

Angelic Messenger: A Man's Quest to Become an
Angel of God.
Screenplay By:
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FADE IN:

EXT. THE POINT - MIDNIGHT

An American Flag flailing in gale force winds as a massive storm accumulates along the coastline. Lightning strikes all throughout the area as small fires burn in the distance. Lightning strikes the Flag's mass sending sparks showering down the surrounding area.

NARRATOR

My grandson's soul was sent from Heaven on a quest from God. That sent him from the glory of communion that filled him with the blood of Christ with God like speed that sails him down the universe. From out of his bellows, he prays to God as Jesus journeys to his presence. Jesus is not far from him now!

FADE OUT:

EXT. REBECCA'S HOUSE - NIGHT

Rebecca's two-story house has strobe of bright lights flashing throughout the living room. MUFFLED SOUNDS of MOANING could be heard over the MUSIC.

INT. REBECCA'S LIVING ROOM - NIGHT

Through the reflection of the mirror on the wall over the fireplace. REBECCA and BARRY are deep in a trace hot in their passions.

INT. REBECCA'S DOWNSTAIRS - NIGHT

REBECCA and BARRY lay on the couch making love. The couch sits in behind the coffee table in front of the fireplace. On top of the coffee table is a pentagram made of salt there is a pile of cocaine with lines on a mirror sitting on the table.

Rebecca is a very beautiful vertically challenged women with piercing blue eyes.

Barry is a chiseled young man about 28 years of age, he has black curly hair and boxer's chin and ears.

EXT. TREE - NIGHT

A raven is perched in the tree peering into the window and CROWING. The wind tosses the limbs in the tree the raven takes flight.

EXT. FRONT DOOR - NIGHT

The wind gusts blow through the bushes. A black cat launches from its hiding place SCREAMING and HISSING.

The stain glass door's brass knob begins to turn on its own. The wind HOWLS and the door lay open the terror that blocks their emancipation. An angel stands at the door then vanishes. The Raven flies through the front door landing on the fireplace mantel. CROWING more... The fire burns dark blue.

There is an angel at the entrance retracting his wings. Bare chest, leather pants and combat boots there is a silver spear in his right hand as he vanishes.

INT. LIVING ROOM - NIGHT

The angel goes unnoticed next to the couch where Rebecca and Barry still on it making love.

There is a white German Shepherd sitting in the corner and begins to GROWL and BARK. The MUSIC plays on vinyl record box in the adjacent corner of room.

Rebecca is riding Barry on the couch in front of the fire. There is a snake laid out on the floor between the coffee table and the couch. Rebecca's body is partially naked.

P.O.V. ANGEL - NIGHT

Water droplets fall on the table. Rebecca opens her eyes from underneath Barry. The angel stands before the coffee table.

Angel's face its eyes are dilated it has sharp pointy teeth. Water is dripping off its hair.

Rebecca reaches over grabbing a bumper stick full of cocaine she snorts it back.

The angel with his long flowing black hair places the edge of the spear into his left hand and opens a wound that percolates blood from his fist to drop on the pentagram boiling and burning holes through the oak.

Rebecca's eyes begin to roll into the back of her head. The fire begins to roar as the bright shadow of light draws its image on top of mother.

ANGEL'S BACK IS TURNED

Satan's warrior spreading his wings as the blue fire dissipates as the fire dies down; bright lights overcome Rebecca's body. Rebecca begins to cry out her penitence.

REBECCA

What's going on? What are
we doing? This is all
wrong, he shouldn't be
here!

The Angel bent back in LAUGHTER. Arms outstretched in the air. The blood that burned a hole through the table is now catching the rug on fire.

The raven flies across the living room and perches on a coat rack in front of the open door. Wind and rain is still blowing in from outside.

P.O.V. ANGEL - BEFORE DAWN

The angel exists the front door. The house is on fire.

EXT. FRONT DOOR - DAWN

Expanding his wings, he kneels to one knee and launches sub sonically as lightning strikes the earth beneath his feet. Rain drops bounce off the ground as the angel takes flight! The rain ceases the moment the angel transports pass the thunder storm the THUNDER QUIVERS and the earth QUAKES.

EXT. REBECCA'S HOUSE PATHWAY - DAWN

Barry ushers Rebecca and the white German shepherd out of burning house and to the awaiting white conversion van.

THE MEETING

INT. REBECCA'S LIVING ROOM -ONE MONTH LATER- DAY

Rebecca and Barry sit on the couch; Chuck and Patty are comfortable on the love sit. GRANDMOTHER CLARA is in the smoking chair and CINDY stands beside her.

CHUCK, is a tall balding man mid-thirties wearing a Tommy Bahama shirt and white slacks.

PATTY, is a large breasted blonde that looks like a waitress at the local fisherman's wharf.

CLARA, the matriarch of the family. She's like fine wine aged to perfection like grapes in a barrow. Tall slender Native American woman with long beautiful hair.

CINDY, a fiery red head with attitude and spunk.

REBECCA

I don't know how this happen. I'm on birth control, but I have a dilemma. I have been impregnated!

Chuck uncrosses his legs and places his hands over his face.

CHUCK

Barry is that your child?

BARRY

Who else would be the father, Chuck! I have to admit we were high and I didn't think we could conceive a child under those conditions.

CLARA

What has happened is a sacrifice of such magnitude. That god himself took notice.

Rebecca uncrosses her legs and reposition herself on the couch.

CLARA V.O.

This child will pay for all our imperfections. We might not know who was conceived that night.

ANGLE ON REBECCA STANDING UP

REBECCA

Shut up mother, all of you!
Are you all out of your minds?

She turns over the coffee table sending the drinks and the ashtrays filled with cigarette butts all over the floor. She walks around the mess.

REBECCA

(Pumping
her fists
up and
down)

Not another word about how we got here.

If it's all the same to you
what do you plan to do?

Rebecca stands in front of her family.

REBECCA
This is my child not yours!
Let's go Barry.

Barry and Rebecca walk over to the stairs and goes
up to the second floor.

THE BEATINGS.

INT. REBECCA'S HOUSE- MASTER BEDROOM - MORNING

There is a LOUD THUNDER coming from a ROARING
tropical depression. The couple's three-year-old
son ALAN stands at the foot of the bed with his
blanket and teddy bear tightly gripped.

ALAN
(In a
whimper)
Mommy!

BARRY
(Jumps up
in bed
yelling)
What in the hell do you
want son? Can't you see
we're sleeping!

Lighten strikes and THUNDER RATTLES the glass
panes. Alan jumps back toward the bedroom door
casing holding tightly to its frame.

ALAN
(Whispering
)
Daddy, I'm scared!

EXT. REBECCA'S FRONT YARD-RAINING - MORNING

Lightning strikes the ground in the middle of the
yard burning the grass. Water boils as it falls

from the sky as the lightning grounds in a puddle in the front yard. The air folds and the sky CRACKLES open with more THUNDER and lightning.

INT. REBECCA'S HOUSE- MASTER BEDROOM - CONTINUOUS

Alan clasps on the carpet. Barry continues to yell.

BARRY

Get your ass back into bed,
now!

Alan scurries on his hands and knees back to his bedroom.

CUT TO:

INT. REBECCA'S KITCHEN - LATER

Rebecca is in her silk nighty with a very large belly. She is cooking on the stove scrambled eggs, hash browns, and bacon.

Rebecca grabs a plate of food walks out of the kitchen, through the living room and into the master bedroom.

INT. REBECCA'S HOUSE- MASTER BEDROOM - MORNING

Rebecca walks into the room she places the plate of food on a tray in front of Barry still in bed watching television. Barry looks down at the food in disbelief.

BARRY

Why are these eggs runny?
What? You don't know how
to cook me breakfast?

Rebecca walks across the television in front of the bed.

REBECCA

You said make them snotty.

BARRY

With cheese not this shit!

Barry picks up the plate and throws it against the wall shattering the plate against the plaster. Rebecca jumps out of the way of the food.

REBECCA

What the hell is your
problem, man?!

Rebecca gets on her knees to clean up the mess on the floor. Barry leaps from the bed face red as a cherry.

BARRY

Man?! I'll show you a man!

Barry front kicks Rebecca in the stomach while she is in her last trimester. He grabs her by the hair and smacks her across the face and rears back kicking her once more on her belly.

Suddenly her water breaks fluid and blood spray on the floor. Kneeling like a dog on the carpet she crawls frantically over to the phone to call for an ambulance.

Barry grabs her by the hair and throws her against the wall on top of the night stand, breaking a lamp. Barry rips the cord out of the wall and begins choking her with it.

Rebecca's face is turning blue and her eyes are bulging out the sockets. WHINES and WHIMPERS came from her purple lips as she pulls at the cord with her hands.

REBECCA

You're killing me, Barry?!

BARRY

Woman, you will obey me!
Is this understood?

Rebecca nods her head. He releases the cord and Rebecca gasps for air.

REBECCA
(Hyperventilation
setting in)
I'm in labor!

She is breathing heavily.

BARRY
Good, get your ass off the
floor and I'll take you to
the fucking hospital.

CUT TO:

EXT. BARRY'S DRIVEWAY - MOMENTS LATER

Barry is sitting in his Chevelle. Rebecca wobbles out the front door one hand on her belly the other hand holds Alan's arm; overnight bag on her other shoulder.

Rebecca and Alan start walking in front of the car, Barry BLOWS the HORN. Alan jumps in fear. Rebecca opens the passenger door, Alan climbs in the back seat. Rebecca gingerly backs herself in the front sit of that Chevy.

BARRY
It's about time lets go. I
hope this don't take all
day.

There is smoke in the car.

REBECCA
Barry the car reeks of
marijuana?

Barry rolls down the window. Barry fans fresh air into the car with his hand.

BARRY
What? You didn't think I
was going to deliver this
child sober? You don't

want me to kick your ass
again do ya?

Barry shifts the car into reverse he has his
shoulders turn around looking out the back window
of the car.

BARRY
Alright, alrighty!

CUT TO:

The birth of Sean.

EXT. HOSPITAL ENTRANCE - DAY

Barry stands behind Rebecca as she sits in her
wheelchair as she tries to push herself up a ramp,
Barry is smoking a cigarette behind her. Rebecca
struggles to move the wheelchair. Barry walks up
behind her wheelchair flicks the lit cigarette,
grabs the wheelchair like it was a burden to push
his wife up the ramp to the corridor leading to the
hospital entrance. Barry walks up behind her and
push her through the automatic doors.

Orderlies rush over to Rebecca they grab the
wheelchair and wheel her in the delivery room.

INT. STERILE ROOM - DAY

Barry is putting on a paper gown and mask. He
opens the door and enters the delivery room.

INT. DELIVERY ROOM - CONTINUOUS

The doctor is in full gown, mask, and shield, he
peers between Rebecca's legs. The two nurses in
full gown, mask and shield, run around the room,
directing light so the doctor could see.

DOCTOR
Okay ladies, you grab her
legs and I'll catch this
baby.

NURSE #1

Doctor, the head is coming
out!

Rebecca's face is red she is baring down and
pushing the child from her womb. Father has his
arms crossed standing in the corner of the room.

REBECCA

(Screams)

God help me!

DOCTOR

Mister, get behind her and
help her push!

Barry stands in position.

REBECCA

(Moaning
and angry)

Get this child out of me!

The child begins to CRY; the doctor holds the
child by the legs and places the baby on the
gurney. The child is glistening with mucus and
blood. The child opens his eyes and they glow
bright blue.

CUT TO:

EXT. BEACH-SUNRISE - MORNING

The water is calm the sun is raising and the birds
cross the horizon.

NARRATOR

When the darkness lingered
around my grandson's
conception, they began to
follow his every move. I
was right about something
being sacrificed that
night. It happened to be
his reputation at stake!
Considering his mental
state of mind, he was
gifted by god. Peering

throughout the foreground
to witness the dead as they
revealed their messages to
him regarding the
Apocalypse!

FADE OUT:

The initiation of a disease due to brain injury.

INT. BARRY'S DEN - DAY

Barry is on the workout bench lifting weights.
Rebecca walks through the den with an arm full of
groceries carrying her purse.

REBECCA

Barry, could you please get
the rest of the groceries
from the van?

Barry is swallowing a fistful of morphine tablets
and washing them down with his bottle of Jack
Daniel.

BARRY

(Wiping his
upper lip)
No, I'm not! Can't you see
I'm busy?

Rebecca walks back in the den and leans against
the threshold.

REBECCA

You know I could really use
your help today it's Sean's
birthday.

Barry disregards her request by waving his hand at
her to dismiss the thought. He ignores her by
going back to his workout.

BARRY

(Bench
pressing)

Don't bother me! You're
not worth my time.

INT. REBECCA'S KITCHEN - MOMENTS LATER

Alan is sitting at the counter and Rebecca is putting the groceries away. Barry struts in hoping someone will admire his muscles.

He grabs Rebecca from behind. She resists and pulls away.

REBECCA

You're drunk and always
talk trashy to me!

BARRY

Don't talk shit to me,
bitch!

Barry smacks the back of her head pushing her to her limits. She turns around with her teeth clinched and fist closed.

REBECCA

I'm getting tired of this
it's probably because
you're so boring. You
can't justify the love I
have for you.

(Tears roll
down her
face)

REBECCA

So, go ahead hit me if it
makes you feel powerful.
This marriage is ending
quickly.

ANGLE ON BARRY'S EXPOSED UPPER TORSO

Barry's eyes are vibrating he is biting down on his dentures. He draws his arm back slapping her with an open hand across her face. Mother stands up straight again.

REBECCA

You can't hurt me anymore!

BARRY

Just try leaving me. See
what I do to you!

Barry turns to leave but spins quickly back belting her once more with his right fist to her mouth. Rebecca slips and crashes down on the floor. Alan runs up to Barry.

ALAN

Leave mommy alone daddy!
You're hurting her!

Alan bites down on his father's forearm. Enough to break some skin, Barry turns his attention on Alan slapping him across the face hard enough to send him fling across the kitchen.

Alan is curled on the floor CRYING. Barry leaves the room and Rebecca crawls over to Alan they both hold each other. Rebecca WEEPS OUT LOUD while blood drips from her nose.

REBECCA

(Spoken
with broken
words)

Why, can't, you, just, love
us?!

Alan is sucking on his thumb and there is CRYING COMING FROM THE BABIES ROOM.

CUT TO:

INT. BABIES ROOM - MORNING

PARASOL OVER CRIB

SEAN has bright blue eyes and a big smile is on his face.

Rebecca opens the door with a small amount of blood still under her hose. She is still weeping

and using a paper towel to clean the blood from her face.

REBECCA

Happy birthday, sweetheart.

Sean is turning one-year-old that day. He rolls over and stands at the edge of the crib. Rebecca picks the child up and puts him on the ground. Sean runs into the living room where both Alan and Sean hug.

CUT TO:

INT. BARRY'S DEN - LATER

Barry is lifting his heavy weights he is sweating and breathing hard. He stops his set to relax for a minute. Sean is sitting beside the workout bench. Barry is drinking more Jack Daniels.

Barry lies back down on the bench for one more set. His barbell has several stacks of weights on both ends. Barry prepares for another set; he lifts those heavy weights high in the air just as Sean stands up reaching for his father's hair. When that hundred- and eighty-pound weight comes crashing down on Sean's skull crushing the bone in the child's head.

The skull can be heard CRUSHING with a large CRACKLE. Sean fall instantaneously landing on the floor unconscious; Barry jumps off the bench to pick the child up.

BARRY

Rebecca, get in here quick!

Sean is breathing but unconscious. Rebecca walks into the den. Barry is carrying Sean over to her.

REBECCA

What'd you do now?!?

She grabs the child his body is limp in her arms.

BARRY

He stood up underneath my
barbell and it came down on
top of his head.

Rebecca cradles the back of the child's head as
the dent swelled due to the child's skull being
crushed. Rebecca carries Sean into the bathroom
where there was better light.

REBECCA

(Walking
toward
bathroom)

Wake up sweetheart! Wake
up!

INT. BATHROOM - MORNING

Rebecca and Barry walk in the bathroom turning on
the light as the crater on this young toddler's
head begins to swell. She sets him on the sink
his back is leaning against the wall. She presses
down on Sean's skull the bones push inward. The
child begins to regain consciousness.

Sean begins to WHIMPER, but his eyes are still
rolled back in his head.

Rebecca turns to Barry and pushes him against the
towel rack. She slaps him on the face. Barry
returns Rebecca's assault with a defensive attack.
He had his hands choking her as he pushes her down
into the shower. Barry grabs a towel off the rack
raps it around his fist and begins to beat her.
Alan is holding Sean on the sink screaming at
Barry.

ALAN

Daddy! Stop hurting mommy!
Quit it now!

Rebecca is getting back to her feet.

REBECCA

You're an evil man Barry!
Get the hell out of here.

BARRY

It was an accident I didn't
mean for this to happen.
I'm hurting too Rebecca!

Rebecca grabs Sean from the sink and walks out of the bathroom. Barry closes the door and turns the water on in the shower.

INT. REBECCA'S MASTER BEDROOM - MORNING

Sean is lying on the bed with a bag of frozen peas of his swollen skull. Alan stands besides Rebecca holding on to Sean. Rebecca is grabbing two suitcases from underneath the bed. She leaves with the suitcases.

INT. DEN - MOMENTS LATER

Rebecca walks through the front yard. Rebecca can be seen placing her suitcases into the conversion van and walking back toward the front door. She walks into the front door in the Den and walks through the living room.

INT. REBECCA'S MASTER BEDROOM - CONTINUOUS

Rebecca enters the bedroom. Alan turns to look at his mother with the look of fear as if he was about to cry.

ALAN

(crying)

Sean not moving, mommy.

REBECCA

Okay, Alan I've got your
brother go get your blanket
and pillow...

Rebecca picks up Sean. On top his head is a large lump. She bounces the child up and down in her arms, enters the hallway and walks downstairs. Alan comes out of his room and they both walk into the living room.

Rebecca and Alan walk through the living room into through the den and exiting the home.

EXT. REBECCA'S FRONT YARD - AFTERNOON

They walk out to the van and Rebecca opens the passenger's door. Alan jumps into the sit and fastens himself into the seat. Rebecca puts Sean on Alan's lap.

REBECCA

Hold the bags of peas on his head and don't let him fall.

CUT TO:

INT. DEN - DAY

Barry is standing in his towel looking out the window as Rebecca reverses the van out of the driveway.

CUT TO:

Rebecca's emancipation.

INT. CLARA'S LIVING ROOM - EVENING

Alan and Sean are playing on the floor in front of their mother and grandmother. Sean has a bandage wrapped tightly around his head. Clara is smoking some weed.

CLARA

What happened this time?
Did he beat you again?

REBECCA

The man is a monster! He's addicted to all kinds of drugs and he loves to beat on women.

CLARA

You want some of this for your nerves?

Clara tries to pass Rebecca the joint.

REBECCA

I need my mind clear to
figure out what I need to
do next.

CLARA

It's the only thing that
helps me with my
chemotherapy.

CUT TO:

EXT. CLARA'S HOUSE - NIGHT

There is a dark shadow lurking around Rebecca's window. The shadow rounds the back of house and trips on a rake in the back yard. The motion light turns on. Barry picks himself off the ground, brushes himself off and pulls out a knife from behind his back.

Barry makes it to the back door. He pries and pulls at the door and the lock releases. He walks on in and turns off the light.

INT. CLARA'S DINING ROOM - NIGHT

Barry tip toes his way through the dining room and makes it to where Rebecca and Sean are sleeping.

INT. CLARA'S SPEAR BEDROOM - MOMENTS LATER

The door cracks open and Barry peers into the room. Rebecca rolls over in her bed. The door opens up the rest of the way. And Barry walks silently through the room and climbs on top of the bed until his body is on top of Rebecca's.

Rebecca wakes up suddenly Barry places both of his hands over her mouth, one of them having the knife. He is sitting on her body and Rebecca cannot alert anyone to his presence.

BARRY

I don't want to hurt you,
so don't scream. I'm going
to put the knife away.

Barry releases her and he puts the knife back
behind his jacket. He climbs off the bed and
grabs her suitcases, throwing it on the top of the
bed.

BARRY

Get your ass up your coming
home!

(he unzips
the
suitcase)

No excuses now get up! Get
my sons while you're at it.

REBECCA

You must be mistaken. Have
you forgotten what you've
put us through today?

Rebecca kneels down on the bed's mattress in her
nightgown. In front of her is a couple of pillows
that is cradling Sean's body.

BARRY

I'm thinking about what I'm
going to curve into your
belly with this here blade.

Barry pulls the knife back out and Rebecca reaches
under the pillow and pulls out a revolver. She
cocks the trigger back and aims.

REBECCA

Don't think for a minute I
won't put a bullet in your
groin. It's your most
prized possession!

She stands up on the bed still pointing the gun at
him.

REBECCA

Out the way you came!

Barry turns around with his hands in the air.
Rebecca gets off the bed and they leave the room.

EXT. CLARA'S BACK DOOR - DAWN

The door opens up and Barry exits. The door is closed behind him and the light turns off. Barry stands there for a moment the sound of dead bolt TURNING. Barry walks around the front of the house.

AERIAL SHOT Barry getting into his Chevelle the street light behind the car flickers and turns off.

Sean first sighting of God and Satan.

FADE IN:

Legend SEVERAL YEARS LATER but Sean can be about 7 or 8.

EXT. TRAILER PARK- ONE YEAR LATER- DAY

AERIAL Shot Over old church in the middle of a green field with the grounds keeper's trailer on the backside of the property as lights circle and descend toward Barry sanding two doors in the middle of the courtyard. The two large wooden doors lay on top of four saw horses which stand on top of sheets of plastic. Rebecca's white van is pulling into driveway.

Alan and Sean run out from Rebecca's white Chevy conversion van. The children embrace their father as Rebecca exits the vehicle. LADY the family's white German Shepherd is running around the courtyard.

NARRATOR

After his brain injury his eyes became sensitive to lights. Voices seem to infiltrate his mind. I was saddened that his father

didn't care. There was something benevolent about the presences that followed him. He struggled. The odds were stacked against him. He seemed to never be alone.

Rebecca walks closer to the reunion. Barry has both children one in each of his arms.

BARRY

I haven't seen the two of you in months.

REBECCA

I will be back to pick them up on Sunday.

BARRY

Do you like the color of the church?

REBECCA

Hallelujah it's miracle!

BARRY

(Barry smiles)
What's miracle?

REBECCA

That you can even walk on hollow grounds without bursting into flames!

BARRY

I attend church here. I have studied and worshipped. I'm a changed man honestly.

REBECCA

Honestly, you could be Jesus himself and I still wouldn't take you back.

(She looks
back toward
the van)
Well, I have to go!

BARRY

Okay.

Rebecca kisses and hugs the boy's good bye.

REBECCA

You boys be good for your
father.

Rebecca gets into the van, reverses back onto the
highway and leaves.

Barry clamps his hands and grabs for a joint
inside his shirt pocket. He lights the joint and
walks over to the saw horses.

BARRY

Some things never change
kids. We are going to have
fun this weekend, aren't
we?

ALAN

Are you going to be
drinking?

BARRY

No, I haven't had any
alcohol in over a year.
All I do is smoke my weed.

ALAN

There are weeds around the
house at home maybe you can
smoke them too!

Barry picks up a hand sander and begins to sand
the old paint off the wooden door. Alan is
chasing the dog around the work area. Sean is
venturing into the church. He begins to walk the
steps up to the chapel.

The appearance of Jesus.

CLOSE UP SEAN'S FACE

Eyes pale blue.

Sean has reached the top and looks back down the stairs. Through a bright light the appearance of a presence that resembled Jesus Christ waits for Sean. Envisioning what was happening inside Sean's mind.

DAYDREAM

Jesus appears wearing a bright heavenly white robe with a gold inlay. In this daydream Sean is dressed in white shorts and a creamed colored jacket.

The fascinating SAINT TERESA OF AVILA ENTERS SHOT and she is wearing a nuns clothing, has with her a basket of white roses. She bows before Christ and presents Sean with a white rose.

SAINT TERESA OF AVILA

Why don't you become thy
blessed avenger? Are our
destinies intertwined?

Jesus kneels so he could be at Sean's eye level.

JESUS

I'd like to think so!

Sean bows with his head hung hiding his eyes.

JESUS

Do you speak?

SEAN

(He
whispers)
Peacefully with grace
heaven have mercy!

Jesus begins to chuckle.

JESUS

And what about your mind?

SEAN

All but broken!

JESUS

The darkness will dress you
up like a puppet. It is
your duty to cut the
strings.

Sean is lead into the chapel by Saint Teresa of
Avila she placing the rest of the white roses at
Sean and Jesus's feet.

The Christ is barefooted and walks on the thorns
on the roses. Blood comes from his feet and
creates a trail that is absorbed into the stems of
the roses turning them red with blood.

Sean reaches the alter. He places the red rose
upon it.

JESUS

Since they are full of my
premise accept my
sacrifice.

ANGLE ON CRUCIFIX

JESUS

Ask and you shall receive.
Speech sows, seek and sight
be given. Find and praise
the ones you love.

A tall FEMALE ANGEL named DERDEKEA descends into
the church corridor. Her wing feathers are
crystals of sparkling white diamonds traces of
blue giving her just enough color. Her body is
covered in stainless armor with mirror shines she
has a helmet protecting her head. She unlatches
the shield from her armor having her bow in hand
many arrows rest within her quiver. Jesus turns
acknowledging her arrival.

JESUS
Is he on the move?

DERDEKEA FEMALE ANGEL
He is on his way, if he is
not here by already.

EXT. CHURCH ENTRANCE - AFTERNOON

There is wind blowing around the trailer swaying the trees back and forth, while Satan's presence is concealed within a very dark twister approaching the church. Jesus and the angel are observing his arrival. They walk back into the church and close the doors behind them.

INT. CHURCH - MOMENTS LATER

Derdekea hides in the rear corner of the church. Bow and arrow in hand stout with posture, steady as her nerves graceful as her image.

Sean begins to kneel before the alter. Saint Teresa of Avila stands next to Sean in front of the Holy Water. She fills a vile full. She dips a whisk in the water and splash Sean in the face.

Sean has Holy water dripping down his brow.

CUT TO:

INT. CHURCH ENTRANCE - AFTERNOON

The doors begin to RIDDLE and BANG. BOOMING and HORNS TRUMPETING announcing Satan's arrival the doors blow off the hinges into shivers of pine. Parts of the door are blown all over the church.

A bright light peers behind the smoke as Satan myself appeared from out of his darkness.

Lucifer stands at the open doors with two symmetrical black wings retracting toward his body.

Christ stands near Sean by the alter.

Satan's clothes are smoking steam and water vapor evaporates from his skin. His jet-black hair shoulder length he looks like he is fresh out of hell. He walks through the cathedral and takes a seat in the first pew directly behind Sean.

Saint Teresa of Avila douses him with the Holy water. It boils spots of light but does not harm him. It looks like acid on his surfaces.

JESUS

You're a coward! We are guarded and protected.

SATAN

Many years of my service paid before the presence of our father; before I was cast from your presence.

ON JESUS THEN BACK ON SATAN

SATAN

I promised to gather as many souls to fight against your cause. This precious child of yours is my trophy.

Jesus stands between Sean and Satan.

JESUS

He is a child who wishes to repent.

SATAN

I have dominion over his surroundings! Your people will resist because they do not know. They fear him because they refuse to listen.

Jesus steps closer to Satan's human form; Christ bends down and places his hand on his shoulder. White smoke and blue flames come from his jacket.

SATAN

You possessive bastard!
Why do you have to touch?

JESUS

He will not worship you and
the only thing that stands
between you and us is his
sanity.

Saint Teresa of Avila pulls from out of a bag a
white cat with a gold bell that GIGGLES. She
releases the animal. It circles around Satan's
feet as the conflict begins to escalate.

JESUS

This child will be known to
have a schizophrenic mind.

Satan jumps to his feet spreads out his tattered
wings and begins to take flight.

Derdekea releases her breath from her frostbitten
lips as the arrow bows and flexes against the
particles of vibrating energy as the inertia of
the string propels the arrow toward its target.

By the time Satan lands on the other side of the
Alter he metamorphoses into a beast the arrow hits
his target right between the ribs.

Caged, cornered and defying. Satan breaks the
arrow immediately off at the flesh. The arrow is
as large as a spear. Saint Teresa of Avila douses
him with more Holy Water. Steam and flames burn
his flesh.

SATAN

Holy hell with that water
you bitch!

(Covering
his eyes
with his
claws)

You don't want to waste a
drop!

He releases green smoke that fills the air a smell causes both Christ and Saint Teresa of Avila to retreat. Sean stays kneeling before the alter in prayer.

SATAN

I will plague this child's mind!

(Screaming
and ducking
behind the
crucifix)

Derdekea draw another arrow in the direction of Satan.

CLOSE UP ON SATAN

SATAN

Disguising your intentions for him with deceit a product of lies the results of a disease. The living proof is within his eyes.

Satan bends over lifting Sean's chin up with his claw looking through his eyes.

SATAN

Stop your mediation! Let me see your pupils.

Sean's eyes begin to open showing the complete white of his eyes, both rolled toward the back of his head.

The cat jumps on top of the alter. Satan jumps back in horror the cat HISSES and Satan ROARS out his redemption. Satan vanishes in through a cloud of burning ashes and amber.

The door to the church swings open and daylight shines through the stain glass windows that surround the large doors.

Sean is backing up from the alter and has a frightened look on his face. His daydream is over and his mind has been brought back to reality.

Sean falls before an omen.

There is a figure of Jesus nailed to the crucifix swinging back and forth.

AERIAL SHOT of Sean retreating

Sean is doing his best to catch his breath but hyperventilation has begun to set in. He turns to run toward the open doors. Light is shining through the corridor as Sean begins hastily exit the cathedral. The church bells begin to TOLL.

EXT. CHURCH STEEPLE - DAY

AERIAL White doves fly from the steeples peak. Barry and Alan are still working in the surrounding area. The doors are still being sanded by Barry.

CUT TO:

EXT. CHURCH'S COURTYARD - MOMENTS LATER

Sean appears at the top of the stairs obviously running from something. Sean takes to the flight of stairs as if he had wings.

Sean makes it to the courtyard he started to run toward his father. When he got close Lady the family's dog begins to chase him. Sean yells out while running.

SEAN

Dad, you wouldn't believe
what just happened to me!

Barry turns to look at his son.

BARRY

What is it Sean?

Just as Sean stopped running the dog jumps up on his back, pushing his head first toward the door.

Barry lunges toward Sean to catch him. When Sean's knees hit the ground, his head smacks the rusty old door hinge piercing his eye. The hinge cut through the orb of Sean's eye socket, cutting everything in its path.

Sean is kneeling on the ground still struggling to free himself from the door hinge still deep in his eye socket.

Sean's arms go limp and he begins to fall backwards, the hinge slides from out of the young man's eye. Just as Barry reaches him Sean's body falls to the ground.

Blood is pumping out of his eye socket. Barry and Alan kneel before Sean and help by placing a white towel over his gaping wound.

BARRY

Alan hand me that rag and
get to the car! We've got
to get him to the hospital.

ALAN

Dad his eye is bleeding
badly!

BARRY

I know son let's go we have
to hurry.

Barry picks Sean up and briskly walks both children over to the Chevelle. He opens the passenger door. He sets Sean in the middle. Alan climbs in and holds the rag on Sean's face. Barry runs around the front of the car and enters the driver's side door.

BARRY

Hold on to him Alan.
(Beneath
his breath)
God, help me out here.

CUT TO:

INT. SARASOTA MEMORIAL HOSP. - NIGHT

Barry is leaning against the wall in the hallway next to a bench where Alan is sitting.

The doctor walks out of the operating room wearing a gown and cap he approaches Barry.

BARRY

Tell me good news doctor!
Can my son see?

DOCTOR

It is hard to tell at this time. The blade cut through the eye socket and did some damage to the eye. But I'm sure that he will be fine.

BARRY

When will we be able to see him?

DOCTOR

Once the anesthesia wears off.

INT. RECOVERY ROOM - NIGHT

Sean is resting in the hospital bed. A bandage is wrapped around his head covering his right eye. Barry and Alan walk through the door. The nurse is exiting the bathroom with a thermos of water.

NURSE

Are you here with Master Lange?

BARRY

Yes, sweetheart I'm his father and this is his brother Alan.

NURSE

Okay well your little man is almost ready to go. His

got a couple of stitches in there so keep him from crying or rubbing on the actual eye.

The nurse walks over to Barry.

NURSE

Here are some new bandages keep them changed on a regular basis and don't get the eye wet.

BARRY

Thank you for all your help.

NURSE

You're welcome. Take care; Sean.

She exits the room but the door doesn't close
Rebecca and Clara enter the recovery room.

REBECCA

Well did he lose the eye?

BARRY

No, Rebecca his eye is cut but it will heal on its own.

REBECCA

I'm not satisfied with these arrangements. I'm thinking about suspending your visitations.

BARRY

Rebecca it was an accident the dog jumped on Sean's back and he fell into the door.

Clara is stroking Sean's hair.

SEAN

G-Clara you should have
seen this angels. The dog
tried to attack me and I
cut my eye open.

REBECCA

Sean that is enough of
those scary stories your
frightening the hell out
me.

CLARA

More angel stories? This
is interesting Sean we can
talk about that one later.

FADE OUT:

The criminal that kills my grandmother.

EXT. CHEMOTHERAPY LAB - DAY

CLOSE UP CLARA'S FACE

She is puffing down hard on a cigarette. There is
an auburn colored wig on her head.

Rebecca and the kids pull up in the conversion
van.

Clara tosses her cigarette on the ground. Clara
walks over to the passenger side of the van and
enters the vehicle.

They drive off down the city streets. There are a
lot of colored people walking around. The streets
are poor. Sean still has his eye patch on.

REBECCA

Mother it doesn't do you
any good to go through all
this chemotherapy and
continue to smoke.

CLARA

No and it doesn't do either
of us any good to talk
about it.

REBECCA

Fine! We need to get your
pain medication, don't we?

CLARA

Yes, but I have to cash my
social security check to
pay for the drugs.

They pull into a bank parking lot and Clara gets
out of the van.

CUT TO:

INT. THE LAMP SHOP - AFTERNOON

THE DEAD BOLT MAKE SLIDING sounds. The shop is
located in downtown Saint Petersburg. It's a gang
infested drug haven filled with deviants.

Rebecca enters the shop wearing a revolver on her
waist band. She places her key on the desk and
sets down the bags of food. Clara places her
purse at the front of the desk. The children sit
down to eat. Sean still has a patch over his eye.
Rebecca starts to unload the fast food from the
bags.

Sean reaches for a bag of French fries; Alan
snatches the bag and holds it tight to his chest.

ALAN

Okay, One Eyed Willie
where's the rich stuff,
Seany?!?

SEAN

Mom, Alan is making fun of
me! I'm not a Goonie,
Alan. So, give me my
French fries!

Alan hands Sean his French fries as Rebecca
finishes emptying the bag of food. Clara is
smoking another joint.

CUT TO:

INT. SPRAY ROOM - LATER

The COMPRESSOR is making a LOUD NOISE and the SPRAYER is SPRAYING as Rebecca paints lamps in the rear of the shop.

Clara is at the front of the shop assembling the brass and electrical switches to the finished products. Clara's back is to the open front door. Alan and Sean are playing on the floor.

The windows to the shop have newspaper taped to keep people from looking in at two women and two children working in a predominately black neighborhood.

A very large black man walks through the shops entrance. But with the LOUD COMPRESSOR RUNNING Clara didn't even notice him there until Alan tugged on Clara's shirt and point toward him.

MUGGER

Yawl got any work for a hungry man?

Clara walks over to where her purse was sitting. The purse is full of money and medication.

CLARA

No, I'm sorry there is no work here. But we've got some food.

The mugger's attention drops down to the bag that Clara was attempting to retrieve.

Suddenly he moves for the purse just as Clara grabs the bag.

The man proceeds to strike her over and over again. Clara is holding on to the purse by the strap, she is using her legs to resist this mugger. But he continues to beat Clara.

Alan and Sean are screaming for their mother in horror.

The strap final breaks and the mugger is free to escape. Clara has not giving up yet. She jumps to her feet and runs through the back of the building were Rebecca was spraying the lamps.

CLARA

(As she
runs out
the back
door she
screams)

We have just been robbed.

She sprints out into the alley way and on to the street.

Clara gives chase but you can barely see the man as he turns the corner. Clara runs down the street and into the alley until she collapses in front of a mechanic's shop. The mechanics in the shop all come to her aid.

EXT. MECHANIC'S SHOP - EVENING

Rebecca and the children pull behind a police car that is parked at the edge of a busy intersection. The family gets out of the van to watch the paramedics give Clara oxygen. Rebecca and the children hold each other tightly. A police cruiser races down the street behind them lights and sirens blaring.

FADE OUT:

INT. CLARA'S BEDROOM - NIGHT

Clara sleeping. There is a bright light standing beside her bed.

CUT TO:

INT. REBECCA'S BEDROOM - MOMENTS LATER

Rebecca sleeping with bright balls of lights circle over her bed.

CUT TO:

INT. THE BOY'S BEDROOM - NIGHT

The two boys are sleeping on their bunk beds. Sean is on the lower bunk tossing and turning in his bed. It seems as though his having another nightmare. There are many bright lights of human spirits surrounding Sean and Alan's bed.

Satan returns to taunt Sean.

FADE IN: SEAN'S DREAM

EXT. BACK PORCH - NIGHT

NARRATOR

The darkness plaguing his thoughts, like fungus covering the jungle's trees, He found himself alone again with unadulterated judgments. Ferocity and torment were the results of his awakening dreams. Each dream always started with a voice calling for him deep from within the courtyard.

There is a dark blue fire blazing in the middle of the backyard. There is a man in a shiny black trench coat squatting at the corner of our elevated wood porch. He has a raven CROWING on his shoulder.

A white timber wolf with blue eyes sits in front of the flames of a fire placed in the middle of the courtyard.

There is a tall leafless tree standing in front of the full moon.

There is a white owl that descends in through the tree perching himself on a branch.

Sean walks out of the back door with a dawning white suit, blue shirt, white shorts and tie. His shoes are dress white with light blue socks. Sean looks through the tree sitting next to the blue fire. He observes the owl stretching out its wings.

The crescent moon was as bright as ten thousand lanterns, giving off enough light as the sun, making it easier to distinguish what it was that brought Sean out beyond the walls of our house.

A white cat rubs his back against the framing of the back door.

Satan remains parched and hungry for souls.

NARRATOR

Imploring his obedience to take a pew. Watching the show that Satan had intended for Sean. Just moments before that fire would erupt, he clasps his hands sub sonically the sound of atomic erosion, a blue blazing flame appeared in the midst of his alter.

Shadows succumbed and surrounded this fire as if they were a part of the blazing blue flame drawing their energy from something as treacherous as an illusion of lies and deceit that burned within this angel's eyes.

SATAN

Sit with me and smile!

But Sean will only stand next to his opposition. Sean folds his arms together.

SATAN

I have come to take your beloved grandmother to hell with me.

SEAN

Stack your pile of shit
elsewhere Satan!

The white wolf bares his fangs and growls.

Sean battles Satan for the safe departure of his
grandmother's soul.

SEAN

You are bereft of God's
grace and have no authority
to take my grandmother's
soul anywhere.

SEAN

You cower at the fleet of
their mercy and shall
flounder in the grace of
his return.

SATAN

I'm at a loss for words,
loose with lips cinching my
tussles.

SEAN

Confessions, can't you see?

SATAN

Finally dancing!

SEAN

Don't give up rope!

SATAN

You Judas!

SEAN

Flattering. We mirror
images of Jesus behold in
his perfection. He
captivates the lights of
our eyes.

SATAN

Rats!

The angel stands up and from out of his trench coat come dozens of rats. The cat HISSES and immediately pounces and strikes one rat. The raven on Satan's shoulders takes to flight just as the owl plummets from the tree. The owl attacks the raven by biting its head clean off.

SATAN

Rapture!

Satan extends his hands toward the headless bird. The white wolf launches over the burning images of timbers and leaps at the angel. And again, Satan dissolves into burning ambers and hot ash.

SEAN'S P.O.V. he is looking at the blue fire and his grandmother appear in a flowing gown. Reaching out her arm toward him she enters the flames and vanishes.

FADE OUT:

CLARA'S DEATH AND FUNERAL

INT. BOY'S BEDROOM - MORNING

Sean wakes up with his hyperventilation causing a cold sweat to accumulate on his chest and forehead. Sean jumps from his bed. Opens his door and runs out into the hallway.

SEAN

Mom get up something has happened to G-Clara.

INT. HALLWAY - CONTINUOUS

Sean knocks on his mother's door just across the hallway from his room. Rebecca answers the door.

REBECCA

Sean what is wrong with G-Clara?

SEAN

I had a dream and in my
dream G-Clara came to me
and she was dead!

INT. CLARA'S LIVING ROOM - MORNING

Rebecca KNOCKS at the door leading to G-Clara's
bedroom. Sean and Alan sit on the couch and turns
on cartoons.

Rebecca enters the room walks through the doorway
to the master bedroom. She closes the door behind
her.

INT. CLARA'S BEDROOM - CONTINUOUS

Rebecca walks to the edge of Clara's bed and
gently places her hand on her shoulder. Rebecca
pulls the covers back uncovering Clara's upper
torso.

REBECCA

Mother you're freezing what
happen to your covers?

Rebecca rolls Clara's body over and jumps back in
horror. Clara's eyes are both open and she has
stopped breathing. Rebecca presses her back
against the wall and slides toward the door.

INT. CLARA'S LIVING ROOM - MOMENTS LATER

Rebecca enters the living room with her hands
covering her face there are tears streaming down
her cheeks. She takes a sit next to Sean now on
the couch watching television.

SEAN

She's dead, isn't she?

REBECCA

Shut up Sean! How could
you know that? You went
into her room, didn't you?

Sean turns off the television turns and places his
arm around his mother.

SEAN

Nope! I saw God's angels
that came for her in her
sleep.

ALAN

Sean you're such a liar!

REBECCA

Sean, I am taking you to a
psychiatrist after we bury
your Grandmother.

Rebecca picks up the phone on the end table and
dials.

CUT TO:

FADE IN:

EXT. CLARA'S BURIAL - AFTERNOON

A gathering crowd culminates at the top of a green
pasture. As they prepare to lower Clara's body
into the earth. Family and friends are deeply
saddened by her departure. Rebecca is sitting
with her boys standing at post.

REVEREND is wearing a white robe with gold trim
and matching hat.

REVEREND

The Lord is my shepherd, I
shall not want. He makes me
lie down in green pastures,
He leads me beside still
waters, He restores my
soul; He leads me in the
paths of righteousness, For
His name's sake. Ye,
though I walk through the
valley of death, I will
fear no evil: for thou art
with me; thy rod and thy
staff they comfort me.

They begin to lower the casket in the grave.

REVEREND

In faith, the certainty of
our resurrection is God's
presence within our soul,
all throughout eternity.
Into the universe we
commend to the Almighty
Father our beloved sister
Clara. Earth to earth,
ashes to ashes, dust to
dust. Passionate soul rest
in peace.

Chuck, Rebecca, Cindy and Barry all walk out to
greet the other attendees including DOCTOR SHOOP.
They all share embraces consoling each other.
Sean and Alan stand at post in front of Clara's
grave.

SEAN

I promise our conversations
will never cease.

ALAN

G-Clara is dead Sean she
can't hear you.

SEAN

Not only will I be able to
speak with her.

ANGLE ON CASKET COVERED WITH FLOWERS

SEAN

Her spirit has encompassed
us since we woke this
morning.

ALAN

She is gone Sean you can't
see her or hear her ever
again.

SEAN

Not in my world I see
beyond the sight of mortal
man. I hear the white
vibrant energy moving
throughout the streets.

Sean turns to walk away Alan is beside him.

SEAN

A spirit can be found
around any bright light.
Like moths to the flame.

Sean and Alan walk over to their mother and
father. As they approach, their grandfather
CHARLIE BROWN runs up to give them a big bear hug.

CHARLIE BROWN, was a short balding man in his late
sixties. He appeared as he always had a book in
front of his face. He was pure genius.

CHARLIE BROWN

Let us go to the park
tomorrow and fly some
kites.

Charlie turns to Rebecca and the rest of the
family. Philip has his arm around Cindy's
shoulder. Barry is in the distance talking to the
reverend.

CHARLIE BROWN

Is that okay Rebecca?
(Beat)
Let us fly some kites.
Sounds like fun. What do
you think Philip?

PHILIP

I'll bring the fishing
poles.

CHARLIE BROWN

Cindy, you going?

CINDY

(Smiling)

Sure, Dad I wouldn't miss it.

REBECCA

I will bring some sandwiches to eat just in case we get hungry.

CHARLIE BROWN

Then it is settled kites at noon.

FADE OUT:

Charlie's diagnosis of Sean's existence.

EXT. AZALEA PARK - AFTERNOON

Alan and Sean are flying kites attached to two fishing poles. Uncle Philip and Aunt Cindy are helping the children fly their kites. Rebecca kneeling down cleaning food off the quilt and Charlie is sitting in a lawn chair, on top of a blanket, next to a large basket.

CHARLIE BROWN

Sean is still witnessing angels, isn't he?

REBECCA

I know this is your favorite subject. I just don't understand it is like living in a nightmare.

CHARLIE BROWN

When, I assisted in the autopsy of Albert Einstein, in Trenton, New Jersey.

Charlie lights his pipe to smoke some tobacco.

CHARLIE BROWN

I realized that the human brain is as big a mystery as the known Universe.

Rebecca is packing food in containers.

CHARLIE BROWN

And when we explored
Einstein's brain his
insight came from his
accelerated brain mass like
nuclear fusion.

Rebecca is still packing food into the basket.

CHARLIE BROWN

We are all a part of this
universe chemically,
electrically, and
magnetically.

Charlie exhales smoke from his mouth.

CHARLIE BROWN

Gravity grounds us as
particles of a super nova.
Einstein was more
electrically than any one
person alive. Next, to
Nicola Tesla.

REBECCA

What about Sean?

The children are fly their kites with Cindy and Philip.

CHARLIE BROWN O.S.

Sean is more magnetically
charged than any other
child. He attracts them to
his midst and his faith is
the electrical charge that
illuminates the colors of
his aura.

Rebecca finishes putting the
food in the basket.

REBECCA

That's why mother left you
dad your drugs and what
happened to your mind.

Charlie has his tobacco bag open as he packs more
tobacco into his pipe.

REBECCA

We all know you are High
German and that you're a
genius. Your mind created
a subconscious reality but,
we live on planet earth.

CHARLIE BROWN

Why don't you believe him?
He is a ten-years-old boy
that has been gifted by
god. You don't understand
us.

Rebecca stands up and picks up the basket of food
and places it on the grass.

REBECCA

Dad there is little to
explain that medication
cannot cure. Maybe we need
to increase your dose.

CHARLIE BROWN

For Christ sake his family
was in the Knights Templar
that fought in Jerusalem.

Rebecca sits back down on the blanket facing the
children.

REBECCA

I know the stories dad. I
read the children's
genealogy. It doesn't
improve his mental well-
being.

Charlie places his tobacco bag on the ground and picks up his lighter from his lap and lights his pipe.

REBECCA

Don't complicate matters by speaking to Sean about your beliefs please. I refuse to believe in god such a thing does not exist.

CHARLIE BROWN

He knows enough already. I have to take my medication can you take me home. I feel a storm heading our way.

There are dark clouds, flashes of lightning and the CRACKLING of THUNDER. The children and family hurry to gather their belongings and return to their vehicles.

NARRATOR

It seems that Jesus give Sean proof through his descriptions that life after death exists. Parallel worlds seen only through the eyes of the gifted. Treasures beyond our wildness dreams.

CUT TO:

Introduction of Romello.

INT. HALLWAY BATHROOM - EVENING

Rebecca is putting on her makeup. She is wearing a very tight backless black evening gown. She has a barrette holding her hair back showing off her shoulders.

INT. REBECCA'S LIVING ROOM - EVENING

The baby sitter is sitting on the couch.

Alan is lying on the floor with the remote watching television.

Sean is reading a book under the light. The book has the word "MATTER" on the front of it. Sean is ten years of age. Alan is thirteen.

The DOOR BELL RINGS. Sean stands up from the couch with his book in hand and opens the door. ROMELLO enters the house Sean stands off to the side, sizing Romello up. Romello waits at the door with flowers in his hand. He is wearing a black leather jacket and blue jeans.

ROMELLO Cuban is tall dainty with curly brown hair, beard and mustache.

REBECCA

Tell Romello I'll be out in a minute.

While Romello waits patiently for Rebecca at the door, Sean strikes up a conversation with the man.

SEAN

Hey mister, did you know that our matter exists in different dominions.

Alan shakes his head.

SEAN

When we were created particles of energy that mirrors our image exist in distant galaxies.

Romello is shocked by the look on his face, you can tell he doesn't understand.

SEAN

It's all part of the big bang theory. We were created by a great super nova.

Alan turns off the television, he stands up to place the remote on the entertainment center and goes to sit on the couch.

SEAN

We are made up of star
dust; imagine if one's mind
were powerful enough to
peer into different
dominions?

Romello has a disdain look on his face.

ROMELLO

Jesus Christ!

Sean steps closer to Romello who is now grabbing the front door knob.

SEAN

He is another story all
together mister. If you've
got an hour, I can tell you
all about him.

ROMELLO

Holy shit what is wrong
with this kid?

Sean looks down into his book.

SEAN

When Jesus said listen with
more than just your ears.
He meant use your soul as a
tuning fork.

Sean closes the book.

SEAN

Concentrate mister, focus
and you can hear them too.

Rebecca comes from around the corner in a hurry. She walks up behind Sean and covers his mouth.

REBECCA

I'm sorry my son is a little schizophrenic. He goes to the psychiatrist tomorrow.

SEAN

Big deal I get to tell my life's story to a complete stranger.

Sean walks over to couch.

SEAN

Maybe someone will understand I'm not schizophrenic!

Romello has a bewildered look on his face as if he just looked into the eyes of death itself. They walk out the front door and on to the patio.

EXT. REBECCA'S PATIO - CONTINUOUS

ROMELLO

We're not going to die, are we?

REBECCA

Sean is just trying to scare you off.

Rebecca gets close to Romello placing her hands on his arms and kisses him.

ROMELLO

Your kid is a freak!

REBECCA

His getting put on medication tomorrow so this won't happen again I promise.

CUT TO:

The proposal.

INT. NIGHT CLUB - EVENING

Romello is on stage playing his base guitar in a dark leather jacket, while Rebecca sits at a table drinking a Martini. MUSIC PLAYS in the background. The band finishes their set. Romello step off the stage and searches for Rebecca in the crowd. Slow MUSIC begins to PLAY on the jukebox. Rebecca waves Romello over to her table.

ROMELLO

I'm tired and don't want to dance.

REBECCA

Tough shit, your Cuban, Romello! I'm horny and fucking want to dance.

Romello rolls his eyes as Rebecca stands from her table and walks on the dance floor. Romello follows.

ROMELLO

I want to marry you Rebecca. We could have a lot of fun together.

REBECCA

I know Romello but, what about my children?

ROMELLO

They can be taught manners. I can help you raise them.

REBECCA

Sounds like a good idea. But...

ROMELLO

I want you to meet my father, the colonel. He is an important man. This would mean a lot to me.

REBECCA

When?

ROMELLO

This weekend at his mansion
in Palmetto.

They embrace and continue to dance.

FADE OUT:

FIRST SESSION WITH DR. SHOOP

INT. PSYCHIATRIST'S OFFICE - DAY

Dr. Shoop's receptionist SHERI brings Sean through
the door of his office.

SHERI has fantastic lips used for more than
dictation; she is a blonde bombshell firecracker.

DR. SHOOP, tall dark and very intelligent man that
loves his Java.

Sheri goes to close the blinds on the windows as
Sean sits down on the couch.

SHERI

Dr. Shoop will be here in a
minute.

She closes the door behind her. Sean stands up on
the couch and looks at Dr. Shoop's diplomas from
the University of Florida hanging on his wall.
Doctor Shoop knocks on the door before entering
which gives Sean enough time to get his shoes off
his couch. Doctor Shoop enters the room and
starts his conversation with Sean.

DOCTOR SHOOP

Good morning, I believe we
were together at your
grandmother's funeral.

Doctor Shoop walks across the room and sits in a
large cushioned chair behind an expensive mahogany
desk.

DOCTOR SHOOP

I spoke to your mother she
has some concerns about
your daydreams, the
nightmares and your
hallucinations.

Sean shrugs his shoulders.

DOCTOR SHOOP

As a favor to your mother I
have agreed to meet with
you once a week.

SEAN

How do you know my mother?

DOCTOR SHOOP

I was good friends with
your grandmother Clara when
we worked at the V.A.
hospital together.

SEAN

Satan killed my grandmother
he said so himself!

DOCTOR SHOOP

Chemotherapy killed your
grandmother, not Satan
let's not confuse the
details.

SEAN

No, some savage beat her
down and stole purse! She
died when darkness blocks
the senses of that savage.

Doctor Shoop is scribbling on his pad of paper.

DOCTOR SHOOP

You said Satan killed your
grandmother. Was that
thief the devil?

SEAN

An agent of evil.
Searching for that beloved
pearl that is so benign to
us.

Doctor Shoop is writing on his tablet.

SEAN

He cracked open that oyster
sucked from out its core
that precious stone,
crushing her heart into
thousands of granules.

DOCTOR SHOOP

You say angels visit you
what do they say?

Writing on his tablet, Doctor Shoop takes a sip of
his Java.

SEAN

That after the rapture when
Satan and his misfits are
incarcerated into hell.

Sean lies down with his head resting on a pillow.

SEAN

They will attempt an escape
to overtake heaven once
more.

CLOSE UP ON DOCTOR SHOOP

He is taking another sip from his java, his eyes
bulge with excitement. He sets his coffee cup on
his desk with his left hand.

SEAN O.S.

Satan loves to be warm he
withstands the heat of
hell. It's the winter that
kills him.

Doctor Shoop begins to have an oral fixation with
his pen in his right hand.

DOCTOR SHOOP

Tell me more!

SEAN

So, what kind of gift could
Jesus want me to have to
fight against the father of
lies?

Shaking his leg up and down, Doctor Shoop writes
on his tablet

SEAN

An angel in human when his
eulogy is presented to the
world his empire will be
nothing but lotteries.

Opposite angle

SEAN

Pieces of an alphabet the
transformation of his name?

DOCTOR SHOOP

And? What is his name?

SEAN

Ramon Cadetress which means
Roman cadet. I explained
all of this in my
manuscript.

DOCTOR SHOOP

And who is this again?

SEAN

One of the witnesses to
Christ crucifixion and
friend of Caiaphas.

(Beat)

The Antichrist silly.

Doctor Shoop is frantically sketching on this pad.

DOCTOR SHOOP

I didn't realize he had a name yet?

SEAN

His spirit does or at least that is what the other spirits refer to him.

Sean sits up on couch.

SEAN

Let us put it this way he is not a Christian. And we are commended to the fields to defend god's foes.

DOCTOR SHOOP

Whose foes?

SEAN

God's foes! That way we can see the truth of our enemy's deception. We counsel, then litigate.

Doctor Shoop's alarm rings on his desk.

SEAN

Does that mean its lunchtime?

DOCTOR SHOOP

That tells me our time is up. The first session is just a preliminary interview and I still have to talk to your mother.

Doctor Shoop stands up and escorts Sean to the door. He opens the door.

DOCTOR SHOOP

Sean, you have great understanding. Now next session we are going to find out where it all comes from.

DOCTOR SHOOP

Sheri can you send his
mother in please?

SHERI'S

Miss Lange the doctor will
see you now.

DOCTOR SHOOP

Bye, Sean.

Rebecca enters the doctor's office and takes a sit
on the couch. Doctor Shoop returns to his chair,
pad and paper in hand.

DOCTOR SHOOP

I think your son's prophesy
are a reality for him. The
information does not seem
to mislead.

ANGLE ON REBECCA

DOCTOR SHOOP

Let me dig deeper and we
should start him on some
physic medication not to
strong, something to help
him sleep.

REBECCA

Is he schizophrenic?

DOCTOR SHOOP

I don't know his very
intelligent and knows
things that originate from
additional sensors in his
brain.

REBECCA

Both children are really
intelligent doctor. Their
grandfather has a high I.Q.
he worked as a pathologist

and assisted in the autopsy
of Einstein.

DOCTOR SHOOP
Amazing that we have a link
to that intellectual
marvels and you said that
his father's ancestors
fought in the Holy
Crusades.

Doctor Shoop sits up in his chair.

DOCTOR SHOOP
Have you ever thought that
your son may have been
reincarnated?

REBECCA
Not quite I don't know what
that means.

Rebecca smiles and adjusts her position on the
couch

DOCTOR SHOOP
Nothing, it just means that
we have symbiotic
relationships with our
ancestors. That is why the
young man is so devoted to
god.

REBECCA
Thank you Dr. Shoop I
appreciate your help.

Doctor Shoop stands up, walks over to Rebecca and
gives her a hug.

DOCTOR SHOOP
I know you may be confused
now. I assure you I will
get to the bottom of your
child's mental illness.

Doctor Shoop opens the door and Rebecca exits his office. Doctor Shoop closes the door and returns to his desk.

CUT TO:

Entering the battle field with the Colonel.

INT. COLONELS MANSION - AFTERNOON

On top of the mantel over a fireplace there are wartime pictures of the colonel with his co-pilot somewhere in Vietnam.

Pictures of him meeting President Kennedy. There is a case with an American flag and numerous metals including the Silver Star, silver cross, Department of Defense Distinguished service Medal and several more.

His wall was full of wartime memories and animals that had been to the taxidermy, animals the colonel had hunted. Full length Grizzle Bear, wild Cats and several birds of prey.

Rebecca and Romello sit together on the antique love sit. Romello is wearing Hawaiian shirt and white slacks he is rubbing his hands together, his body is shaking, sweat covers his forehead. Rebecca is wearing a flower dress with high heel shoes.

COLONEL HOMEBOY is skinner than normal since his retirement, he was a lifer in the Army and one crooked son-of-a-bitch.

The colonel briskly enters the room.

COLONEL HOMEBOY

What is it now boy? I
don't have time for this
I'm real busy!

ROMELLO

Dad I want you to meet my
fiancée, Rebecca Brown.

COLONEL HOMEBOY

So, what do you plan to do with this one? That is your folly she is damaged goods. You're walking into a ready-made family all over a pretty ass.

ROMELLO

That is enough father. We are going to marry and I want your blessing.

COLONEL HOMEBOY

The last time you sassed me I beat you down and throw you through a plate glass window. This time I'll just break your face with my boots.

Close up on Romello having fear in his eyes.

COLONEL HOMEBOY

Now! How many kids are there?

ROMELLO

Two boys, ten and thirteen.

Romello's mother enters the room and stands next to the Colonel.

MRS. HOMEBOY Is Cuban her head is cover with silver hairs, she is short and kind.

She is wiping her hands dry with the dish towel as the Colonel walks over to the fireplace and grabs a rod iron poker. The Colonel walks back over to Romello and points it at him. Rebecca begins to cower behind Romello's shoulder.

COLONEL HOMEBOY

Romello you can't handle the pressure, boy! They'll have you folding laundry,

just like your service in
the Army!

COLONEL HOMEBOY

My disgrace a cook! What
was your contribution to
the corps? Pea and
carrots! Mush!

He throws the iron poker on to the couch adjacent
to Rebecca and Romello.

ROMELLO

Dad, I finally have a
chance to tell you that men
are attracted to other men
and yes mom I am horny.

CLOSE Up On the face of Romello's mother as she
gasps for air.

ROMELLO

This woman's picture fits
perfectly in my billfold.
Her children are no bother
of course if necessary,
I'll train them
accordingly.

COLONEL HOMEBOY

You'll get no such blessing
from me!

The colonel grabs his wife by the arm and escorts
her out of the room.

EXT. ENTRANCE TO THE MANSION - AFTERNOON

Romello and Rebecca exit the mansion the maid
closes the door behind them. And they climb into
Romello's black Porsche.

CUT TO:

INT. ROMELLO'S PORSCHE - MOMENTS LATER

Romello and Rebecca sit in the car.

REBECCA

Your father doesn't like me.

ROMELLO

That is because he is a hard person to please.

REBECCA

What was that whole thing about men attracting other men?

ROMELLO

For a long time, he thought I was gay.

REBECCA

Are you?

ROMELLO

Well one time we were smoking a lot of pot. My best friend Chico and I had a pillow fight.

REBECCA

What's so wrong with that?

ROMELLO

We were both naked and my father walked in on us. It is embarrassing and I don't want to talk about it.

REBECCA

Okay that's fine. I just don't want you rubbing penises with another guy while we're married cheating is cheating regardless.

Romello starts the engine he drives through a jungle of banana trees. He turns the car onto the highway.

CUT TO:

Romello moves into the house.

EXT. CLARA'S PATIO - EVENING

Rebecca and Romello are lounging in a couple of chairs under the trees. Barry and the boys pull up in the Chevelle. Alan and Sean step out from the car.

BARRY

Love you boys! See you two later.

Alan and Sean holding on to their back packs they wave good bye to their father. Walking with hesitation toward Romello and Rebecca the boys are dragging their feet.

REBECCA

Boys we have something to talk about.

ALAN

Oh really!

SEAN

What?

REBECCA

Romello and I are getting married. There are going to be changes around here.

ROMELLO

First things first boys, we've got new rules. Don't talk useless spoken too. Waking up in the morning beds are to be made militarily. Toys in toy box; brush your teeth, comb

your hair, and get your asses to school. I am strict but fair. Is this understood?

SEAN

Mom you're the one that needs medication.

Romello stands up with his teeth clinched and his fists at his side.

ROMELLO

Sean, I don't care how retarded you are talk to your mother like that again or you'll get beat with the belt.

REBECCA STANDS UP

REBECCA

Kids go inside clean your rooms and get ready for bed.

Alan and Sean enter the house and close the door behind them.

REBECCA

Are you sure that they should be punished with a belt?

ROMELLO

Rebecca, your children are train wrecks. They need discipline, a routine and conditioning.

REBECCA

Okay we'll try it.

Romello and Rebecca walk and enter into the house. The DEAD BOLT can be heard LOCKING. The outside light turns off.

CUT TO:

Second session with Doctor Shoop.

INT. PSYCHIATRIST'S OFFICE - MORNING

Doctor Shoop sits next to a floor lamp behind his desk. Sean is lying on the couch with his arms folded and his head resting on a pillow. Sean is under hypnosis.

DOCTOR SHOOP

Tell me what you see when
you're so called Devil
enters your mind.

SEAN

As I reach the halfway
point of releasing my soul
to God. The stronger the
devil would dare to push me
back.

Doctor Shoop writes on his tablet.

SEAN O.S.

He is a hard bird to tackle
and far worst angel to tame
the cost of this is through
his lack of salvation and
the number of souls he is
willing to cage.

DOCTOR SHOOP

Your eyes are open, your
chest is light like a
feather. Tell me what you
think god would say to you
at this moment.

SEAN

If living in sin has turned
your will against god make
right your path before
Satan casts further doubt
upon your soul.

DOCTOR SHOOP

What kind of declaration do
you commit to?

SEAN

The rebirth of my soul as
an angel sowed within my
harness exonerated from all
wrong deeds.

DOCTOR SHOOP

Tell me more about this
Antichrist?

SEAN

Satan has said on more than
one occasion that he will
walk this earth in spirit,
heavenly body and in the
flesh at one given time.

DOCTOR SHOOP

Go on there's more.

SEAN

We can cease this beast
from rising, creating a
longer time line.

Opposite angle

Sean

He is begot by his
intentions full of gambles
saturated with many risks.

Doctor Shoop has a recorder taping the session
tape reel is spinning. Doctor Shoop is sketching
a drawing.

SEAN O.S.

Civil wars, plagues and
famine he revels in our
seepage.

Sean's eyes are still closed his arms are folded
in his lap.

SEAN

Our aggression toward each other smells like sulfur dioxide which is the devil's body odor.

DOCTOR SHOOP

Sean I want you to peer upon a rainbow and you are connected to the pigmentation of the water evaporated and illuminated by the sun's light.

Sean's head is moving back and forth like swaying in the wind.

DOCTOR SHOOP

You are home and you are loved. I want you to wake in two, three, one rise.

Sean lifts his head and sits up on the couch. Doctor Shoop is writing on his tablet; finishes and places both pad of paper and pen on his desk.

DOCTOR SHOOP

Sean it was another successful session. How do you feel?

SEAN

I like hypnotism it helps me dream.

DOCTOR SHOOP

You didn't close your eyes, odd?

SEAN

I was dreaming.

DOCTOR SHOOP

That's great you can go out and leave with your mother. I'll see you next week.

Sean stands up opens the door and enters the lobby. Rebecca and Sean exit the building. Doctor Shoop returns to the tape recorder and turns to off.

CUT TO:

THE BRUTAL BEATINGS

EXT. REBECCA'S PATIO - AFTERNOON

Alan and Sean are playing with their toy cars on the concrete patio. Romello pulls up in the driveway in the Black Porsche. He gets out of the car with his pool stick and tennis racket.

ROMELLO

Those rooms better be
spotless.

Alan and Sean jump from their game and sprint into the house. Romello strolls up to the front door like his feet were gliding on ice.

INT. REBECCA'S LIVING ROOM - MOMENTS LATER

Romello places his pool cue on the coffee table and tennis racket against the couch.

Romello removes his belt from his dress pants folding it in half. He strolls in the boy's bedroom.

INT. BOY'S BEDROOM - CONTINUOUS

Alan and Sean are racing to clean up their mess and make their beds but it is futile. They are about to witness Romello's wrath. Romello enters the room and closes the door behind him.

ROMELLO

Boys, I told you make your
beds, pick up your toys,
and maintain good hygiene.

Sean has an expression of fear in his facial expression.

ROMELLO

Look at your first attempt
to impress me. Your beds
are a mess there are toys
all over the floor. So, I
want you to bend over for
me!

ALAN

What for?

ROMELLO

I intend to punish you two.

ALAN

For what?

ROMELLO

For insubordination.

(Romello
becomes
manic)

Bend over that bed! Or
I'll beat you were you
stand!

Alan leans over the bed but doesn't take his eyes
off Romello. Romello begins the beating the belt
strap buckled his legs and Alan screams were heard
throughout the house it was torture. Sean stood
with anger on his face.

ROMELLO

Sean your next! Get on the
bed!

SEAN

You're not beating me! You
got no right, mister!

ROMELLO

I'm a sir, to you!

SEAN

I see no strips on that
shirt, Private!

ROMELLO

Why you little bastard
impugn my honor!

Romello grabs Sean's arm with one hand knocking him off balance the belt in his free hand began to swing and the leather cut into Sean back and ass. SCREAMS filled the room with the horror of this ruthless beating. Alan is sitting on the bed and Sean clasps to the floor.

CUT TO:

INT. BOY'S BEDROOM - EVENING

Sean is sitting on the floor with his legs pulled into his chest. He is silently rocking back and forth.

SEAN'S FLASHBACK

Clara and a younger Sean appear through a blurred image of Sean's memory. Clara places Sean on the kitchen counter.

CLARA

What does Jesus say to you
in your dreams Sean?

SEAN

That it is my obligation to
grow wiser in the practices
of spiritual chanting.

Clara bends down to look in Sean's eyes.

CLARA

How do you intend to do
that young man?

SEAN

To not tear the clothes
from your flesh and I'm not
to leave the confession
without redemption.

Clara hugs Sean and steps back to lean against the other counter behind her. She lights a joint and begins to cough.

SEAN

Smoldering that flower to forget your worries? Those gardens of dripping tulips..

CLARA

I smolder that flower because I am dying of cancer. Not to see the tulips drip.

INT. BOY'S BEDROOM

Sean is sitting in the corner with his knees pulled to his chest, his arms locked around his knees, Sean is rocking back and forth.

Sean eyes are rolling backwards. Rebecca approaches Sean placing her hands on his shoulders.

REBECCA

Sean what's wrong? Wake up!

Alan walks in the room behind his mother.

REBECCA

What happen to him?

ALAN

Perhaps your boyfriend could give you a clue. Is he dreaming again?

Alan moves his head in a circular motion.

ALAN

We probably have more angels descending from heaven.

REBECCA

You're mocking him. Stop
it.

ALAN

I've got a suspicion that
medication isn't working.

REBECCA

Go eat your dinner.

She assists Sean to his feet and gets him into his
bed. Rebecca sits down beside Sean and strokes
his hair.

CUT TO:

Charlie Brown's death.

INT. REBECCA'S CONVERSION VAN - EVENING

The van travels down the street, lights illuminate
the surface of a road. Rebecca pulls the van into
an apartment complex. She parks the vehicle and
reaches back to wake Alan and Sean.

REBECCA

Let's go guys we have to
check in on grandpa. I
haven't heard from him all
day. I hope his alright!

EXT. PARKING LOT OF CHARLIE'S APARTMENT - NIGHT

Rebecca waits for the children at the front of van
parked in front of Charlie's apartment. They
begin to walk across parking lot. Sean is rubbing
his bare arms with his hands crossing his body.

SEAN

These frigid temperatures
are a sign that darkness
surrounds us here. We
should hurry.

Rebecca takes off running with Alan and Sean
directly behind her in hot pursuit. Approaching

the apartment Rebecca noticed that the sliding door is open.

Rebecca pushes the blinds to the side and steps into the apartment.

CUT TO:

INT. CHARLIE BROWN'S APARTMENT - NIGHT

The house is ransacked the couch cushions are thrown on the floor, the lamps lay on its side, there is envelopes on the floor medication scattered across the carpet. Phone cords severed. In the darkness there is movement on the floor in the kitchen.

REBECCA

Dad is that you? What are you doing on the floor?

She walks through the kitchen reaches over Charlie's body to turn on the lights. The lights turn on with a flicker.

Rebecca's stands in the blood that covers the kitchen floor. Charlie is still alive holding on to the open wound on his leg.

REBECCA

My god what happen? I'll call an ambulance!

Rebecca tracks blood across the carpet picks up the phone but the receive cord is cut. She slams the phone down and grabs the severed phone line.

REBECCA

(Frantic)

Dad, I'm going to go use the neighbor's phone we'll be right back

Rebecca runs out the sliding door with Alan following.

Sean kneels down in his white pants in the puddle of blood and holds his grandfather's artery closed with his fingers. Charlie is hallucinating and is close to death.

CHARLIE BROWN

Sean! They're here again.
Nomads, disgruntle spirits,
the wicked ones.

SEAN

Grandpa, relax I see
nothing but light. You're
safe.

DAYDREAM OF IMAGES CHARLIE'S P.O.V

SIRENS pierce the AIR. Three figures blurred to the point their faces distorted with darkness. The male figures have on dark trench coats wearing Fedora Hats. They are turning Charlie's place upside down. One of the nomads came directly toward Charlie; he back peddles until his back hits the door. He drops his glass of water it shatters on the floor. Charlie slips on the water falls to the floor and begins to bleed out.

Sean kneels beside Charlie on the floor.

CHARLIE BROWN

They intended on killing
me. They were looking for
my address book.

SEAN

I have seen many spiritual
beings in my life. I have
never come across a Nomad,
grandpa.

CHARLIE BROWN

Not yet Sean they haven't
found you yet. They're
going to take me first.

Sean looks back toward the open door.

CHARLIE BROWN

They are darkness's
equivalent of prophets.
Fortunetelling ministers of
Satan.

SEAN

Save your strength grandpa
you will see a light. I
want you to embrace your
spiritual awaking.

CHARLIE BROWN

My heart hurts, I'm losing
this battle they are
piercing my senses.

Charlie's body shakes as he dies there on the
floor, his legs twitch with muscle spasms.
Rebecca and Alan enter the apartment again. They
briskly walk into the kitchen.

REBECCA

Is he dead? He's turning
blue! Oh god he's stopped
breathing.

Rebecca moves Sean to the side as Rebecca begins
to perform CPR. Blood quickly soaks into
Rebecca's jeans.

ALAN

Mom, let him go. He is
better off this way it's
over for him. He's lost to
much blood.

Sean is standing there with blood covering the
front of his white jeans.

EXT. PARKING LOT - MOMENTS LATER

Sean walks outside as the ambulance pulls into the
parking lot. The paramedics grab the gurney from
the rear of the ambulance and extend its legs.

AERIAL SHOT WIDE ANGLE

The paramedics wheel Charlie out of the apartment and into the ambulance. Lights coming from his soul hovered over the body as the paramedic attempted to revive him.

CUT TO:

EXT. MEMORIAL PARK - MORNING

The country's colors are flying the soldiers are folding the American flag that covered the coffin. GUNSHOTS RING out over the silent crowd that gathered to pay their respects to this great veteran.

NARRATOR

This angel had blessed him with her sword now graces him with his presence! The archangel Gabriel with his savior's Michael the sacrosanct and protector of his people. That watches and garden's over him the defenders of all nations that bring about a monument next to running streams in Florida.

Twenty-one guns salute. There are decorated soldiers saluting the coffin. As they begin to lower him down in the grave. The crowd is filled with doctors, nurses, and veterans lined up to say their good byes.

VETERAN SOLDIER

He was a great pathologist, wonderful soldier and upstanding volunteer.

Rebecca shakes his hand.

REBECCA

Thank you very much, for coming.

Doctor Shoop arrives in front of Rebecca.

DOCTOR SHOOP

Your father was one of my
most interesting patients.
I will miss our sessions
together.

REBECCA

Thank you, for all your
help.

Doctor Shoop shakes Alan's hand and then confronts
Sean. He is shaking Sean's hand.

DOCTOR SHOOP

Sean, I heard you tried to
save your grandfather's
life? What was it like to
look into the eyes of a man
about to die?

SEAN

It's like having a hundred
steps from the bottom of a
stair case to the gates of
Heaven. Each step holding a
different form of your
spiritual body.

Doctor Shoop puts his arm around Sean and they
begin to wonder away from the crowd.

SEAN

As he took each step, he
experienced different
lifelines.

WIDE ANGLE of the canopy with flower around the
grave. Rebecca has her arm around Alan. As
Doctor Shoop walks Sean away from the crowd.

SEAN

As he reached the top he
was then compounded by the
presence of god into his
ultimate spiritual being.

DOCTOR SHOOP
Sean did you just describe
spiritual rebirth?

Sean stops walking and turns to face Doctor Shoop.

SEAN
He is living a dream
traveling on a beam of
energy that is never
broken.

Opposite angle

SEAN
Shimmers of lights
illuminate his existence
throughout eternity.

Doctor Shoop places his hand on Sean's shoulder.

DOCTOR SHOOP
You have an innate ability
of express your emotions,
my friend. I will see you
this Tuesday. Many
blessings.

Rebecca and Alan walk up from behind Sean.

REBECCA
What did Doctor Shoop have
to say?

SEAN
Why do you ask when you
don't want to know?

Rebecca places her arms around both boys'
shoulders.

REBECCA
I want you two boys to know
I love you both very much.

ALAN
And we love you too, mom.

SEAN

Absolutely, let us be on
our way.

Rebecca and the boys walk away in their black
suits and dress. The crowd now gathers in the
parking lot.

INTRODUCTIONS OF SAVANAH

INT. REBECCA'S LIVING ROOM - EVENING

Alan and Sean are waiting in the living room for
their father to pick them up. There is a knock at
the door the boys jump off the couch with
excitement both racing for the door. They open
the door and Barry enters the house.

BARRY

Hey, Boys you two ready to
have some fun?

ALAN

We're ready to go dad.

SEAN

We're going somewhere
special, aren't we dad.

BARRY

That's right Sean I have
someone I want you to meet.
She is a psychic counselor
that works for the Police
department.

SEAN

Is she a priestess
excommunicated from her
convent for the practice of
witchcraft?

BARRY

Sean stop that! She is a
good woman and hasn't been
excommunicated from anyone.

Barry picks up the two backpacks on the floor next to the door. He opens the front door.

ALAN

What does that make you
Sean a warlock!

BARRY

You two read too many comic
books. Do you want to tell
your mother we're leaving?

ALAN

She's having dinner with
her new Bo! Romello.

BARRY

Okay I'll worry about him
later.

CUT TO:

INT. DOWNTOWN POLICE DEPARTMENT - NIGHT

This wonderful and beautiful blonde woman steps forth from the police station's rear entrance. Barry has Alan and Sean in the back of the Chevelle. He pulls close to the curb and WHISTLES to gain her attention.

BARRY

Savanah, over here babe!

SAVANAH is gorgeous blonde with supple breasts, long legs and a plump round ass.

Savanah is wearing a cream-colored suit with a ruby rose pendent on here lapel.

Savanah continues walking the sidewalk next to the car until she is parallel with the vehicle.

SAVANAH

Hello, Barry got your boys
with you I see. Alan and

Sean, right? Nice to meet
you my name is Savannah.

Sean pokes Alan in the ribs.

SEAN

See she's a real psychic
she knew our name before we
even told her.

ALAN

That because dad told her
our names before we got
here.

SEAN

Alan, you're a genius.

Sean is laughing at himself. Barry throws the car
in park.

BARRY

The kids are just pulling
your leg. Are you ready to
go eat?

SAVANAH

Of course, I'm hungry and
exhausted. And my feet
feel like they are on
rails.

She walks those long legs across our fenders. The
Chevelle is pimped out with chrome rims and dice
on the rear mirror. Savannah opens the passenger's
door and sits in the car.

FADE OUT:

INT. DINER - NIGHT

Barry and Savannah are sitting across from Alan and
Sean. Savannah and Dad are whispering sweet
nothings in each other's ears while Alan and Sean
have their own conversation going.

Empty plates are being picked up by the waiter.
Barry gets the check off the table and goes to pay
the bill.

SEAN

She's a real psychic! I
bet she can tell me what
color underwear I am
wearing!

ALAN

Yeah, I can do that!
They're white with brown
streaks. Now shut up.

Savanah giggles.

ALAN

Can you help me pick some
numbers for the power ball?

SAVANAH

I'm sorry, Alan I have a
strict rule. This gift is
to help the lost or assist
distraught families with
missing loved ones.

ALAN

Sean has witnessed angels
and ghosts. The spirits of
the dead and not to exclude
the man he says is Jesus
Christ.

Savanah plays with her straw in an empty glass of
ice tea.

ALAN

I'm a skeptic about his
predictions. But he knows
things before they happen.

SAVANAH

You are both amazing
children. You have a gift

Sean but there is something
that covets your demise.

ALAN

Sean calls the dark one
Hades like he was Perseus
son of Zeus!

SAVANAH

What do you think, Sean?

SEAN

Satan's lies are far too
weak to call upon to battle
his bird of prey. Hades
will wait until my life is
in ruins before his
unleashes his griffin upon
me.

SAVANAH

So, you're defenseless?

SEAN

No, I'm misunderstood. I
see the future and my
destiny has been
predetermined.

SAVANAH

Like Nostradamus, he was
such a brilliant prophet
and an amazing author.

The waitress brings a pot of coffee out to Savannah
as Alan and Sean sit across the table.

SAVANAH

His quatrains were him
directing the events of the
future not depicting acts
before they happen.

Savannah picks up her coffee and put it closer to
the waitress so she can fill it with coffee.

SAVANAH

He directed them just like
the prophets in the Old
Testament predicted Jesus'
birth, death and
resurrection.

She picks the coffee back up and sets it in her
right hand.

SAVANAH

It was the father in heaven
that directorially arranges
his characters. Satan
would have no position to
rest when everybody else is
in place.

SEAN

He is a product of my
disease and when he speaks
is madding!

SAVANAH

The question you need to
answer is will you be in
place when Jesus returns or
will you be a dependent of
this world?

Barry approaches the table placing his wallet in
his back pocket. He stands at ease.

BARRY

Did we get enough food? Is
everybody ready for pillows
and blankets?

Alan and Sean shake their heads yes with big
smiles on their faces.

BARRY

Good, let's get going.

CUT TO:

INT. BARRY'S KITCHEN- NEW APARTMENT - MORNING

Savanah is wearing one of Barry's dress shirts when she enters the kitchen. Sean is eating his Cheerios. Barry and Alan are cooking steaks and eggs. Savanah grabs some coffee and sits next to Sean.

SAVANAH

So, Sean I heard that you write poetry and short stories. Can I hear some of your work?

Barry turns the steaks over and he SIZZLES the fat from the bone.

BARRY

(Sarcastically)

Sean loves to read his poems. We put him in little pink dresses and parade him around the living room.

SAVANAH

Barry that will be enough of that! You shouldn't discourage him.

BARRY

Okay, after breakfast!

The plate of steak and eggs Barry drops in front of Savanah. She smiles as she looks down at the slab of meat.

SAVANAH

Thank you but, do you have any celery maybe a V8.

CUT TO:

INT. BARRY'S LIVING ROOM - DAY

Barry and Alan are walking to the front door holding a football in their hands. Savanah is

fully dressed sitting on the couch. Sean is standing in the middle of the room.

BARRY

Anybody up for some catch before the game?

SAVANAH

No, we're talking and he is going to share with me one of his poems.

BARRY

Make sure he hangs that dress up! I don't want him to wrinkle it.

SAVANAH

Barry, your son can express his emotions through poems without wearing dresses.

Barry and Alan exit the house. Savannah pats the cushions on the sofa and Sean sits down. Sean has a tablet in his hand.

SEAN

Okay, this poem is about a dream I once had. In the practice of lies these practical witches show us that love cost more than honey. As hard as it is to cultivate that hive, you'd think those bees were give it away for free!

Sean reads from his tablet.

SEAN

Marvelous drones harvest her sweet nectar filling her heart and mind with emotions. Pounds of pollen infesting the queen's lair as the workers brave the

heat her palace is pristine
her love is a la carte.

Savanah claps her hands and then places her arm
around Sean's back.

SAVANAH

Very good! It an amazing
story. Your mother must be
proud.

SEAN

She doesn't understand my
writing.

SAVANAH

You must have some kind of
recognition.

SEAN

I have no one especially
after G-Clara died.

SAVANAH

Well I'm here for you now.

SEAN

Thanks, I need someone that
understands and loves us.
We have always had an evil
presence that seeks to
destroy all that we have.

SAVANAH

There is something about
you that they want to
destroy. You will struggle
with his deceptions but
I'll be here looking over
you.

INT. BARRY'S APARTMENT- SPEAR ROOM - NIGHT

Alan is sleeping and Sean is talking with Savanah
sitting next to him on the bed.

SAVANAH

What seems to be the
problem Sean?

SEAN

I have a hard time
sleeping. Ever since my
birth I have witnessed
angels, demons and the
benevolent.

Barry walks in the room and leans against the door
frame.

SEAN

Satan even finds his clock
wound to my meridian. I'm
a freak!

BARRY

You're not a freak Sean.
You're gifted!

Barry walks up behind Savannah and places his hand
on her shoulder.

SEAN

My own mother fears me.
Now she has gone and got
this man that beats us with
belts. Why is this world
so wicked?

SAVANAH

Life always has been about
enduring new adventures a
journey that glorifies God.

Savannah places her hand on Sean's hand.

SAVANAH

You must help untangle the
web of deceit that Satan
had so keenly spat from his
lips, trying to lure you
away from God's presence.

Sean pulls the cover under his chin.

SAVANAH

But get some sleep and I
will pray to god about your
dilemma.

Savanah kisses Sean good night as Barry stands at
the threshold of the door. The lights turn off.

CUT TO:

EXT. CLARA'S FRONT PATIO - AFTERNOON

Barry, Savanah and the boys pull in the driveway.
Romello and Rebecca are sitting on the patio
furniture watching Barry and Savanah getting out
the car. Alan and Sean climb out of the back
seat. The boys walk over and hug their mother
then take a seat at the patio table.

Barry and Savanah approach Rebecca and Romello.
Barry waves his hand as to greet the couple.

BARRY

Rebecca this is Savanah.

Rebecca shakes Savanah's hand.

REBECCA

Hi, I'm Rebecca and this is
my fiancé Romello.

BARRY

Seems like everybody is
getting engaged..

Barry extends his hand to Romello and they shake
each other's hand.

BARRY

I'm Barry.

ROMELLO

Romello.

REBECCA

So, you two are engaged?
You look like such a nice
woman try to reconsider.

Barry grabs a hold of Savannah's arm.

BARRY

Rebecca, would you be nice.

REBECCA

No, I would prefer to be
spiteful.

(Beat)

Well good luck! You're
going to need it.

SAVANAH

I'm sure we'll be fine.
Thank you.

Barry turns to walk back to the car with Savannah.

BARRY

Romello, I know I'll be
seeing you later. That's
for certain.

WIDE ANGLE Barry and Savannah enter the vehicle and
pull out of the driveway. Romello and Rebecca
walk toward the front door of the house.

CUT TO:

SECOND BEATING FROM ROMELLO

EXT. FRONT YARD - AFTERNOON

Sean and Alan are on all fours; Alan is pulling
weeds while Sean rips patches of grass from the
yard. Romello throws a plate with peanut butter
and jelly on it on the grass next to Alan and
Sean. They both stand up.

ROMELLO

Alan you can go back to
your weed pulling!

Alan doesn't move.

ROMELLO

Sean, guess what I found
under your bed.

SEAN

It was just a snack...

Romello holds his finger against his lips.

ROMELLO

Shhh! You know I've heard
just about enough from you.

Romello reveals from behind his back, what he has
for Sean in his other hand a long black leather
belt. Sean hides behind Alan.

ALAN

You're not going to beat my
brother with that belt,
mister. Where do you get
the nerve?

ROMELLO

Cuba! Okay Alan suit
yourself. This was meant
to be for Sean. Your ass
will do instead!

(Gritting
his teeth,
he swings)

The belt lands on Alan's back several swings put
Alan on the ground. Now Sean is facing Romello.
Romello steps passed Alan and unloads swiping
blows of that belt against Sean's ass and thighs.
Romello swings and swings.

ROMELLO

(Out of
breath)
You're going to attract
roaches!

Romello is still whipping Sean as the young boy lies on the grass in the yard SCREAMING

SEAN

God please no, Alan makes him stop.

Alan stands up to confront Romello as Romello finishes Sean's beating and turns to face Alan.

ALAN

You have beaten us for the last time, Romello. My father is going to hear about what you are doing. Then we'll see whose bitch you really are.

ROMELLO

Shut your mouth Alan you two make me sick. Two little bastard children I have to train.

Alan has a sour look on his face.

ROMELLO

Tell your father. Rebecca is the one that told me to discipline you two idiots.

He throws the belt over his shoulder, before turns to retire back inside the house.

CUT TO:

INT. BOY'S BEDROOM - LATER

Alan is standing using the cordless phone. Sean is healing his wounds lying face down on his bed.

ALAN

Dad we need you and Savannah to pick us up on Friday it's very important to get us out of this house for the weekend!

Alan goes to close the door to the room when Rebecca appears at the opening.

ALAN

Okay dad we'll see you on Friday. I gotta go.

REBECCA

Are you guys going to eat supper with us?

ALAN

There is no "us" mother. There's just you and him. I think he likes abusing children.

REBECCA

Romello was the son of a colonel he is teaching you two discipline. You two are wild children with absolutely no guidance.

ALAN

If your sense of guidance starts with a beating maybe you're too desperate and lonely.

Rebecca sits down next to Sean. Sean rolls over so she doesn't see him cry. SNIFFLING coming from Sean upsets Rebecca.

REBECCA

You just don't want to see me happy.

ALAN

Marry the man if that makes you happy! But realize you going to lose your children due to this abuse.

REBECCA

Don't tell me about abuse
boys! Your father beat me
on a daily basis. This
will toughen you up.

Alan starts to climb up the ladder to his bed.

ALAN

Mom I don't even want to
talk to you right now.
Just turn the light off.
I'm going to bed!

Rebecca stands before the light switch in silence.
She reaches for the switch and turns the light
off.

Another session with Doctor Shoop

CUT TO:

INT. DOCTOR SHOOP'S WAITING ROOM - MORNING

Rebecca is looking through a magazine while Sean
reads a book that has "Gamma Ray" written on the
front. Sean is near the end of the book when the
receptionist came in to retrieve him for the
doctor.

SHERI

Sean, Doctor Shoop is ready
for you.

Sean gets up without a word and enters the office.

INT. DOCTOR SHOOP'S OFFICE - MOMENTS LATER

Doctor Shoop is walking around his desk collecting
papers and turning the tape recorder on.

DOCTOR SHOOP

Sean, please have a seat.
I'm trying to organize your
chart. I was looking over
it late last night with one
of my colleagues.

SEAN

Are you going to hypnotize
me today?

DOCTOR SHOOP

I see no reason unless
you'd feel more
comfortable?

SEAN

I'm fine let us just start.

Doctor Shoop sits in his chair. Takes a drink of
his java he then leans forward to grab his tablet
and pen.

DOCTOR SHOOP

Is there anything you want
to talk about?

SEAN

I'm going to have a new
stepfather!

Doctor Shoop points toward the coach with his pen.

DOCTOR SHOOP

You can lie down if that
makes you more comfortable.

Sean lies down.

SEAN

The man has been beating me
and my brother with belts
and straps.

DOCTOR SHOOP

What is happening? You can
tell me. You know, I
wouldn't tell anyone unless
your life was in danger.

SEAN

I just wanted you to know
that I might be upset
because of this ass hole.

Doctor Shoop is sketching on his tablet.

SEAN O.S.

His image of a gentleman
bends children over to rape
them of their youth. The
next thing will be his
finger up my ass!

Doctor Shoop chokes on his cup of coffee

DOCTOR SHOOP

Has he abused you like that
yet?

SEAN

Not to that extend he is
just beating us with belts
right now.

Sean stands up and lift his shirt up to his
shoulders his back has bruises in the perfect
shape of a belt.

DOCTOR SHOOP

My god!

SEAN

No, he wasn't there at that
time. Maybe his
predecessor was beating me
and my brother.

DOCTOR SHOOP

I'm going to say something
to your mother.

SEAN

Don't bother the man is
filled with the seed of
Satan.

Sean sits back down.

SEAN

I can't even cry. I only
bellow.

Sean snuffles and wipes a tear from falling.

SEAN
Heaven has stopped
answering my prayers. I
have come to a conclusion.

DOCTOR SHOOP
Sean, you're a gifted child
but you're not alone. Let
me help you. I'm afraid
for you and your brother.
Don't do anything you'll
regret.

SEAN
This man is a monster. I
am going to show mother how
much of an animal he can
really be.

Sean lies down on the couch.

SEAN
Enough of that though, we
have a message to deliver.
Do you think the others
will receive it well?

DOCTOR SHOOP
Others? What others?

SEAN
The other doctors the chief
pediatrics psychiatrist.
Don't you have a meeting
with them on Thursdays?

DOCTOR SHOOP
(Dumbfounde
d)
How do you know that?

SEAN

It's a gift not a mystery.
Now let us get started.

Doctor Shoop turns the light off over his
shoulder.

Sean rectification to Romello's abuse.

INT. BOY'S BEDROOM - MORNING

Sean awakens and gets out of bed, opens up his
dresser and pulls street clothes out.

CUT TO:

INT. REBECCA'S LIVING ROOM - MOMENTS LATER

Alan is sitting on the couch watching television.
CARTOONS are PLAYING in the background.

SEAN

Where is he?

ALAN

He took mom out for
breakfast. Then his going
to buy her wedding ring.

SEAN

Perfect!

INT. REBECCA'S BEDROOM - CONTINUOUS

Sean enters the room with a mischievous look of
paranoia on his face. Opens the closet doors and
removes Romello's pool cue case. Sean places the
case on the bed he removes the stick and returns
to walk out the door.

INT. REBECCA'S LIVING ROOM - CONTINUOUS

Sean traveling through the living room and dining
room. Sean exits the backdoor with Romello's
antique Balabushka.

EXT. REBECCA'S BACKYARD - CONTINUOUS

Sean stands on the wooden porch assembling the Balabushka pool cue. Sean plays with it as if it were a sword. He makes WHOOSHING SOUNDS with his mouth and swings it around his body.

Sean walks down the stairs and over to the Jacaranda tree in the back yard.

FULL ANGLE on Sean drawn the cue backward leaning into the swing he whips the cue against the tree. A CRACK is heard as the cue hits the bark. Sean draws back again and leans once more with more force this time the CRACK causing a splinter to fracture the stick breaks in half. Sean picks up the largest piece.

AERIAL SHOT of Sean breaking the rest of the pool cue against the Jacaranda tree.

FULL SHOT BACKYARD - CONTINUOUS

Sean is chopping the tree with the cue until it shatters into splinters of Sapele. Sean continues to swing and swing harder. Out of breath Sean sits down in the middle of the splintered wood.

SEAN

(Out of
breath)

You're not supposed to beat
your children! This should
snap him out of wanting to
marry mother.

CUT TO:

EXT. FRONT YARD - AFTERNOON

Sean and Alan are in the front yard. Alan is cutting the grass and Sean is pulling at the weed whacker. The LAWN MOWER IS RUNNING. The Porsche whips into the driveway.

Romello exits the Porsche and approached the house. He walks to where Alan and Sean are working. Alan stops the lawn mower.

ALAN

Where is mom?

ROMELLO

She is getting fitted for your wedding dress. You boys don't understand, do you? I am the vengeance of a torn and abusive childhood.

Alan and Sean stand there with their mouths gaping open.

ROMELLO

You will experience what was my living hell for many years. Follow my orders you might just survive.

Romello walks into the house.

SEAN

It's time to end this fiasco.

ALAN

What did you do?

SEAN

Something that will let this animal out of its cage.

The missing Balabushka.

INT. CLARA'S BEDROOM - MOMENTS LATER

Romello approaches the bed and looks down into an empty Balabushka case. Romello's eyes are vibrating from side to side and bugging out of their sockets.

CUT TO:

EXT. FRONT PATIO - MOMENTS LATER

Sean drops the weed whacker walks over to Alan filling the gas tank up to the lawn mower.

SEAN

Look what Hell brings
forth!

Sean walks over to address Romello covering the ground quite quickly.

SEAN

You like beating on kids?
Try shooting pool with that
you piece of shit!

Romello reaches Sean and belts him across the face. Sean spits blood from his mouth. Alan runs up to Romello punching him in the gut several times. Romello kicks Alan in the chest. Alan drops to the ground his arms crossing his upper torso. Romello grabs Sean by the hair.

ROMELLO

You're going to show me
where you're hiding that
pool cue.

Romello starts to push Sean toward the house.

ROMELLO

That pool cue is a
priceless Balabushka and
was my grandfather's. He
was a Brigadier General.
And you're worth nothing
you piece of shit.

Romello slaps Sean on the back of the head.

INT. REBECCA'S LIVING ROOM - MOMENTS LATER

Sean and Romello enter the house and walk toward the back door.

ROMELLO

And when you return the
cue, I'm gonna beat the
life out of you.

Romello removes his belt and slaps it against his
leg. As they walk through the dining room Sean
opens the back door.

SEAN

Romello it's in the
backyard I think you're
going to like it! You can
use it to start a fire.

ROMELLO

That stick better be in
perfect condition or you'll
be the one in pieces.

They walk down the wooden stairs and over to the
tree. Romello's mouth is open he realized that
antique that he loved so much is reduced to tooth
picks.

Romello grabs Sean by the hair blood is still
smeared across Sean chin. Now a real beating
begins Sean's respiration cause his lungs
hyperventilation. It didn't matter where that
belt landed the force was horrendous.

Sean drops to his knees the belt cuts his skin
even through his clothes. Sean is beaten down on
all fours. And Romello continues to beat him.
The only sound Sean made were GRUNTS every time
that belt made its mark on his back.

INT. REBECCA'S LIVING ROOM - MOMENTS LATER

Romello enters the house. Alan is on the couch
next to the phone.

ROMELLO

(Crying)

If that kid is crazy enough
to break a priceless family
heirloom. What's next my
guitars?

Romello walks into bedroom and closes the door.
Alan picks up the phone and dials his father.

ALAN

Dad, we're in trouble we
need you here right now!

Alan hangs up the phone. Romello walks back in
the living room as he makes his way to the front
door.

ROMELLO

Your mother is going to
hear all about this.

He slams the door. Alan gets off the couch and
walks to the back door.

EXT. BACKYARD - AFTERNOON

Sean is crawling on the ground toward the stairs.
Alan walks across the patio and up to the stairs.
There is blood dripping from Sean's nose and
mouth.

SEAN

My god Alan he really beat
me bad. I can't feel my
legs. Come help me inside.

ALAN

Sean you provoked this
fight!

Alan picks Sean up blood drains from Sean's mouth.
Alan bears most of Sean's weight as he slowly
lifts his legs up the stairs

ALAN

Damn, he did beat you bad.
(Beat)
Don't worry dad is on his
way.

SEAN

(Wincing in
pain)
That bastard made me bite
my lip.
(Beat)
And my legs don't want to
move.

They reach the backdoor and enter the house.

Father finds out about beatings.

INT. REBECCA'S LIVING ROOM - AFTERNOON

Alan guides Sean gently onto the couch. Sean winces in pain when his weight rests on the belt marks. There is still dry blood smeared under Sean's nose and more down his chin.

Alan peers out the living room window.

ALAN
Dad is here!

Barry and Savannah are walking up to the front door. Alan walks to the door and opens it. They both step in through the door.

BARRY
What is going on here?

Barry looks at Sean cleaning the blood from his face.

BARRY
Did you boys get into a
fight with each other?

ALAN
No, dad. Romello has been
beating us on a regular
basis. And this time he
went too far.

Alan walks over to Sean and lifts him off the couch.

ALAN

Sean, show him. Let them
see what he did to you!

Sean lifts up his shirt and pulls down his pants
still in his underwear. He shows the bruise that
traveled down the middle of his back to Sean's
upper thigh.

Barry takes two steps backward; Savannah goes to
Sean and pulls his shorts back around his waist.
She turns Sean around and sits him back down on
the couch.

BARRY

Where is this man right
now?

ALAN

He is with mother picking
up her wedding dress.

BARRY

(Gritting
his teeth)

I hope that dress is a
black one she's going to
need it after I kill this
motherfucker!

Savannah stands in front of Barry holding onto his
arms with her hands.

SAVANAH

Barry, slow your role. Set
the right example for your
children.

BARRY

Savannah my blood is
boiling. I don't think I
can contain myself.

SAVANAH

Then we leave. We call the
authorities but don't let

your anger get the best of
the situation.

Barry places his arm around Alan shoulder's as
Savanah sits next to Sean on the couch.

SAVANAH

We are going to leave but
I'm going to make contact
with one of my friends down
at the Police department.
This won't happen again.

BARRY

We are going to be around
the corner waiting for the
Police to arrive.

Both Barry and Savanah stand up, they walk over to
the door. Barry has his arm on the small of
Savanah's back as he opens up the door. They
exit.

EXT. FRONT PATIO - AFTERNOON

Barry and Savanah walk out from the house as
Rebecca pulls her van onto the driveway. Barry
and Savanah's escape are blocked. Savanah pulls
out her cell phone and dials the police
department.

SAVANAH

Yes, Operator this is
Savanah Alderman, I need
immediate assistance at
7503 14th Ave N. Saint
Petersburg. We have a
physical altercation that
is about to ensue.

Alan and Sean exit the house and stand behind
Savanah. Rebecca exits the conversion van.

BARRY

Rebecca we've got a
problem!

Rebecca walks closer to Barry with her wedding dress in her hand.

REBECCA

What is your problem Barry
you're the last person I
wanted to see today?

She walks past Barry and sets her dress down on the patio table.

BARRY

Your new fiancé has got to
go!

Savanah places her hand inside Barry's arm.

SAVANAH

We are concerned with the
children's well-being,
Rebecca. Sean has bruises
up and down his body.

REBECCA

My children they need to be
beat every once and awhile.

BARRY

We've called the police!

Rebecca clinches her fist draws back her arm and unloads a full force hit into Barry's mouth. Barry stumbles back spitting blood into his hand. The appearance of anger is apparent on Barry's face, teeth gritted and jaws are locked.

BARRY

Are you crazy bitch! Have
you forgotten what I can do
to you!

The little black Porsche pulls into the driveway. Romello gets out of his car and approaches the crowd. Rebecca tries to get in between Romello and Barry.

ROMELLO

What's going on here?

Savannah is grabbing Barry's arm pulling him back. Romello confronts Barry as Rebecca stands between Romello and Barry. Savannah lets go of Barry; she grabs a hold of both boys to shelter them from the chaos.

SAVANAH

Barry, the police are on their way here...

ROMELLO

Why in the world would you call the Police?

Barry's fist clinched. Barry grabs Romello's from behind his neck and punches him in his stomach several times. Romello falls to the ground on all fours choking.

BARRY

The set of balls on this guy to beat my kids black and blue then confront me with this disrespect?

Barry grabs him by the hair bending his neck back to get a clear shot at his face. Barry punches the bastard in the mouth, blood sprays out of Romello's nose.

ROMELLO

Come on man... The pool cue he broke was a priceless.

Barry is removing his belt as Romello pleads for mercy.

ROMELLO

What did you expect a pat on his back?

BARRY

That ten-years-old boy is my son! If you'd kept your

damn hands off him you
might have had a chance.

Barry starts beating Romello with his belt.
Rebecca can't stop Barry's near homicidal rage.
The belt cuts into Romello's back and arms, as he
cowers on the ground. Alan and Sean huddle close
to Savannah watching their father beat this child
abuser. After several seconds of this beating
Rebecca pushes Barry off of Romello.

REBECCA

(Screaming
from the
pit of her
stomach)

Barry you're a maniac!
You're going to hurt him
damn it.

Barry steps back as Romello tries to get back to
his feet. Two police cruisers pull up in front of
the house answering the call for assistance.

Barry takes a step forward and with swift kick to
Romello face the blow knocks Romello out, landing
him on the ground. Rebecca comes up to Barry and
slaps him across the face.

BARRY

Would you stop hitting me
Rebecca? Just look what he
did to Sean.

REBECCA

Sean had broken a very
expensive pool cue. I was
even going to beat his ass
when I got home...

Barry grabs Sean and turns him around lifting up
his shirt to brandish the results of a terrorizing
punishment. Rebecca walks to Sean and touches the
bruises on his back.

REBECCA

He said he whipped him.
But I had no idea! He beat
him this bad?

One of the officers is talking to Savannah as his partner puts Barry into handcuffs. He sits Barry on the patio furniture. Romello is starting to move the officer places handcuffs on him still on the ground.

BARRY

That man brutal beat my
children! What was I
supposed to do?

OFFICER

You should show restraint
in front of your children,
mister. You set a poor
example here today so both
of you will go to jail.

There is an officer taking pictures of Sean's bruises. The other two officers are placing both men in separate cruisers.

BARRY AND ROMELLO'S ARRESTS

CUT TO:

EXT. POLICE DEPARTMENT - NIGHT

Rain is falling from the sky there are police cruisers pulling into the station's garage.

CUT TO:

INT. POLICE DEPARTMENT - NIGHT

Savannah is sitting on a bench waiting for Barry to be released. The entrance door open and in walks Rebecca, Alan and Sean. The door to the detention hall open and Barry walks into the waiting room. The children run to their father and hug his waist.

BARRY

Well that was the first
time for me! I'd gladly go
back for seconds if only
they'd return my belt to
me.

Savanah gets up and stands next to Barry.

DETENTION DEPUTY

You need to sign for your
release. Make sure that
you make your court date in
30 days.

BARRY

Thanks officer.

Barry grabs his belt and wallet. Rebecca
confronts Barry.

REBECCA

I need some time to figure
out what to do with
Romello. Could you two
take the boys, until I can
get Romello out?

Close up on Rebecca

REBECCA

(Crying)

I thought we could make a
difference in the
children's lives with a
little discipline.

SAVANAH

Men show us what they want
us to see. Your children
will be taken care of. You
be careful.

Rebecca is still crying, wiping the tears off her
cheeks. Alan and Sean hug Rebecca.

REBECCA

Will I ever fall in love
again?

SAVANAH

This man is a violent child
abuser. Be careful when
you tell him it's over. We
don't want you getting hurt
too!

Savanah walks over to Rebecca and gives her a hug.
Barry comes up behind Savanah and hugs them both.

REBECCA

Barry you're touching me!
You know the touch of your
skin makes me nauseous.

BARRY

I get that a lot! I just
didn't know I was that
revolting.

Savanah lets Rebecca go of Rebecca sits down on
the bench and waits for Romello to exit. Savanah
and Barry exit the waiting room with the children.

INT. POLICE DEPARTMENT - LATER

Rebecca lays on the bench with her coat under her
head. Another woman enters the holding area and
stands against the wall next to Rebecca. Rebecca
sits up the door open to the detention area
Romello turns the corner and exits the jail.

ROMELLO

You really need to clean
those cells there is shit
and puke all over the walls
in there.

DETENTION DEPUTY

Mister we don't clean that
stuff up that is the
inmate's problem.

Rebecca approaches Romello slowly she hands him his jacket. Romello throws the jacket over his shoulder.

REBECCA

It is still raining outside
you might get wet.

ROMELLO

Let's go home.

REBECCA

That's something we have to
talk about. We have
problems already and
nothing you do can make
them go away.

Romello walks Rebecca to the door opens it, the rain is still falling down outside.

ROMELLO

Let's not do this here.

Rebecca opens her umbrella and exits the jail.

REBECCA'S DEATH

EXT. POLICE DEPARTMENT - MORNING

Romello and Rebecca run out into the rain storm they both enter into the Porsche.

INT. ROMELLO'S PORSCHE - MOMENTS LATER

Romello starts the car and turns on the wipers. Romello starts to drive down the street.

REBECCA

Romello, I'm sorry but I
can't marry you. You have
turned my children against
this union.

Romello's Porsche engine RAVES up as he accelerates onto the US. 19.

ROMELLO

So, you think that I'm
going to let you give up on
us after I took you down to
meet my parents!

Rebecca is looking scared with the speed that
Romello was driving.

REBECCA

Romello slow your ass down!
I mean it.

ROMELLO

If it's already over what
difference does it make?
My father will laugh me out
of the house at home.

ANGLE ON SPEEDING CAR.

ROMELLO

I tried to discipline your
ruthless children. You
told me it was okay to
punish them.

Rebecca tries to pull on the seat belt but the
belt doesn't move. Romello pulls on the wheel
steering around another car and speeding through
intersections.

REBECCA

(Screaming)

Romello slow this car down
right now!

Through the wind shield the traffic light turns
red. Romello accelerates the car to max speed.

CAR SPEEDS THROUGH INTERSECTION

An ambulance is traveling through the intersection
at high rate of speed and slams into the Porsche
crushing the passenger side of the car. The
accident spins both vehicles around in the
intersection.

CUT TO:

EXT. INTERSECTION - MORNING

There are police directing traffic the paramedics are loading Romello in the rear of the second ambulance. The Porsche is in shambles.

AERIAL SHOT there is two police officers putting a white sheet over the passenger side of the car. To cover Rebecca's dead body in the car.

DISSOLVE TO:

EXT. CEMETERY - MORNING

There is rain falling, people are gathering around the grave there is a canopy over the coffin. Savannah stands next to Barry while Barry has his arm around Alan. Sean is walking off in the distance.

NARRATOR

There Sean was
outstretching his hands to
a haven of crows perched on
a sea of broken branches.
The duality of his life was
at the moment he lost his
mother. Life begins to
spiral when you have no
control.

Sean falls to his knees and has his hands pressed together in prayer.

A raven fly from behind him and lands on a tombstone as the dark dressed angel in a black trench coat walks up from behind.

The scene behind Sean is a haunted painted picture, red and dissolute. There is no vegetation on the tree and boulders cover the landscape with thistles. But the sun is breaking through the red velvet clouds an angel appears to

descend from heaven toward Satan while closing in on the child, the angel draws his sword.

As Satan vanishes in a black cloud of burn ash and amber the picture of a grim reminder of an Apocalypse. Yet Satan has Escaped. To be continued...