.

The door is open.

Startled by this, Christine steps--

INSIDE THE BEACH HOUSE

-- trying not to make too much noise and closing the door behind her.

Walking down the hallway and into the living room, she can only hear the roaring outside.

There's a person standing in the balcony, looking at the ocean ahead.

It is a man and he's wearing black priest clothes.

Seeing him, Christine sighs and walks up to the--

BALCONY

-- where she approaches this man and stops next to him.

She looks at the sea instead of looking at him.

CHRISTINE  
 How did you find this place,  
 father?

The man is an older person, he's the ARCHBISHOP WALLACE (66).

ARCHBISHOP WALLACE  
 I have never taken my eyes off from  
 you, child.

CHRISTINE  
 /Father...

ARCHBISHOP WALLACE  
 I'm disappointed, Christine.

He turns around and walks back to the house.

ARCHBISHOP WALLACE (CONT'D)  
 I'm sure you were expecting to meet  
 someone else in here.  
 (beat)  
 Don't you?

Christine turns and meets Wallace's eyes scanning her. She  
 consciously avoids his eyes.

OUTSIDE THE BEACH HOUSE

A limousine parks next to Christine's car.

Back to--

BALCONY

-- where Archbishop Wallace speaks.

ARCHBISHOP WALLACE  
 Come with me, child. We have much  
 to talk about.

CHRISTINE  
 Go where?

But Wallace doesn't respond, he keeps walking towards the  
 exit door of the house.

Christine lowers her head and follows.

## OUTSIDE THE BEACH HOUSE

The chauffer opens the back door of the limousine for Wallace and Christine to go --

## INSIDE THE LIMOUSINE

-- where they meet another priest, it's Father Ramada.

The limousine starts moving.

CHRISTINE

Where are we going?

ARCHBISHOP WALLACE

Tell me something, Christine.

(beat)

Who is this man you were expecting to meet in that house?

Christine doesn't reply.

ARCHBISHOP WALLACE (CONT'D)

Adultery is a sin, punishable by death.

Christine remains silent.

ARCHBISHOP WALLACE (CONT'D)

I thought I teach you better.

CHRISTINE

No... I didn't choose any of it.

ARCHBISHOP WALLACE

Any of what?

CHRISTINE

Of my life. I felt like going in autopilot. Ever since I was a kid people tell me what to do, what to think. As if my life was already written.

(beat)

Be nice, get married, have kids. I even thought I wanted all those things.

(beat)

But, what if I don't?

ARCHBISHOP WALLACE

You passed the demon into your daughter, Christine.

CHRISTINE  
 (shocked)  
 What? You knew about that?

ARCHBISHOP WALLACE  
 You talks about choices yet you  
 stray from the right path.

CHRISTINE  
 (pissed)  
 How did you know about the demon,  
 father?

ARCHBISHOP WALLACE  
 What you fail to see, child, are  
 the consequences of your actions.

CHRISTINE  
 How did you know about the demon...  
 answer me!

ARCHBISHOP WALLACE  
 You think you can choose? You're  
 not even a woman, Christine. You're  
 a vessel of the church. We gave you  
 life and we can take it away.

CHRISTINE  
 What?  
 (beat)  
 Damn you!

Christine goes to hit Wallace in anger, yet Father Ramada  
 sticks a needle in her arm first.

She tries to defend herself but Ramada takes her arms and  
 subdues her.

CHRISTINE (CONT'D)  
 Let me fuckin' go!  
 (beat)  
 Let me go!  
 (beat)  
 Let me...  
 (beat)  
 Oh... El...

Christine falls on the seat and can't help closing her eyes.

OVER BLACK:

WHO IS THIS MAN?

EXT. PARK OUTSIDE CHURCH - DAY

The day is bright and the sky clear as a pearl. Children play and laugh around the park. Couples talk, they hug and enjoy the summer vibes.

Christine sees them and smiles, she enjoys the tingling that reflections of the sun on the water of the lake produce in her eyes.

She sits facing the early evening, wearing a beautiful and sparkling white wedding dress.

A father plays catch with his son near the wife, resting below a tree.

THE MAN

They seem so happy.

Christine looks to her side and finds The Man seated next to her.

THE MAN (CONT'D)

So, what happened this time?

CHRISTINE

Why are you assuming something happened?

THE MAN

Okay. Everything is okay then.

CHRISTINE

Yup.

THE MAN

Are you sure?

Christine sighs.

CHRISTINE

I'm fine. Don't worry.

The Man looks down at Christine's feet. She's barefooted and her feet are covered with mud.

THE MAN

Okay then.

Christine notices he's seen her feet.

CHRISTINE

I just needed a break, that's all.

THE MAN  
From your wedding.

CHRISTINE  
Don't mock me.

THE MAN  
I'm not.

Christine checks on The Man, she then looks at the lake for a moment. She comes back to look at him, catches a faint smile on his face.

CHRISTINE  
I knew it!

THE MAN  
What?

CHRISTINE  
You're laughing at me!

THE MAN  
How do you know that?

CHRISTINE  
I know you.

THE MAN  
Oh you do now.

CHRISTINE  
At least I think I do.

THE MAN  
Well... I think I know you too.  
(beat)  
I know why you're here.

CHRISTINE  
And why is that?

THE MAN  
Fear.

A moment of silence.

CHRISTINE  
Okay.

Now it' The Man who looks at Christine.

CHRISTINE (CONT'D)  
 I was afraid for a moment.  
 (beat)  
 I think.

The Man nods.

CHRISTINE (CONT'D)  
 Took one step and then another.  
 Then I was out here. Didn't know  
 what to do.

Christine looks at the family by the shadow under the tree,  
 they look so happy together.

THE MAN  
 Come with me.

CHRISTINE  
 Where?

THE MAN  
 Anywhere. Let's go far and never  
 come back.

CHRISTINE  
 I think I should get back now.  
 Before someone notices I'm gone.

THE MAN  
 Are you sure you want to be there?

CHRISTINE  
 I do.  
 (beat)  
 It's okay. I'm fine.

Christine smiles.

CUT TO:

INT. CHRISTINE'S AND ROBERT'S HOUSE - DAY

Christine's face can be seen through the glass of the window  
 in the kitchen.

She washes the dishes in silence at the sink.

ELIZABETH (O.S.)  
 Bye mom!

Christine looks to the side and sees Elizabeth waving her  
 good-bye as she walks out of the house.

CHRISTINE

Bye honey!

Christine is not sure if her daughter heard that.

ROBERT

She heard you, honey.

(beat)

Don't worry.

Robert kisses Christine on her cheek while moving towards the kitchen table. He takes a glass there and walks to the refrigerator.

Looks for something, can't find it.

ROBERT (CONT'D)

Remember to buy orange juice when  
you go to the supermarket, okay?

Christine doesn't reply, her face depicts some annoyance.

ROBERT (CONT'D)

Did you hear me?

CHRISTINE

Yes. Groceries.

ROBERT

(nodding)

Okay.

Christine makes the most effort to raise a smile as Robert leaves the house.

Door closes.

A heavy silence falls on Christine now, only interrupted by drops of water coming from the sink.

Her arms tense, she lowers her head. She seems to be ready to cry.

THE MAN

Hey.

Christine raises her head and looks out the window. The Man is standing there, smiling at her from outside the house.

EXT. COMMERCIAL STREET - DAY (LATER)

The ice cream man prepares the portion and delivers it to Christine. She receives it and pays him with a bill.

CHRISTINE

Thanks.

The ice cream man nods in response.

Christine walks away.

THE MAN

Ice cream never fails to make a day better.

CHRISTINE

I guess, but it's freezing today.

THE MAN

So?

(beat)

Cold doesn't make an ice cream any less sweet.

CHRISTINE

(tasting some of the ice cream)

I think you're right on that.

THE MAN

So...

CHRISTINE

So?

THE MAN

How are things at home?

CHRISTINE

They're fine. Don't worry.

THE MAN

Okay.

CHRISTINE

Just okay?

THE MAN

Yeah.

CHRISTINE

Mmm. What do you mean, okay.

THE MAN

Nothing, it's just...

CHRISTINE

What?

THE MAN  
You never listen to me so why  
should I say anything.

CHRISTINE  
Is that so.

THE MAN  
That is so.

Christine gazes at The Man.

CHRISTINE  
Why you keep showing up then?

THE MAN  
Because I care about you.

CHRISTINE  
You do, uh?

She smiles.

CHRISTINE (CONT'D)  
Tell me something.

THE MAN  
Sure.

CHRISTINE  
How do you know when I'm sad?

THE MAN  
What do you mean?

CHRISTINE  
You always show up when I'm having  
a bad day.

The Man looks at her.

THE MAN  
That seems to be happening a lot  
lately.

CHRISTINE  
You didn't answer my question.

THE MAN  
No, I did not.

CHRISTINE  
Then?

THE MAN  
You really want to know?

CHRISTINE  
Yeah.

THE MAN  
And if you don't like the answer?

Christine stops walking. The Man takes a few more steps before turning back to face her.

CHRISTINE  
I still prefer to know.

THE MAN  
Okay.  
(beat)  
Fair enough.

The Man points to his left side. There's a chinese "*grab and go*" restaurant there.

Christine walks up to The Man and takes a look inside the restaurant.

THE MAN (CONT'D)  
There's a red door on the other side of the restaurant. If you go there you'll find the answer.

CHRISTINE  
(perplexed)  
You're kidding.

THE MAN  
No.  
(beat)  
Tell them you want to "*learn the truth*".

Christine looks at The Man with an obvious "*I don't believe you*" expression on her face.

He smiles at this.

CHRISTINE  
I want to *learn the truth*... okay.  
(beat)  
Very funny.

She sighs and goes--

## INSIDE THE RESTAURANT

-- where she walks through the tables to reach the other side of the place.

She can see the red door not too far from her.

Getting to the door, she goes to grab the doorknob but hesitates.

She looks around and no one seems to notice her being there.

She goes into--

## THE OTHER SIDE OF THE RED DOOR.

-- where she faces a long hallway decorated with old mosaic tapestry and black and white pictures framed in various different styles.

A music monotone music sound can be heard from the far end of the hallway.

She keeps moving forward until reaching a--

## LIVING ROOM

-- and an OLD LADY (83) seated there near a small radio on top of a shelf.

Because of the thick sun glasses in a fairly dark room, it's safe to assume that the Old Lady is blind.

CHRISTINE

Excuse me?

The Old Lady moves to meet the sound of Christine's voice.

CHRISTINE (CONT'D)

I... I want to *learn the truth*.

The Old Lady stands up with some difficulty.

Christine moves to help her, yet she refrains to do so. The Old Lady doesn't say anything, she just goes to the door behind her and opens it.

She invites Christine to go inside--

## THE OTHER ROOM

-- Getting inside, Christine notices there's something off about this place.

Even if the room is dark, light coming from the doorway reflects in strange ways over the walls and the floor.

The Old Lady turns the light of the room on and Christine can see it.

All four walls, even the floor and the ceiling are made of reflecting glass.

Mirrors.

Her image reflecting infinite times in all directions.

Surprised by this, Christine steps back, but the old lady closes the door behind her.

CHRISTINE

Wait!

No response.

Suddenly, lights go off again.

Christine stands in the middle of darkness if only for a short time.

Lights go on again, this time, the whole room tainted by yellow light.

She can barely see the contour of her body due to the intense yellow brightness.

It changes again.

This time it's blue colored lights, same blinding intensity.

Lack of perception causes Christine to get nervous, stumbles upon her steps.

CHRISTINE (CONT'D)

Hello?

(beat)

Lady?

It changes once more.

This time it's a white light as intense as looking at the sun in daylight.

Christine faces forward and sees something that startles her.

In the reflection in front of her she can see a black stain, just there in the area of her belly.

It's not a stain, it's a crack.

She moves closer to the mirror to look at it better.

In doing so, she notices the crack is growing, as if being pushed from inside.

A low grunt sound makes all the walls tremble and the crack keeps growing on Christine's belly.

A piece of white falls, revealing darkness inside.

Yet something even more frightening awaits.

There are red eyes there, looking back at Christine.

The vibration of the walls around becomes even stronger and then lights go off again.

Darkness.

Christine's heavy breathing can be heard. She's scared to death.

She screams.

#### THE OTHER ROOM

The Old Lady opens the door and Christine bursts out in fright, pushing her aside as she moves forward.

She gets to the long hallways and keeps running up to the red door, opens it to get--

#### INSIDE THE RESTAURANT

--and she keeps running, stumbling upon the tables and customers, unable to focus on anything but daylight at the end.

She gets--

#### OUTSIDE THE RESTAURANT

-- and she can't see anything because of the intense daylight.

She's fainting.

THE MAN

Christine, listen to my voice,  
okay?

(beat)

Focus on my voice and breathe.

The Man holds Christine's shoulders yet she lets go of him.

She's still afraid.

CHRISTINE

Get away from me!

THE MAN

I told you.

(beat)

You were not gonna like the answer.

CHRISTINE

There was something, something  
inside of me!

THE MAN

Calm down, okay? It can't hurt you.

(beat)

It can't hurt you Christine, it's  
fine.

CHRISTINE

How is it fine!?

THE MAN

Trust me, okay? But listen.

(beat)

You're not gonna like this.

Trying to catch her breath, Christine faces The Man.

CHRISTINE

What?

THE MAN

You want to go back inside now if  
you want to understand what's going  
on.

Christine looks at The Man with a suspicious gaze.

CHRISTINE

Who are you?

The Man smiles at her, the same way he smiled at her near that tree when she was twelve. The same way he smiled at her wedding.

As if he hadn't age a day.

CUT TO:

INT. UNKNOWN PRISON CELL - NIGHT

Christine wakes up in darkness, sweating as if she just woke up from a nightmare.

She can see bars in front of her.

Beyond the bars and into the cell in front of her own, she can hear a faint female sound.

A female voice, moaning.

Christine stays there, still, sitting in the bed she just woke up in, listening to the intensifying moaning.

Moaning ends.

From the darkness inside the cell in front, a priest emerges.

He fixes his clothes as he walks to the cell door.

The priest opens the door and steps outside.

The heavy metal door closes hard, echoing throughout the place.

From the sound of it, Christine assumes this is a rather big place she's in right now.

But where?

The priest walks away from the cell.

Seeing this, Christine goes to get out of the bed.

WOMAN

Don't.

(beat)

Don't get out of bed.

(beat)

Don't draw attention to yourself.  
Unless you wanna enjoy like that  
one.

There's a woman in the bed next to the one Christine is. She signals the cell in front of them, where now faint crying can be heard.

CHRISTINE

Where are we?

WOMAN

Here... where VESSELS come to die.

MATCH CUT TO:

INT. THE OTHER ROOM - DAY

Sitting next to the Old Lady with the tick sunglasses, Christine waits with some lack of patience.

The Old Lady reads from a book to her.

A RED BOOK.

OLD LADY

Vessels are selected at birth,  
they're daughters of former  
vessels.

(beat)

The church selects genetic  
predisposition to conformity and  
obedience as patterns of behavior.

(beat)

The intervention must be done at  
birth.

As Christine hears this, she gazes at The Man, who walks through the room.

CHRISTINE

How can this be even possible?

The Old Lady hands the book for Christine to see. In it, she finds a picture of a baby being suffocated with a blanket over its face.

The Old Lady continues.

OLD LADY

Demons prefers to attach itself to  
the desperate.

CHRISTINE

I can't believe this.

OLD LADY  
Can I ask...

Christine faces the Old Lady.

OLD LADY (CONT'D)  
Have you experienced visions of the  
future?

Surprised by this, Christine delays an answer.

An image pierces her mind.

She can see herself crying inside her car, it's night outside  
and it's raining heavily.

She can see Robert standing in the window of the house with  
the lights on behind him.

The Old Lady notices hesitation in Christine's lack of  
response.

OLD LADY (CONT'D)  
I think you have.

The Old Lady puts a glass of water in the middle of the  
table.

OLD LADY (CONT'D)  
Try to move it without touching it.

CHRISTINE  
How can I... I can't do that.

OLD LADY  
No, you can't.  
(beat)  
But "it" can.

CHRISTINE  
I don't follow.

OLD LADY  
Demons inside vessels are in a  
latent state. They're not sleeping  
nor are they awake.  
(beat)  
But you can ask it to defy the laws  
of nature. To produce a miracle and  
mock creation.

CHRISTINE  
What?

OLD LADY  
Try it. Ask it to move the glass.

CHRISTINE  
How?

OLD LADY  
Let it know who the master is.  
(kinda mocking)  
Hopefully you.

A bit annoyed by that last commentary, Christine sighs as she gets comfortable on the chair.

She closes her eyes to concentrate.

OLD LADY (CONT'D)  
That's right. Concentrate.  
(beat)  
Ask it to do what you want.

Christine's eyebrows tighten.

Inside her mind, the WHITE ROOM appears. Her contour barely visible.

The crack on her belly.

Ominous music starts.

The crack opens, revealing the darkness inside, where red eyes await.

Suddenly, the screaming of a thousand souls in agony can be heard as black and white flames cover the entire frame.

Frightened, Christine opens her eyes to discover that the glass of water has exploded, water spilled on the table.

The water has also reached the Old Lady.

CHRISTINE  
Sorry...

OLD LADY  
Don't mind. And don't force it either.

CHRISTINE  
What do you mean?

OLD LADY  
Latent state is only the first step of the line.

(MORE)

OLD LADY (CONT'D)  
 Demonic powers will grant you the  
 ability to move things, to see  
 things.

(beat)  
 But the further you make a  
 connection with it, the further the  
 powers will grow.

The Old Lady shows a new picture from the book, in it a  
 person can be seen in the middle of flames consuming others.

OLD LADY (CONT'D)  
 A waking state will allow the  
 vessel to summon HELL into reality.

(beat)  
 And if the demon awakes  
 completely...

CHRISTINE  
 What? What happens then?

OLD LADY  
 Oblivion.

Christine flinches when hearing this. Doesn't fully  
 understand.

OLD LADY (CONT'D)  
 The end of the world.

EXT. BALCONY OF THE BEACH HOUSE - EVENING

The waves break against the beach shore, sending particles  
 that shimmer in the orange sun of late hours.

Christine wanders about this spectacle of beauty and breathes  
 deep, leaning against the edge of the balcony.

The Man gets next to her.

CHRISTINE  
 How can this be... my life.  
 (beat)  
 A lie?

THE MAN  
 The RED BOOK is a recollection of  
 on going investigations from people  
 inside the church. They risked  
 their lives for you to know all of  
 this.

CHRISTINE

Why?

THE MAN

Listen, there's so much information  
a person can take in a single day.

(beat)

Maybe we can talk about this in  
another time.

Christine smiles when hearing this.

CHRISTINE

You really care for me, don't you.

THE MAN

Well, I did warn you many times.

CHRISTINE

And I never listened to you.

She walks closer to him.

CHRISTINE (CONT'D)

I should have.

INT. BEACH HOUSE BEDROOM - NIGHT

Moonlight comes from the large window on the side of the bed  
and bathes Christine's body in blue.

She delivers herself to The Man, feels him inside of her and  
comes down to his mouth to kiss him in passion.

He caresses her cheeks, her neck, her breasts.

She moans and enjoys it, moving on top of him.

FADE TO:

INT. UNKNOWN PRISON CELL - DAY

Christine sighs while looking at the prison bars holding her  
prisoner.

A male voice is heard from outside.

GUARD

Feeding hour!

The cell door opens.

INT. UNKNOWN PRISON FEEDING AREA - DAY (LATER)

Walking among the prisoners, Christine follows the long row of women entering the place.

There are tables in awful worn out shape all over.

As the women take their food trays and populate the tables, Christine notices something strange.

She receives her food tray and the next woman has to push her aside to take hers.

Christine walks away and into the center of the room, her eyes on the opening on the wall in front of her, leading right outside of the prison.

Looking around, she notices there's no guards watching, nor anyone guarding the exit.

Most women in the feeding area are just eating in silence.

Christine lets her food tray on a table on her way to the opening on the wall.

She keeps walking to get--

OUTSIDE OF UNKNOWN PRISON

-- where she's met by strong winds and a clouds are so close they appear as fog on her way.

She can almost touch the sky.

Christine keeps walking away from the prison wall and through the mist, which makes it difficult to see beyond.

Yet she's forced to stop as there's the edge of a cliff not too far ahead.

The edge of the cliff goes all around the place, as long as Christine's eyes can see.

DESPERATE WOMAN

They can't kill us.

(beat)

It's a sin.

A DESPERATE WOMAN gets to the side of Christine. She looks unkept, sleepless.

DESPERATE WOMAN (CONT'D)  
They think they'll go to hell if  
they do.

CHRISTINE  
Who thinks that?

The woman moves further into the abyss.

DESPERATE WOMAN  
I know better.  
(beat)  
We're already there.

The Desperate woman takes a step further.

CHRISTINE  
(trying to reach her)  
Wait!

But Christine can't reach her and the Desperate Woman  
disappears in the mist.

INT. UNKNOWN PRISON CELL - NIGHT

Christine faces the same woman on the bed next to hers and  
through the darkness of the place.

WOMAN  
She's right, you know. This place  
is hell.  
(beat)  
Though I don't remember a time in  
my life when I didn't feel trapped  
inside some sort of cell.  
(beat)  
Maybe my whole existence is a  
living hell.

CHRISTINE  
It couldn't be all bad.

WOMAN  
I can't say.  
(beat)  
I was raised by the church, never  
knew my mother. But they took care  
of me, right?  
(beat)  
I thought I was okay with that.  
Normal thing.  
(beat)  
Until they came for my daughter.

CHRISTINE

Who came?

WOMAN

The church. Those bastards in black coats.

(beat)

You know... I always knew there was something off about me. Visions of things that hadn't happen yet, things moving without explanation?

Christine nods to this.

WOMAN (CONT'D)

It's that thing they put inside of us. They use us until it's time for a replacement.

CHRISTINE

They never came for my Elizabeth.

WOMAN

What?

CHRISTINE

They didn't come for her.

WOMAN

Then its still inside you?

(happy about this)

So use it to get us out of here, how did this /even...

CHRISTINE

/I don't have it. I think I gave it to her.

WOMAN

Oh...

(beat)

Desperation, right?

Christine nods again.

WOMAN (CONT'D)

Wait. Is she your second child?

CHRISTINE

No, my first.

Footsteps are heard from outside of the cell.

The woman leans fast in the bed, pretending to be asleep. Christine follows her into doing the same.

A priest walks by outside of the cell. His steps echoing as he moves farther away.

CHRISTINE (CONT'D)  
 (looking at the woman and  
 whispering)  
 What is gonna happen to my  
 daughter?

The woman nods negatively, her face gives a bad omen.

INT. UNKNOWN PRISON BATHROOM - DAY (LATER)

Pail light unveils the cold walls of the prison.

The frame moves on to enter the bathroom as a RETCHING noise is heard from inside.

A closer look reveals Christine vomiting, kneeling in the stained toilet.

She can barely breath between the gagging.

As she's able to stop, the screaming and crying coming from outside fills the bathroom.

It pushes her to cry as well, yet she makes the most effort to contain herself.

Christine cleans her face in the lavatory before walking out of the bathroom and into the--

UNKNOWN PRISON HALLWAY

-- but as she does so, she stumbles upon a priest walking by.

She quickly gathers herself up.

CHRISTINE  
 (without looking up)  
 I'm sorry. Excuse me.

Christine walks away as fast as she can.

PRIEST LARSSON  
 Stop!

Christine can only obey.

The priest walks towards her.

A flash vision of the priest coming out of the dark cell on a previous night.

It's the same person. This is PRIEST LARSSON (42).

PRIEST LARSSON (CONT'D)  
You're new here. Right?

CHRISTINE  
I'm sorry sir, I will be extra  
careful next time.

Christine tries to walk away again, but Larsson grabs her by the hair and pulls her back, making her fall hard on the floor.

From the floor, Christine looks up in anger and for that she receives a slap on her face.

Blood coming out of her mouth.

PRIEST LARSSON  
Who gave you permission to look me  
in the eyes?

Larsson licks his lips.

PRIEST LARSSON (CONT'D)  
Or maybe you like that, don't you.  
(beat)  
To look at me from down there.

PRIEST (O.S.)  
Larsson!

Another priest calls for Larsson from afar. He looks at this priest and nods. Then, he comes back to Christine.

PRIEST LARSSON  
(annoyed)  
Maybe another time.

Larsson leaves and Christine stays there, on the floor.

WOMAN (V.O.)  
He comes as an elegant man, always  
smiling.

CUT TO:

INT. UNKNOWN PRISON CELL - NIGHT

Christine talks to the Woman inside the cell.

WOMAN

I think he wants you to trust him.

CHRISTINE

Who is he?

WOMAN

Not who.

(beat)

What.

Christine is startled by this.

WOMAN (CONT'D)

All the vessels I've talked to have seen him before.

(beat)

The same man, same as when they first met him when they were young, as if time didn't have an effect on him.

Christine looks away now.

WOMAN (CONT'D)

He takes care of you.

(beat)

Of his daughters.

Christine opens her eyes, but not because of the Woman's words, but because of Larsson looking at her through the bars.

The jail door opens.

MATCH CUT TO:

INT. UNKNOWN PRISON FEEDING AREA - DAY

Wind sound fills the scene as Christine walks forward between the women in the orderly line.

She receives her food tray and walks away.

Her expression unkept, sleepless.

She faces the opening on the wall now.

Sad string melody leitmotif starts

She has bruises on her arms, on her face.

The food tray falls from her hands as she keeps moving forward into the opening on the wall.

Some of the women eating look at her, but they refrain from doing anything.

They keep eating.

Christine walks past the threshold and into the--

OUTSIDE OF UNKNOWN PRISON

-- she keeps walking straight into the abyss hiding in the mist.

One more step forward.

THE MAN  
Christine, stop!

Christine stops just at the edge of the precipice. It's The Man standing by her side.

CHRISTINE  
What do you want?

THE MAN  
What are you doing, Christine.

CHRISTINE  
I think I'm pregnant.

THE MAN  
I know.

Christine looks at him.

CHRISTINE  
It's yours, isn't it.

THE MAN  
Christine...  
(beat)  
I'm a slave too.

She's not convinced by this.

THE MAN (CONT'D)  
But I think together we can change  
our fate.  
(beat)  
(MORE)

THE MAN (CONT'D)

I've seen your future.

(beat)

I have faith in you.

CHRISTINE

You're sick.

The Man sighs when hearing this.

CHRISTINE (CONT'D)

So you're my father too, right?

He doesn't answer that.

CHRISTINE (CONT'D)

Oh, finally you have nothing to say.

THE MAN

Christine, I...

CHRISTINE

You need me, tight? You said it yourself.

THE MAN

Yes.

CHRISTINE

Okay.

(beat)

So save me.

Christine takes another step and she falls from the edge of the cliff.

THE MAN

(shocked)

Christine, No!

She falls fast but she can see the pale blue and green tree line below.

Seeing the end of her journey close ahead, Christine closes her eyes.

As she opens them, she's floating inches above the ground.

Christine lands softly and steady, yet still shaking because of the experience.

THE MAN (CONT'D)

What were you thinking!?

(beat)

You could have died!

CHRISTINE

But you saved me.

(beat)

My fucking hero.

THE MAN

It doesn't work like that,  
Christine.

CHRISTINE

(pissed)

I think it does, and I also think  
I'm tired of being used by people  
like you.

THE MAN

There's something wrong with this.  
People don't just survive falling  
from a cliff.

CHRISTINE

What do you mean?

THE MAN

I mean this.

The Man points at their surroundings, where Christine can see the bodies of all the vessels that have fallen before her, smashed against the bare rock.

FADE OUT.

INT. CHRISTINE'S AND ROBERT'S HOUSE - DAY

The inside of the house is lit by pale sunlight coming from the windows.

The place is quiet.

Robert eats his breakfast with his head down, eyes on the coffee.

He tries to hide it, tries to eat his toast but it falls from his hands.

He's nervous.

It's because he can hear the footsteps on the second floor.  
Now descending the stairs.

It's Elizabeth, who's ready to go to school.

She walks by Robert's side and he can't stop shaking. She  
pours milk on a glass and drinks it all in one gulp.

Passing by her father's side, Elizabeth takes the toast from  
his plate.

ELIZABETH

I'm off to school, daddy.

(beat)

Bye-bye!

Robert can't reply, he can barely move and can only listen to  
the closing of the door.

INT. SCHOOL CLASSROOM - DAY (LATER)

Tyler pays attention to the teacher's lecture with the rest  
of the students, but his attention goes to the window on the  
door.

Elizabeth waves at him from there, asking him to come outside  
with hand signals.

He replies by nodding negatively, pointing at the teacher in  
front of the class.

Elizabeth replies by making a blow job mimic.

Tyler immediately gets up from his desk.

EXT. OUTSIDE ELIZABETH'S SCHOOL - DAY

Allen walks towards the school entrance, he stops at the  
threshold.

FATHER RICHARDS (V.O.)

Demons want to break the law of  
God, they like to defy the nature  
of time.

A black car pulls over on the sidewalk behind Allen.

FATHER RICHARDS (V.O.)

They want to remain because they  
were the first forgotten. But evil  
can only produce oblivion.

Father Ramada comes out of the black car and walks up to Allen.

ALLEN  
Are we going in?

FATHER RAMADA  
Not yet. We're still waiting for approval from the church.

ALLEN  
But sir.

FATHER RAMADA  
Those are our orders, Allen.

Allen wants to speak his mind, but prefers not to do so, he can only face the school in front of him.

He's sensing a disturbing force inside.

INT. SCHOOL BATHROOM - DAY

Elizabeth pushes Tyler inside while kissing him passionately. She drives him into one of the open water closets.

He falls sitting in the toilet and she closes the door behind.

EXT. OUTSIDE ELIZABETH'S SCHOOL - DAY

Allen can't avoid but to face Ramada again.

ALLEN  
Sir, we know that the demon is awakening inside her.  
(beat)  
It's too dangerous to keep this going.

Ramada doesn't answer to that sentence.

INT. SCHOOL BATHROOM - DAY

Elizabeth enjoys herself on top of Tyler, who doesn't know whether to enjoy it too or be afraid because of the savage nature of Elizabeth's movements.

ELIZABETH

Oh, Tyler... I want you deeper  
inside me. Please... fuck me  
deeper.

Tyler makes an effort to keep up with Elizabeth's desire.

ELIZABETH (CONT'D)

Oh!  
(beat)  
Deeper!  
(beat)  
Deeper! C'mon!

Without Tyler noticing, Elizabeth holds a pen in her hand.

ELIZABETH (CONT'D)

I said deeper!

She sticks it hard in Tyler's neck. He bleeds heavily as he's  
in shock.

ELIZABETH (CONT'D)

You see? Just like that.

Elizabeth sticks the pen in Tyler's face in repeated  
occasions, and blood spurs all over the cubicle.

Then, she gets off from him and fixes her clothes. She  
approaches Tyler's ear.

He's bleeding to death.

ELIZABETH (CONT'D)

Don't worry Ty...  
(beat)  
I'll take care of you.

Elizabeth gets back into attacking Tyler viciously, sticking  
the pen all over his chest.

Once done, she walks out of the bathroom and into the--

SCHOOL HALLWAY

-- with her clothes stained with blood.

She stands in the middle of the empty hallway as the front  
entrance door and back entrance door of the school close  
hard.

## SCHOOL CLASSROOM

Students listen to the lecture of the teacher in the front of the class.

Light coming from the windows begins to fade, almost as if the sun had died.

Like a candle burning out.

The whole room is covered by darkness.

Only VOICES can be heard.

STUDENT #1  
What's going on?

STUDENT #2  
Can't see anything.

STUDENT #3  
Can someone turn the light on or something?

Some of the students try to illuminate the place using their cellphones, yet the light coming from them extinguishes as quickly as it ignites.

STUDENT #4  
What the hell is going on in here!?

STUDENT #2  
Guys... you hear that?

Everyone keeps quiet for a moment.

They all can hear it now.

It's a BREATHING SOUND.

Almost human.

But not.

Starts as a CALM EXHALATION but it gets louder fast to become a DEEP GRUNTING that makes everything tremble.

It reminds of an ANIMAL GRUNT, a big one.

The students SCREAM in terror.

STUDENT #4  
What is that!?!?

Inside the darkness there are red eyes shining. They stand up with the accompanying sound of a HEAVY BODY MOVING.

The ceiling shakes and crackles following this sound and the movement of the eyes in the dark.

But there's more than one set of red eyes in the black.

All over, red eyes shine and GUTTURAL ROARING is heard.

EXT. OUTSIDE ELIZABETH'S SCHOOL - DAY

The DESPERATE CRIES can be heard from Allen's position. He gets pissed by this and goes to run inside the school.

FATHER RAMADA

Allen stop! We have our orders!

Allen goes up to Ramada and takes him by the jacket in a threatening manner.

ALLEN

I'm not gonna sit here while you  
people trigger the end of the  
world.

(beat)

You hear me!

He lets go of Ramada and runs inside the school until he reaches the front door, which he opens to get--

INSIDE THE SCHOOL

-- but he stops and looks in horror.

OVER BLACK:

HELL ON EARTH

Allen walks through the hallway.

There's blood spilled all over the place. In the floor, in the walls, even the ceiling.

Pieces of corpses scattered everywhere.

Bitten, eaten away.

It's hard to tell where flesh and clothes separate.

Allen sees inside one of the classrooms through the door window.

The same thing, same HELL.

He keeps walking forward until reaching the far exit door leading to the--

MAIN COURTYARD

-- and he follows a SQUEAK sound which takes him to Elizabeth.

She's playing in the swims.

Allen sits on the swim next to hers.

ALLEN  
(smiling)  
Hi, Elizabeth.

Elizabeth keeps swinging, not paying attention. Allen stares at her for a moment.

Being so close to her, he can't avoid but to look at her hair moving along the swinging motion.

She even seems to blush.

He gets out of his hesitation and talks.

ALLEN (CONT'D)  
Fugiunt lucem, immundus spiritus.

Elizabeth ceases to swing until coming to a complete stop.

Allen presses the rosary in his hand.

ALLEN (CONT'D)  
Redire in valle umbrae, et quaerere  
nomen tuum causa te perdidit illud.

Elizabeth lowers her head, she seems to be entering a trance state.

Allen gets up from the swim and walks up to her, he puts the rosary on her neck.

As he does so, the rosary beads touching her skin loose their black color, becoming white.

Smoke comes out if them.

Elizabeth blinks as if waking up and looks towards Allen as clouds break in the sky, letting a faint golden shine descend into the school yard.

EXT. SUBURBAN STREETS - DAY (CONTINUOUS)

Allen helps Elizabeth to walk on the street. He covers her body with his jacket, hiding the blood away.

ALLEN

Listen to me, Elizabeth. We don't have much time. Once the beads are all white IT will come back.

Elizabeth, who can barely stay awake, looks at Allen with a frightened gaze.

ALLEN (CONT'D)

But we can beat it together, okay?  
(beat)  
I promise.

Elizabeth nods.

They both get--

OUTSIDE CHRISTINE AND ROBERT'S HOUSE

-- and Allen presses the doorbell.

Robert comes out to meet them.

INT. BACK CONTAINER OF TRUCK - DAY

A pig eats grass in a dark place. There's more than one, maybe ten or twelve of them.

Christine looks at them, they're with her in the back of the truck.

The wind from outside moves the tarp and makes a whistling sound.

CHRISTINE

There's something I don't understand.  
(beat)  
Why did the demon passed onto Elizabeth?

THE MAN  
You mean desperation.

CHRISTINE  
Yeah.

THE MAN  
Kinda like the smell in here?

CHRISTINE  
Yeah.

THE MAN  
Uhm.  
(beat)  
Well, the demon attaches to it,  
it's drawn to it like wolves to  
flesh.

CHRISTINE  
Wolves?

THE MAN  
Yeah.  
(beat)  
That's the reason the whole ritual  
of the vessel thing works.

CHRISTINE  
I heard about what they do to those  
babies.  
(christine reflects)  
What they did to me.

THE MAN  
Yeah well, it's not enough just the  
desperation.

CHRISTINE  
What you mean?

THE MAN  
I mean that in order for the demon  
to wake up inside a vessel an  
incantation has to be made first.

CHRISTINE  
An incantation?

THE MAN

(nodding)

The incantation puts the previous vessel in a nightmare state, opening the door for the demon to wake up.

CHRISTINE

But there was no incantation performed on me.

THE MAN

Are you sure about that?

The truck loses speed to come to a complete stop.

Christine climbs on top of a crate to look through the tarp. She can see military vehicles on the side of the road outside.

A soldier approaches the truck driver.

TRUCK DRIVER

What's going on, officer?

MILITARY SOLDIER

We're closing the entrance to the town, that's all the information that I can provide at this time.

(beat)

But I'm gonna have to ask you to turn around.

TRUCK DRIVER

Turn around? Listen pal, what am I suppose to do with all these pigs.

The Military Soldier looks at the back of the truck, Christine hides so he can't see her through the tarp.

TRUCK DRIVER (CONT'D)

I mean I have to deliver them today.

MILITARY SOLDIER

I'm sorry sir.

TRUCK DRIVER

Don't give me that "I'm sorry crap" man c'mon.

(beat)

Help me out here.

MILITARY SOLDIER

One moment sir.

(through the radio)

Sir, we have a situation here,  
over.

Christine gets down from the crate.

THE MAN

What's going on?

CHRISTINE

I'm not sure. There's military  
vehicles outside. They're closing  
the road.

THE MAN

Military?

(beat)

This can be worst than I thought.

CHRISTINE

What? You know something?

The Military Soldier gets an answer over the radio.

MILITARY SOLDIER

Yes sir. They're pigs.

(beat)

Okay sir.

Military Soldier walks back to the Truck Driver.

MILITARY SOLDIER (CONT'D)

You can keep moving.

TRUCK DRIVER

Thanks officer.

MILITARY SOLDIER

(to the soldiers near the  
barrier ahead)

Let him pass!

The soldiers move the barrier to let the truck pass.

Christine sits near a pig and talks to it.

CHRISTINE

Back to the slaughter, uh?

INT. ELIZABETH'S ROOM - DAY

The fire in the match lights up to ignite the incense stick.

Allen blows it off and the trail of smoke follows. He opens the bible and puts it in the shelf near the incense.

Robert and Allen place Elizabeth in the bed. They restrain her wrists and ankles to the sides of it with blankets.

ALLEN

We need as much salt as you have.

Robert nods and walks out the door.

Allen gets back to Elizabeth and sits next to her, yet he can't avoid to stare at her wet lips.

Elizabeth opens her eyes slowly.

Allen notices this and looks away, lands on the beads of the rosary.

Elizabeth tries to move but finds herself tied up in the bed.

ALLEN (CONT'D)

It's okay, please stay calm.

ELIZABETH

Who are you?

ALLEN

My name is Allen, you may not believe me but I'm an exorcist.

ELIZABETH

I guess I can believe you.

Allen smiles when hearing this.

ALLEN

I guess you can.

(beat)

We're gonna beat this thing inside you, okay? But I need you to trust me and stay relaxed.

(beat)

Can you do that?

ELIZABETH

Yes.

(a tear falling from her eye)

(MORE)

ELIZABETH (CONT'D)  
I'm just scared. What is happening  
to me?

ALLEN  
Simply put there's someone else  
inside you. But we're gonna get it  
out of you.  
(beat)  
I promise you that.

ELIZABETH  
(can't hold tears)  
I just want this to end.  
(beat)  
Please...

ROBERT (O.S.)  
Oh honey...

Robert enters the room again, he gives the jar of salt to  
Allen and goes to hug Elizabeth.

ROBERT (CONT'D)  
I'm so sorry honey. I'm so sorry I  
couldn't protect you.

ELIZABETH  
Dad...

Elizabeth's voice breaks into more tears.

Allen grabs the jar and tosses the salt on the floor, making  
a circle around the bed.

Then, he grabs the bible and comes to Robert's side, places  
his hand on Robert's shoulder.

ALLEN  
We can begin now.

The last bead on the rosary turns white.

Allen and Robert stand in front of the bed.

ALLEN (CONT'D)  
Whatever happens, don't get out of  
the circle.

Robert nods.

ALLEN (CONT'D)  
(facing elizabeth)  
in nomine patris et filii et  
spíritus sancti.  
(MORE)

ALLEN (CONT'D)

Defende nos in praelio adversus  
rectores huius mundi tenebrarum  
harum, contra spiritus nequitiae in  
excelsis.

Allen now walks closer to Elizabeth and she notices this.

No.

IT notices this.

With a sudden move of her eyes, a picture falls from the  
shelf and into Allen's path.

He stops for a moment but follows with his eyes fixed on  
Elizabeth's.

She also follows him, her stare now violent.

ALLEN (CONT'D)

Deo placere, veni in auxilium  
hominum, quos Deus creavit ad sui  
similitudinem, redemptor at magna  
pretium a tyrannidem malorum.

ELIZABETH

I fear death, Allen. I don't know  
what happens next. I don't think I  
want to know.

Allen is startled by hearing this, yet he follows to sit in  
the bed, next to Elizabeth.

ALLEN

Offer nostras preces ad dominum, ut  
sine mora ut ducatur misericordia  
eius et descendit super nos.

ELIZABETH

You want to see what we saw,  
Allen?

(beat)

Allen...

(beat)

Allen!

ALLEN

Stop talking snake!

ELIZABETH

You wanna feel his despair? Once he  
knew they died because of him?

(beat)

Because of you?

A flash image of the mother and the daughter's bodies disemboweled inside the wooden house surrounded by fog (first scene).

The bible slips from Allen's hands. He goes to pick it up.

ELIZABETH (CONT'D)  
You want to feel what he felt as he  
was suffocating to death?

A flash image of Father Richards hanging from the rope inside the house. (first scene).

ELIZABETH (CONT'D)  
You want to know where he ended up?

ROBERT  
Allen!

Robert's voice takes Allen out from his doubting.

ALLEN  
(raised spirit)  
Ecce crucem domini, et fugere manu  
inimici! vicit leo de tribu  
Delphinus, semen David habet vicit!

ELIZABETH  
You think so much of yourself,  
Allen.  
(beat)  
Warrior of light.

Elizabeth laughs in a sinister manner as her eyes begin to glow in red.

The light coming from the window begins to fade.

An earthquake shakes the house violently and the restraints are cut loose.

Elizabeth's body floats in the air.

ELIZABETH (CONT'D)  
Light blinds us, Allen. But don't  
worry.  
(beat)  
I'll show what the light hides.  
(beat)  
The true nature of this world.

Light inside the house extinguishes completely, everything covered by darkness.

## OUTSIDE CHRISTINE AND ROBERT'S HOUSE

The black car parks outside the house and Father Ramada gets out from it, followed by two agents in black.

They all walk up to the entrance door, Ramada opens it and sees inside.

Sees the intense darkness covering everything.

Ramada takes his phone and makes a call.

FATHER RAMADA

Sir, it has already begun.

(beat)

We can't get inside now.

VOICE OVER PHONE

We need confirmation, Ramada.

FATHER RAMADA

But sir.

The call is cut.

Ramada swallows dry before signaling the agents to accompany into the--

## INSIDE OF THE HOUSE

-- and they all walk into darkness.

Yet a deep growling stops them on their feet.

Red eyes waking up all around them.

RAMADA

Run!

Ramada can barely see the first steps of the stair and he runs towards that place, leaving the agents behind.

The agents fire their weapons and explosions on the gun barrel reveal the grotesque figures around them.

Infernal creatures, as many as bees on a beehive, surround the agents and tear their bodies apart.

Their desperate screaming coming to a cold halt.

And Ramada manages to get to the second floor, he follows the only light in the place to get to--

## ELIZABETH'S ROOM

-- where he sees Allen and the light coming from his hand on top of Elizabeth's forehead.

FATHER RAMADA

Allen!

Ramada comes inside the circle, but on his way in he can't avoid to step on it, making an opening in it.

FATHER RAMADA (CONT'D)

Allen!

Robert can barely hear Ramada amongst the guttural screaming of Elizabeth and the violent tremors shaking the house.

Allen continues.

ALLEN

Deus oritur! Hostes sunt dispersi!  
et eos qui oderunt eum, fugit ante  
eum. Sicut fumus est, promittebant!

Elizabeth's body begins to descend from the air.

ALLEN (CONT'D)

Ita sunt exacti...

She keeps descending.

ALLEN (CONT'D)

Ut cera liquescit ante ignem, sic  
impium pereunt a facie Dei.

Elizabeth is back on the bed. She struggles yet loses intensity on her movement until reaching a stand still.

ALLEN (CONT'D)

Ut tua misericordia, Domine,  
descendat super nos. Ut magna, ut  
spem nostram in te.

Light comes back to the inside of the house.

It's a clear day outside.

FATHER RAMADA

(amazed)

You made it. Allen!

Allen turns to see Ramada, smiling satisfied. The crystal in his hand loses the intensity of the light it projects, becoming opaque.

Elizabeth slowly opens her eyes.

Seeing this, Robert comes to her.

ROBERT

Honey!

Allen smiles when seeing them hug again, yet he notices Elizabeth's wrists.

Her wounds are open and blood begins to pour from them.

Elizabeth reacts in fear.

ELIZABETH

Father?

ROBERT

Honey? What's going on?

(beat)

Allen!

Allen closes his eyes for a moment, as Robert tries to stop the bleeding using the blankets.

But blood keeps coming out.

Allen approaches Elizabeth.

ALLEN

Elizabeth...

(beat)

Did you do this to yourself?

Elizabeth nods and tears falls from her eyes.

ROBERT

We have to do something!

FATHER RAMADA

We can't do anything. What's done it's done.

ROBERT

I'm not letting my daughter die!

FATHER RAMADA

You don't understand. Only a demon can act against the nature of time.

ALLEN

Exactly. The demon was keeping her alive. Without its influence she can't survive.

Both Elizabeth and Robert are shocked to hear this.

ALLEN (CONT'D)  
 (closer to elizabeth)  
 It's okay, Elizabeth. It's not  
 gonna hurt anymore. It's gonna be  
 okay.

ROBERT  
 No, Allen...

ELIZABETH  
 Dad? Dad! I'm scared dad!

ALLEN  
 Don't be.

Allen takes Elizabeth's hand, but in doing so, Elizabeth's eyes open wide.

Flashes of images piercing her mind.

She can see Allen looking at her file at the Bishop's office.

She can see Allen looking at her leaving school and meeting those boys from inside Ramada's car.

She can see Allen looking at her leaving Tyler's house after being raped.

Shocked, Elizabeth lets go of Allen's hand.

ELIZABETH  
 (in rage)  
 You knew...  
 (beat)  
 You knew what was going to happen  
 to me and you did nothing!

ALLEN  
 No, Elizabeth. It's not like that,  
 you have to listen to me, don't  
 listen to it...

But Allen's voice gets muffled to Elizabeth.

The light begins to fade once more and Elizabeth talks to herself now.

ELIZABETH  
 No one cares about me...  
 (beat)  
 Not you...

She sees a picture of Robert.

ELIZABETH (CONT'D)  
Not you...

She sees a picture of Christine.

ELIZABETH (CONT'D)  
Not anyone!

Suddenly, rains starts falling inside Elizabeth's bedroom.

ROBERT  
How can this be?

Ramada is in shock to see this.

FATHER RAMADA  
This... This is the crying of  
fallen angels!  
(beat)  
Allen! The crying...

But Allen focuses on Elizabeth.

ALLEN  
Elizabeth listen to my voice,  
please! Come back to us!

But Elizabeth bursts out screaming and her voice sounds not unlike the roaring of a large animal.

Ramada runs outside of the room and into the increasing darkness covering the house.

ALLEN (CONT'D)  
Ramada wait! Stay inside the circle  
of...

And it happens, Allen notices the opening on the circle.

ALLEN (CONT'D)  
Oh my God...

HALLWAY

Ramada runs towards the stair while trying to make a call.

Red eyes waking up inside the blackness surrounding everything.

FATHER RAMADA  
 She triggered OBLIVION! Sir, she  
 triggered OBLIVION!  
 (hurt)  
 Aggghghgh!

OUTSIDE CHRISTINE AND ROBERT'S HOUSE

The door bursts open and Ramada comes out of the house. His  
 body covered with wounds and cuts.

He falls dead at Christine's feet.

She takes the phone from his hand.

CHRISTINE  
 Who is this?

ARCHBISHOP WALLACE  
 Christine?

CHRISTINE  
 Father.

The phone call is cut.

INT. MILITARY BUNKER - DAY (CONTINUOUS)

Archbishop Wallace puts the phone down. He's in front of a  
 military strategy panel depicting numerous graphics and  
 statistics.

There's also a map schematic and a video call on going.

A voice comes from the video call (no video feed).

VOICE ON VIDEO CALL  
 The virgins confirm the outcome,  
 you can proceed as planned,  
 Archbishop Wallace.

ARCHBISHOP WALLACE  
 Received.

Video call ends.

Archbishop Wallace notices hesitation taking over the soldier  
 holding the trigger on the panel.

ARCHBISHOP WALLACE (CONT'D)

Don't be afraid, child. The  
decision was made long before you  
were born.

(beat)

That you were to be here today.

A flash shot of Archbishop Wallace looking at little  
Christine from a far as the apple drops from the tree branch.

Of Archbishop Wallace seeing Christine walks out of the  
church on her wedding dress.

INSIDE CHRISTINE'S CAR

The rain pours heavily on the windshield as the car comes  
into the driveway.

Christine looks at her house through the window. Lights are  
off inside.

She starts crying.

Yet, her release is interrupted by a phone call.

She answers.

CHRISTINE

(breaking voice)

Hello?

ARCHBISHOP WALLACE

Christine.

CHRISTINE

Father? Is it you?

ARCHBISHOP WALLACE

(monotonous voice)

Bach tasa vefa wehlic lust. Renich  
tasa uberaca lear, lust.

Hearing these words, Christine enters in a trance state.

Her body tenses.

The phone slips through her hands and falls on the co-pilot's  
seat.

ARCHBISHOP WALLACE (CONT'D)

Flereous panic tasa fubin, lust.

Jedan tasa hoet nasa, lust.



Yet the creatures step back to let them pass.

Either way, Christine is equally startled by the sight.

THE MAN

Don't worry, they can't hurt you.

Christine nods and keeps walking towards the stairs.

SECOND FLOOR

She keeps walking until reaching the entrance to---

ELIZABETH'S ROOM

-- where rain comes down hard now.

Entering the place, Christine sees the bodies of Robert and Allen.

Both dead near the bed.

CHRISTINE

(overwhelmed)

Oh, Robert...

And on top of the bed, Christine finds Elizabeth.

CHRISTINE (CONT'D)

Elizabeth!

A flash shot of Elizabeth playing the cello at her school's auditorium.

She sees an empty seat in the front row, misses a note.

ELIZABETH

I'm always waiting for you...

CHRISTINE

Elizabeth... honey!

ELIZABETH

I felt so bad. I drink and drink  
until I felt nothing.

(beat)

They took advantage of me.

(beat)

They raped me!

Elizabeth shows her open wrists to Christine.

CHRISTINE  
 (tears flooding)  
 Oh baby... I'm so sorry.

ELIZABETH  
 You see mother, I'm already lost.  
 (beat)  
 It can end now.

CHRISTINE  
 Honey, wait!

Elizabeth places her hand on the wall behind her. When doing so, the wall begins to disintegrate into particles that fly in the air.

Everything around Elizabeth suffers the same fate, as if being erased from existence.

CHRISTINE (CONT'D)  
 (to the man)  
 What is happening?

THE MAN  
 She's triggering the end of the world.  
 (beat)  
 There's no more time, you have to do something now.

Christine looks to the side and finds a mirror hanging on the wall on the left.

She punches it to break it and pieces of it fall to the floor.

She takes a piece of broken glass on her hands and looks at The Man and with a decided expression.

He nods back and smiles.

Christine walks towards Elizabeth as all things keep disintegrating all around them.

Particles floating in the air start spinning around Elizabeth.

As Christine gets closer, these particles cut her skin, but she keeps moving forward to her daughter.

CHRISTINE  
 I'm sorry Elizabeth. This is all my fault.  
 (beat)  
 (MORE)

CHRISTINE (CONT'D)  
 I'm sorry for marrying your father  
 without loving him.

A flash shot of Christine kissing Robert at the altar on  
 their wedding.

CHRISTINE (CONT'D)  
 I'm sorry for bringing you into a  
 loveless home.

A flash shot of Christine giving birth to Elizabeth.

CHRISTINE (CONT'D)  
 I'm sorry for everything.

Christine takes the piece of glass and cuts her own wrists.  
 Her blood joins the particles in the air.

CHRISTINE (CONT'D)  
 You can take me now, demon.

She hugs Elizabeth.

CHRISTINE (CONT'D)  
 Take me!  
     (beat)  
 Take me!  
     (beat)  
 C'mon you fucking monster, take me!  
     (beat)  
 Take...

Christine's eyes turn red, but she doesn't let go of  
 Elizabeth.

Even with the red eyes, she an still smile at her daughter.

OUTSIDE CHRISTINE AND ROBERT'S HOUSE

The missile pierces the sky at tremendous speed and falls  
 down into the house.

CHRISTINE (V.O.)  
 You can rest now, honey.

BOOM!

Explosion is muted.

Sad piano leitmotiv melody starts.

The explosion turns the house into a ball of fire.

The impact wave moves across the town, destroying every building it touches.

Including Elizabeth's school.

Everything turns to dust.

MILITARY BUNKER

Archbishop Wallace looks at the information on the panel.

SOLDIER

Impact was successful, sir. The anomaly was erased.

Wallace smiles.

ARCHBISHOP WALLACE

So, the technology works.

(beat)

I'm glad. We can proceed then, onto the next phase in our conquering of darkness.

OUTSIDE CHRISTINE AND ROBERT'S HOUSE

In the middle of the flames, two charred bodies stand next to each other.

One of them starts moving, fibers running through burnt bones, flesh coming back alive.

Skin regrowing.

Until Christine comes back to life, still hugging Elizabeth, who collapses into dust.

THE MAN

I guess they can kill demons now.

(beat)

Seems to affect minor ones for now, yet still.

(beat)

It's impressive.

Christine walks out of the ruins of her former home in silence.

THE MAN (CONT'D)

War is coming Christine and you're involved whether you like it or not.

(MORE)

THE MAN (CONT'D)

(beat)

There's no time for grief.

CHRISTINE

War is not coming.

(beat)

Is already here.

Christine faces the street in front of her.

Through debris and collapsed buildings, she can see military vehicles approaching her location.

The evening sun lighting up their path.

THE END?