

EXT. SPACE

Vast. Dark. Empty. The vacuum of space a quiet lonely but beautiful dance of stars.

The Sun, radiant, distorts into a singularity. A black hole with an accretion disk swirls consuming the mass and light around it.

EXT. HILL - DAY

A single tree flutters in a breeze.

The Sun glows high in the dark sky above it.

Daylight bathes a picturesque hill with long wavy grass that gently descends into a valley.

Across the valley, a jagged cliff face with dark clouds above stretches high as if rising from smoke, fire, and ash.

The tree's shadow stretches unnaturally toward the demonic cliff, while a blinding white aura bakes the grass on the opposite side. Souls of the dead travel along the winding edges to each destination.

SARAH (30), with her bright blue eyes focused on the horizon, meditates with a deep inhale and soft exhale.

Behind her, an army of ANGELIC WARRIORS, perfectly quiet, await the battle. A few break rank to gently shepherd the wandering souls away from the valley floor. Dark souls wander alone into the emptiness falling into dark space.

MICHAEL (V.O.)

As it is with all existence, there
is balance. Good and evil. Light
and dark. Life and death.

An outline of a Demonic army takes shape on top of the cliff.

The army of angels breaks into small formations along the top of the hill.

MICHAEL (V.O.)

For every shift of balance, comes
an equal and opposite reaction. A
predestined war. Always equal but
never the same like a wavy line
drawn in the sand.

Lightning crashes behind the Demonic army forcing its warriors into the air. They don't fall back to the ground but black tattered wings flap as they take flight.

MICHAEL (V.O.)

Even as we fear the evanescence of
light, we know balance will always
be preserved.

SARAH

Do not hate them.

Sarah swings her robe back into a flowing cape revealing six angelic wings and painted armor covering her body. Two wings cover her helmet and resemble white flames as they blow in the wind. Another two wings mesh into her body armor and appear as a dress covering her feet. Sarah unsheathes a sword with both hands and moves it into a guarded position. Her last two wings crest open to fly.

A demon lands in front of her and unleashes an unearthly scream then attacks wildly. Its sword burns with fire.

SMASH CUT TO:

INT. SARAH'S HOUSE, BEDROOM - NIGHT

Sarah, sweating and hyperventilating, jolts the bed. Gasps for air ravage her body.

Sarah pulls and slams a drawer onto the floor splashing its contents into a heap of mess. She drags herself to the floor to retrieve an asthma inhaler and pulls it to her mouth.

JONATHAN (31), Sarah's husband awoken by the jolt, rushes to her aid.

Sarah frantically squeezes the inhaler.

Jonathan pulls it from her and pushes her head back to administer it like a practiced physician.

JONATHAN

Slow down.

Sarah, still panicked, tries to breathe but can't.

JONATHAN

Come on, work with me.

Jonathan applies the inhaler again.

Sarah's panic slows as her gasps subside and her breathing normalizes.

SARAH

I'll be fine. Go back to bed.

JONATHAN

I might have to change my shorts.

Jonathan, still frazzled, presses in next to her.

SARAH

I'm fine. Really.

JONATHAN

That's what you always say. When
does it ever become NOT FINE?

Sarah turns on her night light and places the asthma inhaler
back into the drawer.

Jonathan collects the mess and places it back into the drawer
then softly back into the nightstand.

Sarah steps over to the bathroom without looking back.

SARAH

At least it's over for tonight.

JONATHAN

I'll restart the clock.

Jonathan slumps.

Sarah enters the bathroom and closes the door.

Jonathan hears sobs quietly behind it.

INT. BEDROOM - MORNING

Jonathan watches Sarah sleep cleaned up and ready for the
morning.

SARAH

I'm still here.

JONATHAN

Are you ever going to wake up?

SARAH

No.

JONATHAN

Come on. It's a great morning.

SARAH

How can you be this optimistic?

JONATHAN
Optimistic? This is me getting
ready to teach a bunch of bored
twelve year olds Hebrew.

SARAH
Ah lucky you. What about later?

JONATHAN
Old Testament debate with some
peers. Why couldn't I have been
born catholic?

SARAH
You don't want that kind of guilt
or dreams.

JONATHAN
Why did last night feel different?

SARAH
It's just not that easy.

JONATHAN
You can't let these dreams run your
life or mine.

SARAH
The dreams don't run your life. I
do.

Jonathan shrugs "Really?".

JONATHAN
What's the last four years been?

SARAH
I'm sorry.

JONATHAN
We've talked about this. There has
to be a solve.

SARAH
This isn't a puzzle.

JONATHAN
Then bust out your scientific
method. Or just Rubik's cube this.

SARAH
I studied stars not germs in a
microscope.

(MORE)

SARAH (CONT'D)
Besides, most doctors just
prescribe some sleep aid or try to
send me to a shrink.

JONATHAN
And the dream always comes back?

SARAH
Always.

JONATHAN
It seemed like you were caught in
it this time.

A young child, JESSE (3), cries from his bedroom screeching
on the baby monitor next to the bed.

JONATHAN
Look who else is always grumpy in
the morning.

Sarah rushes out of bed and races to the bathroom.

SARAH
Not it.

INT. SARAH'S HOUSE, JESSE'S BEDROOM - MORNING

Jesse stands on a toddler bed reaching for a necklace with a
locket attached to the wall above him. He climbs the side
reaching higher ready to fall.

Jonathan catches Jesse before he falls then picks him up and
holds him close.

JONATHAN
Do I have to protect you from
falling too?

Sarah follows in moments later.

SARAH
Is he crawling up the wall again?

JONATHAN
Literally.

SARAH
What is that anyway?

JONATHAN
Just a tradition.

Jonathan removes the necklace from its location. He hands it to Sarah.

JONATHAN
Just put it in a drawer.

Sarah opens the locket of the necklace.

JONATHAN
They're just names. Need me watch Jesse?

SARAH
I can take him. I shouldn't be long.

JONATHAN
Until he ropes you in to volunteering.

SARAH
Not always. How do you know where I'm going anyway?

JONATHAN
Four years.

SARAH
I can say no.

JONATHAN
That sounds like a you thing. I gotta get to work.

SARAH
You work from home.

JONATHAN
Gotta keep the Bat Mitzvahs on track.

I/E. SARAH'S CAR, TRAVELLING - DAY

Sarah drives past a quiet neighborhood park.

The park has a single tree on a large lot that stands resolute. At the edge of the park, a small outline of trees darken into shadows while the other is bathed in sunlight.

Inside the car, Sarah listens to a podcast.

Jesse sleeps comfortably in the back child's seat.

SARAH
Works every time.

HOST
(On the Radio)
What problem is the universe trying
to solve by creating life?

GUEST
(On the Radio)
The horribly cynical answer to that
question is that life is the most
efficient way to returning to
thermodynamic equilibrium.

SARAH
That's dark.

GUEST (CONT'D)
Because life is the most efficient
generator of entropy.

SARAH
The universe is committing suicide?

HOST (CONT'D)
Can we have a less cynical answer?

GUEST (CONT'D)
Okay. Okay. Philosophers used to
say, life is a way for the universe
to know itself.

SARAH
Father Eli might agree with that
one.

INT. CHURCH - DAY

It's a catholic church adorned with stained glass windows
that filters the sunlight into shades of red and amber. Above
the altar, a six winged figure called a Seraphim is depicted
with the sun shining through the glass masking its face.

FATHER ELI (54), clothes worn and lived in but with a regal
demeanor, waits in a pew.

LOUIS (50's) kneels in the pew to pray. He's well-dressed,
observant, and wears a pocket watch on a chain from a bygone
era.

LOUIS
Take my confession?

FATHER ELI
I've missed you.

LOUIS
I know.

FATHER ELI
Tell me what burdens you.

LOUIS
Bless me Father for I have sinned.
You know when my last confession
was. I'm afraid this might be my
last chance. I need more time.

Louis presses the crown of his pocket watch.

The squeaks of Jesse's stroller echo in the empty church.

Sarah blesses herself with the holy water as she enters.

The murmur of the two men stops.

SARAH
I can come back.

LOUIS
No. Please. We've finished.

Sarah removes a tissue and hands it to Louis. She points to his cheek.

Louis wipes a tear from his cheek with the tissue. He nods, grateful.

FATHER ELI
Do you remember-

LOUIS
Louis. I'm sure she does.

Sarah draws a blank.

Louis looks into the stroller to find Jesse safely asleep. He reaches to move the hood for a closer look but Sarah stops him.

Louis's eyes connect with Father Eli.

LOUIS
Creating life changes you.

SARAH
Tell me about it.

FATHER ELI
Are you volunteering today?

LOUIS
I have... other plans.

FATHER ELI
Thank you for your visit.

SARAH
He doesn't get the guilt trip you
lay on me?

LOUIS
Trust me. He has before.

FATHER ELI
It's still polite to ask.

SARAH
That's not it.

LOUIS
I wish you well.

Louis quickly makes for the exit.

Sarah surveys the church iconography as her eyes land on
Jesus crucified on the cross.

FATHER ELI
It's kind of horrific when you
think about it.

SARAH
But it sells merch.

FATHER ELI
The dream again?

Father Eli pats the pew for her to sit.

Sarah reluctantly sits down placing the stroller next to
them.

Louis stops at the exit to eavesdrop. He slinks into the
shadows.

FATHER ELI
So, tell me about it?

SARAH
You've heard it before.

FATHER ELI
Why does this one trouble you?

SARAH
Jonathan said it felt like I was
stuck in it.

FATHER ELI
How so?

SARAH
Why does it feels as though it
comes from somewhere else?

FATHER ELI
Are you looking for a diagnosis?

SARAH
If I wanted a doctor's feedback,
I'd be in a different office.

FATHER ELI
As I have always told you, we are
spiritual beings having a human
experience. Perhaps, it's just
those two worlds connecting.

SARAH
What do you mean?

FATHER ELI
Your body and soul are two halves
to your existence. You don't think
they intersect at some point?

SARAH
When I'm dead.

Father Eli stands in front of the cross of Jesus and touches
the base of it. He encourages her to do the same.

Sarah raises her hand to the foot of the cross and touches
it.

SARAH
I already know where you're going
with this.

FATHER ELI
And?

SARAH
I don't have to feel existence to
know it's there.

FATHER ELI
You're an angel in the dream,
right?

Sarah again searches the church and finds the stained glass window depicting the Seraphim.

FATHER ELI
Couldn't that be what your dream
is? Your existence piercing through
so you can touch it?

SARAH
Let's get back to reality.

Father Eli walks over to a pedestal and reaches for a bible. He opens it and places his hand softly onto it's pages.

FATHER ELI
In all religions there are angels.
If you read the Koran, the Old
Testament, the Bible, people from
different places and different
times were all writing about the
same thing.

SARAH
Different people wrote about
dragons too.

FATHER ELI
What does your gut tell you?

SARAH
I'm not going to take any book
literally unless it's based in
science fact and things we can
actually observe.

FATHER ELI
Hawking?

SARAH
A Brief History of Time? Yeah.

FATHER ELI
Religion and science are closer
than you think.

SARAH
But why would I take angels
literally?

FATHER ELI

These books were written to make existence tangible. "Observable." Just like that cross. Just like Hawking's book. It's way to make sense of it.

SARAH

My dream is of me as angel with six wings with a sword. How do I make sense of that?

Father Eli points to the stained glass window.

FATHER ELI

The most holy of angels said to be the closest to God. The Seraphim.

SARAH

This is way outside your pay grade.

FATHER ELI

Why did you really come here?

SARAH

Not for this. These windows have been playing tricks on my mind for years probably.

FATHER ELI

Or they're showing you what you need to see.

SARAH

Really? There's no observations that tie science to religion.

FATHER ELI

Ever think that science is only half the picture?

Father Eli shuts the bible and prepares the altar for mass.

FATHER ELI

In life, you have a physical form with an intangible soul...In death you have physical soul and intangible body. It's a perfect symbiosis. Duality.

Father Eli smiles and winks.

INT. CHURCH, SOUP KITCHEN - DAY

The homeless fill the room waiting for a hot meal. The chatter echoes like a big family dinner with laughter.

Sarah, with Jesse still in the stroller, enter with Father Eli and find themselves the center of attention.

The chatter quickly subsides as Father Eli raises his hand to speak.

FATHER ELI

I would like to thank you all for
coming to share this meal with us.

Father Eli waves for all the volunteers to stand beside him to pray. He locks hands with them.

FATHER ELI

Take care of all those who share
this meal. Let this food strengthen
our physical bodies and nourish our
spirit with community and peace.
Amen.

Like a well oiled machine, the volunteers take their stations along the food line ready to serve the unhoused.

Sarah finds a place for Jesse to play and be supervised by the local nuns.

SARAH

Can I?

SISTER CATHERINE

Anytime.

SISTER CATHERINE, a petite but authoritative presence, pulls Jesse close and guides him to a makeshift play area.

SISTER CATHERINE

I could use your help tomorrow.

SARAH

What are you trying rope into?

SISTER CATHERINE

Father Eli has been at this parish
for thirty years. We want to have a
celebration.

SARAH

Really? He's been here since I was
born.

SISTER CATHERINE
He's the one that found you.

SARAH
What?

SISTER CATHERINE
He never told you?

SARAH
I know I was left on a doorstep.
But didn't realize it was his.

SISTER CATHERINE
Why do you think he's looked after
you all these years?

Father Eli singles out many of the familiar faces and embraces all of them with a warm hug and a gentle smile no matter their condition of hygiene.

Sarah watches him interact with everyone.

SARAH
Just thought it was just his
nature.

SISTER CATHERINE
So, I can count you in?

SARAH
Of course.

Sister Catherine slides a greeting card to Sarah.

SISTER CATHERINE
Were trying to get everyone to sign
it.

Sarah opens the card and find a picture of Father Eli dating back to thirty years ago. She eyes the photo then back to Father Eli noticing not much has changed.

SARAH
How old is Father Eli anyway?

SISTER CATHERINE
Honestly, I don't know. I've never
asked.

SARAH
I wish I can age this well. Look at
this.

Sister Catherine also eyes the photo.

SISTER CATHERINE
I hadn't really noticed.

INT. CHURCH, SOUP KITCHEN - AFTERNOON

Father Eli, always the last to enter the line, serves himself not to bother the tired volunteers.

Sarah enjoys a meal and waits for Father Eli to come over. She watches Jesse play with some unhoused children with Sister Catherine protectively watching over them.

Father Eli closes his eyes for a brief prayer then devotes his attention to Sarah.

FATHER ELI
Thank you for staying.

SARAH
I don't know how you do it. You remember everyone's name like family.

FATHER ELI
Well, for some, this is the only place they can be treated like family.

Father Eli, eerily aware, finds a couple alone at the back with sullen eyes, fresh cuts and sores, and erratic ticks.

The woman claws at her arm, weeping. The man, feral, rocks back and forth, wrapping his arms tightly around himself.

FATHER ELI
Was there a singularity at the center of your dream?

SARAH
A black hole?

QUICK FLASH

A singularity high above the tree.

FATHER ELI
Whatever you choose, know that I love you.

SARAH
Why would you say that?

FATHER ELI
Your dream. It's a warning.

SARAH
Of what?

FATHER ELI
Samael and Lilith.

SARAH
Who are they?

FATHER ELI
Don't hate them.

Father Eli places his hand gently onto Sarah's cheek. He lightly caresses her face with his thumb.

SARAH
Why does this feel like goodbye?

Father Eli quickly leaves.

Sarah reflects on the moment then finds the same couple. She rushes to get Jesse and leaves.

INT. SARAH'S HOUSE, BEDROOM - NIGHT

Sarah lays Jesse to sleep in her bed and watches over him.

Jonathan enters and readies for bed.

JONATHAN
We have an intruder.

SARAH
I just feel more comfortable with him here.

JONATHAN
What's going on?

SARAH
I just had a weird day.

JONATHAN
Didn't you go talk to Father Eli?

Sarah, reflecting on her conversation, nods.

JONATHAN
Well, what did he say? You know... about the angel stuff.

SARAH
My dream is a warning.

JONATHAN
Demon boy bands?

Jonathan relaxes on the bed. He gently caresses Jesse with his fingers.

SARAH
Do you know a Samael or Lilith?

JONATHAN
Samael and Lilith.

Jonathan stops somewhat shocked.

JONATHAN
Father Eli is catholic, isn't he?

SARAH
Of course he is. Hence the "FATHER"
before Eli.

JONATHAN
Those names are from Judaism or
Kabbalah.
(Beat)
That locket. I've had that since I
was Jesse's age. As a child, it's
supposed to protect from Lilith.

SARAH
Why?

JONATHAN
She has claim to you unless you
wear it.

SARAH
What about Samael?

JONATHAN
Well, that's even weirder?
According to Kabbalah, Samael is
supposed to have taken Lilith as
his bride and is said to be Satan
according to some texts.

SARAH
You're not saying this to scare me.

JONATHAN

You can look it up. But, why those names? That's all old testament stuff.

SARAH

He was acting weird today saying that my dream was two worlds colliding. But, he didn't call it heaven and hell.

JONATHAN

That sounds nightmarish.

SARAH

Duh? I've never known him to say anything like this. But why connect to a black hole?

JONATHAN

I don't think he'd try to scare you.

SARAH

Okay, what is the simpler explanation?

JONATHAN

Let's razor this.

SARAH

Either my dream is possible?

JONATHAN

That sounds like a Catholic crusade.

SARAH

I'm serious.

JONATHAN

Or he's trying to put you at ease letting you just accept the dream.

SARAH

I don't want to accept it as anything.

JONATHAN

All I know that it's troubling you. I wish I had an answer too. But, I don't.

SARAH
You're some help.

JONATHAN
Dreams are funny things.

SARAH
But, why is it always the same dream?

JONATHAN
That, I really can't answer.

SARAH
In Judaism, is there a Seraphim?

JONATHAN
Father Eli really has gone crazy.

SARAH
Don't say that.

JONATHAN
Do you know what a Seraphim is?

SARAH
He said it was an angel closest to God or something like that.

JONATHAN
Let me show you.

Jonathan finds a book and lays it between them above Jesse head. He searches the pages for The Seraphim.

SARAH
Divine creatures from the old testament?

JONATHAN
Yeah. Look at this. They have six wings and resemble a fiery serpent.

SARAH
Like a dragon?

JONATHAN
I guess you could say that.

SARAH
This is weird.

JONATHAN
(reading)
Some of the Seraphim are Metatron,
Jehoel, Michael, and...Lucifer.

SARAH
The devil was a Seraphim?

JONATHAN
Anything is possible when it comes
to religious interpretation.

Sarah, confused, settles deeper in bed to think.

SARAH
Why would he suddenly go crazy?

JONATHAN
Now. Wait a second. Before you get
all bent out of shape, let's take
an empathetic look at this. I've
always been taught to look at both
sides of a story before you
determine judgement.

SARAH
Okay. What's your judgement telling
you?

JONATHAN
I don't think that a priest would
just flip his lid. A Rabbi? I can
see.

SARAH
Don't joke about this.

JONATHAN
I can't see anyone as angelic as
you.

SARAH
But that doesn't make me a
Seraphim.

JONATHAN
Again. Maybe he's trying to comfort
you to accept the dream.

Jonathan close the book and sets it on the nightstand.

Sarah turns off her night light and gently kisses Jesse on
the forehead.

SARAH
Goodnight.

JONATHAN
Where's my kiss?

SARAH
It's in Sheol.

JONATHAN
Where?

SARAH
The place in my dream. It's called
Sheol.

Jonathan, panicked, rumbles from the bed.

JONATHAN
Where did you hear that?

SARAH
What's gotten into you?

JONATHAN
Sheol? Where did you hear it?

SARAH
I told you it comes from my dream.

JONATHAN
Don't lie to me.

SARAH
What?

JONATHAN
Are trying to mess with my head?

SARAH
Why?

JONATHAN
You give me this story about the
Seraphim, Lilith, Samael...Where is
Sheol?

SARAH
It's a place in my dream. You're
scaring me.

JONATHAN
Where exactly is it in your dream?

SARAH
Between Heaven and Hell.

Jonathan rumbles through book then searches for a passage on Sheol.

JONATHAN
Sheol is described as a place where
the dead congregate and is noted as
the place furthest from heaven.

Sarah and Jonathan share silence when a window crashes from below them.

SARAH
What was that?

JONATHAN
Stay here with him.

Jonathan leaves the room and Sarah hears more crashing of furniture from downstairs. She inches close to the door and can hear footsteps. Sarah locks the door then backs away.

The door is kicked open. SAMAEAL, the rabid man, stands defiantly in the door way.

SARAH
Who are you?

Jesse rubs his eyes after being awoken.

SARAH
Leave us alone.

SAMAEAL
I need to end this.

Sarah runs at Samael knocking him out of the room.

The pair fall into hallway fighting.

Sarah claws and scratches fighting for her life.

A gun clicks stopping them both.

LILITH, still clawing, points a gun trembling in her hand.

LILITH
You don't know how long I've waited
for this.

Samael picks himself up from the floor and kicks Sarah in the stomach.

SAMAEEL
Why do you protect him?!

Jesse screams uncontrollably piercing their ears in terror.

SAMAEEL
Sounds like home.

Lilith grabs Jesse by the arm and pulls him toward the doorway.

SARAH
Don't hurt him.

Lilith pulls the gun close to Jesse's head ready to fire.

SAMAEEL
She's never had a child before.

LILITH
This is why we needed to act.

Sarah jumps to her feet then kicks the gun away.

Samael grabs her from behind to subdue her.

A quick stomp on his foot and another kick to the groin sends Samael to the floor in pain.

Sarah closes the door to deal with Lilith.

Jesse finds a hiding spot under the bed.

Lilith searches for the gun when Sarah comes to fight. The two struggle for the upper hand each landing punches and scratches.

Samael gets back to his feet and slams the door open. Lilith kicks the gun across the room to him.

Sarah pushes Lilith toward the window as Samael points the gun to fire. Sarah turns and ducks to the floor.

Samael fires and the bullets hit Lilith throwing her out the window down the two stories to the ground.

Shots are fired from behind Samael and the blood splatters onto the bed as he falls dead.

Jonathan shakes with a adrenaline.

JONATHAN
Are you okay?

They embrace, crisis averted. He engages the safety of the gun and places it on the bed.

SARAH

I'm fine.

JONATHAN

I called the police. They should be here any minute. Where's Jesse?

SARAH

He's under the bed.

Jesse lays quiet covering his ears and sobbing.

JONATHAN

It's okay.

Jonathan reaches under the bed to pull Jesse from the hiding spot. He cradles Jesse in his arms rocking back and forth.

JONATHAN

It's okay. It's okay.

SARAH

He knew.

JONATHAN

Don't even start.

Sirens can be heard in the distance and Jonathan races out of the room with Jesse in his arms.

Sarah takes a long look at the dead man sizing up his appearance.

With his last breath, Samael fires the gun at Sarah killing her instantly. Her body falls to the floor opposite of him.

A white light encompasses Sarah as she floats above her body. In the same view, the floor becomes dark as if consuming the soul of Samael.

The room elongates as she flies higher.

At the same time, Samael falls lower and lower into the darkness, dragged into hell.

FADE TO WHITE:

EXT. HILL - DAY

A pure white figure drifts from the tree toward the wavy grass. It takes the shape of Sarah in true Seraphim form.

Her face, masked by sunlight. Wings flow like fire from her head. Her back wings and lower wings fully extend as she floats to the ground.

MICHAEL, draped in shiny angelic robe, glides toward her.

MICHAEL

Welcome.

The light from Sarah fades and her wings dissolve into her human form. She falls to her knees, heavy.

SARAH

Where am I?

MICHAEL

You've known this place.

Sarah searches the hill. She recognizes the tree bathed in a bright aura, the jagged cliffside across the valley falling into the darkness, and the wavy grass she can touch at her waist.

SARAH

This was only supposed to be a dream.

MICHAEL

You cannot remain attached to that life.

SARAH

They are my life.

Sarah attempts to stand but she falls to her knees as if weighed down.

MICHAEL

Do you realize what you've risked?

SARAH

I need to get back to them.

MICHAEL

You have a duty to fulfill.

SARAH

My duty is protecting my family.

MICHAEL

We are your family.

SARAH
I'm pretty sure you'll be just fine
without me.

MICHAEL
You'll compromise everything.

SARAH
How?

MICHAEL
You've created life. Your desire to
protect them is forcing you away
from God.

SARAH
Why are you talking about my duty
to God like I don't have choice in
this?

MICHAEL
You don't.

Sarah stands, off balance like a toddler.

MICHAEL
You are the last of the Seraphim.
By protecting him, you protect all
of us.

SARAH
Maybe I've awoken.

MICHAEL
The mass of your light is pulling
you away.

Michael observes the souls of those following a lonely path
into the darkness.

MICHAEL
Without God. The balance will be
broken.

The Sun above them flares whipping into the vastness of
space.

MICHAEL
I've never felt time.

Sarah falls, cosmically pulled away from Michael, with a jolt
through the blinding light.

INT. SARAH'S HOUSE, BEDROOM - NIGHT

Time is frozen in place perfectly still.

Sarah lays lifeless on the floor.

Jonathan prays over her cuddling Jesse in his arms.

A large pool of blood marks the location of Samael's body.

Louis steps carefully through the bedroom, pocket watch in hand. He analyzes the scene like a detective.

Michael appears across the room.

MICHAEL
I should have known.

LOUIS
Don't you have a job to do?

MICHAEL
I've done my duty without fail.

LOUIS
Wouldn't you like a choice?

MICHAEL
We don't get to make choices.

LOUIS
Did you try to sell that to her?

MICHAEL
Do you really need to ask?

LOUIS
Then it's started.

MICHAEL
This will start a war like we've never seen.

Louis raises his pocket watch to Michael.

MICHAEL
I've come to ask you not to go through with this.

LOUIS
This wasn't me.

MICHAEL
We've been family.

LOUIS
Forever anchored to them. They
don't need us anymore.

MICHAEL
We have purpose and stay in the
light. They have to find purpose.
Which is better?

Louis kneels down to look over Jonathan and Jesse.

LOUIS
She's found her purpose.

Louis presses the crown of his pocket watch and both vanish
into thin air.

Time unfreezes as the wind blows through the curtains.

Sarah gasps for air in a sudden jolt of life.

Jonathan, scared and surprised, jumps back protecting Jesse.

Sarah hyperventilates and motions for help.

Jonathan, flummoxed, watches like a deer in headlights.

Sarah pulls herself to the drawer for the asthma inhaler. She
applies it to her mouth and rapidly squeezes it. Nothing
happens. Sarah shakes it frantically. The blood on her
clothing rushes back into her body, her wounds heal, and her
breathing normalizes. Sarah drops the inhaler, shaking in
horror.

Jonathan clutches Jesse tighter to protect him as the light
in the room glows and fades.

Sarah flutters between Seraphim and human forms until.

POLICEMAN 1 (O.C.)
Police!!

POLICEWOMAN 1 (O.C.)
Clear!!

JONATHAN
We're in here.

Sarah's human form stabilizes.

Jonathan and Sarah eyes connect, conflicted.

The police enter guns at the ready but pointed down.

POLICEWOMAN 1
Where are the intruders?

Jonathan looks to the pool of blood left by Samael.

JONATHAN
I don't know.

SARAH
They went through the window.

POLICEWOMAN 1
They?

SARAH
There were two of them. A man and a woman.

POLICEWOMAN 1
(Into her radio)
We have two intruders that jumped out the window.

The policewoman steps to the window to find a two story drop then to the blood on the floor.

POLICEWOMAN 1
(Into her radio)
Possibly wounded.

The policewoman looks over Sarah, radiant, and Jonathan, in shock.

POLICEWOMAN 1
Are you hurt?

SARAH
We're fine.

POLICEWOMAN 1
What happened?

SARAH
They broke in and we fought.

POLICEWOMAN 1
You fought?

JONATHAN
I'm going to put him in his bed.

Jonathan, voice still trembling with Jesse gripped in his arms, quickly exits.

POLICEWOMAN 1
Anything you want to tell me?

SARAH
They broke in here.

INT. SARAH'S HOUSE, JESSE'S BEDROOM - NIGHT

Jonathan rushes in and places Jesse in his bed. He composes himself while brushing at Jesse's hair.

SARAH
Are you ok?

JONATHAN
Am I ok? What was that?

SARAH
I don't know.

JONATHAN
You were dead. I could smell your
perfume mixed with the blood.

SARAH
I'm here.

Sarah reaches for Jesse but Jonathan blocks her.

JONATHAN
What are you?

SARAH
I'm his mother.

Jonathan reluctantly lets her pass to embrace Jesse. He remains defiantly protective watching ever move she makes.

Jonathan relents then sits on the bed.

Sarah tightly hugs Jesse.

INT. SARAH'S HOUSE, BEDROOM - NIGHT

Police process the crime scene with cones marking key areas. Broken glass, bullet casing, and a drying pool of blood display the carnage.

DETECTIVE OWENS (45), a weary but sharp observer, surveys the scene. She meticulously takes notes onto a leather bound legal pad.

OWENS
Where's my body?

POLICEWOMAN 1
There isn't one.

Owens stares her down sarcastically.

OWENS
With this amount of blood I should
have one.

POLICEWOMAN 1
The pair escaped out the window.

Owens peers out the window. She finds blood splatter on the window curtains.

OWENS
We're searching the area. Right? At
least one of them should be dead
out there.

POLICEWOMAN 1
Nothing so far. A canvas of the
neighbors hasn't yielded much.

OWENS
No one ever sees anything.

Owens scans the room to find more splatter onto the wall but a void in-between from someone standing between it.

INT. SARAH'S HOUSE, JESSE'S BEDROOM - NIGHT

Jesse sleeps comfortably spooned by Sarah in the bed.

Jonathan sits back watching.

Owens slowly enters to not startle them with a soft knock.

OWENS
Got a few minutes?

JONATHAN
Of course.

OWENS
How you both holding up?

JONATHAN
The jury's still out.

SARAH
We're fine.

OWENS

Can I ask what happened?

JONATHAN

We heard the crashing of the windows down stairs. I went to get my gun out of the safe. She was fighting them off when I got back.

Owen gives Sarah a once over with her eyes and finds no bruises or injuries.

OWENS

Did you change your clothes?

SARAH

No.

Owens looks over Jonathan. There's no blood on his clothing.

OWENS

Who shot the intruder?

JONATHAN

I have to consult my Talmud.

OWENS

Who was standing the room?

SARAH

I was.

OWENS

Can we analyze your clothing, fingernail? If you scratched them, we might be able to find DNA.

Sarah releases Jesse.

Owens looks over Sarah to find no blood or any sign that she was in a struggle.

OWENS

Am I missing something?

SARAH

Excuse me?

OWENS

This is what you were wearing.

SARAH

I can change clothes.

JONATHAN
Do you need anything else?

Owens dismisses the moment to refocus.

OWENS
Did you know them?

JONATHAN
They came out of nowhere.

SARAH
I've seen them before.

Jonathan, distressed, stands then paces nervously.

OWENS
Where have you seen them?

SARAH
I volunteer at a soup kitchen.

OWENS
They repeat customers?

SARAH
I've only seen them once.

Owens recognizes Jonathan's demeanor.

OWENS
Anything else you want to tell me?

JONATHAN
I'm just trying to process
everything.

OWENS
Contact me should you need anything
else?

Owens hands Jonathan a business card with contact
information.

OWENS
When your ready, meet with one of
your techs to get you sorted out.

Owens leaves as they are caught in a awkward silence.

JONATHAN
This is bigger than a Rubik's cube.

Jonathan grabs a small children's luggage bag from a closet. He burns through different drawers grabbing Jesse's clothes and essentials. Jonathan throws the clothes into the luggage and squeezes it to fit.

SARAH
What are you doing?

JONATHAN
What's it look like?

SARAH
Let me pack some of our things.

JONATHAN
NO!

Sarah, shocked by his outburst, puts a finger to her lips to quiet him.

JONATHAN
I'm going to take Jesse to my moms
so I can pretend to figure this
shhhtuff out.

SARAH
Let me come with you.

Jonathan shakes his head no.

JONATHAN
This is too much right now.

INT. CONVENT - NIGHT

Sarah sheepishly walks around the residence. The decor, quiet and simple almost understated, presents a calming presence.

SISTER CATHERINE
I'll make up a bed for you. Are
Jonathan and Jesse okay?

SARAH
They're safe. I just need to see
Father Eli.

SISTER CATHERINE
Why would he leave you alone after
all that?

SARAH
He needs his space at the moment.

SISTER CATHERINE
That's not like him.

SARAH
Where'd did Father Eli go?

SISTER CATHERINE
He's been gone since you were here.

Sister Catherine scratches at her elbow.

SARAH
Need some lotion?

SISTER CATHERINE
Excuse me?

Sarah points to her elbow.

SISTER CATHERINE
It's nothing. Probably mosquitos
again. If you are wondering, we do
have Wifi.

SARAH
Any book angels?

SISTER CATHERINE
Really? You know where the study
is.

SARAH
Right. I'll try not to keep you up.

SISTER CATHERINE
You should sleep too.

SARAH
Too wired.

INT. CONVENT, STUDY - LATE NIGHT

Sarah writes onto a notepad.

SARAH (V.O.)
Question one. Why me?

Sarah looks through some books and finds one on angels.

SARAH
Question two. What is my role?

Sarah sits back into a chair in deep thought.

SARAH
Who is God?

Sarah finds the card for Father Eli sitting on a table for other nuns to sign.

A flash of light like a camera taking a picture encompasses everything.

The room illuminates with a bright light.

At just the moment, time freezes. The world stops. No sounds. No movement with lightning caught mid-descent outside the window.

Sarah's human form is encompassed by bright light and her Seraphim wings form around her. Her human form freezes as her Seraphim form releases then floats around it.

MICHAEL
I thought you were smarter than that.

Michael glides toward her.

SARAH
You're not going to take me back.

MICHAEL
I can't. Even if I wanted too. You made this choice.

SARAH
I made this choice?

MICHAEL
You chose against us.

SARAH
Do you really think a singularity is going to consume existence?

MICHAEL
I know it will.

SARAH
I know my cosmology. There are millions of singularities out there. This star isn't even big enough to create one.

MICHAEL

We don't perceive time like man does. For us it's all happening at once.

SARAH

You're saying because we are light, we don't perceive time?

MICHAEL

Half you doesn't.

SARAH

Duality.

MICHAEL

You've broken that duality.

SARAH

How?

MICHAEL

Your family pulls you off balance and away from him.

SARAH

That's what they wanted.

MICHAEL

If you don't protect him, he is open to attack.

SARAH

If they destroy his physical form, he becomes the singularity. You didn't answer my question.

Sarah is pulled back into her human form with a thrashing of her angelic form.

Time unfreezes.

INT. CHURCH - DAY

Sarah races in searching for Father Eli.

The church is quiet, peaceful.

LOUIS (O.C.)

He's not here.

SARAH

Do you know where he is?

LOUIS
Why would I?

SARAH
Sorry. I just need to see him. I'll
come back.

Sarah races for the exit.

LOUIS
What's the hurry?

SARAH
I need to get back to my family.

LOUIS
How is the boy?

SARAH
Jesse.

LOUIS
How is he?

SARAH
Fine. I don't mean to be rude.

LOUIS
Do you ever think about divine
intervention?

SARAH
Excuse me?

Louis saunters to the altar.

Sarah, almost compelled, follows.

SARAH
What are you talking about?

LOUIS
You would think with everything
that is going on this world that if
there really is a heaven that they
might intervene at some point.

SARAH
I don't think that's how it works.

LOUIS
Why not?

SARAH

It's their place to guide and influence. Not make the choices for us.

LOUIS

So if people were given the knowledge, they could choose for themselves?

SARAH

Something like that.

LOUIS

I don't know if it's working.

SARAH

Do you know when he'll be back?

LOUIS

I don't. I'll be here though. Should you need anything.

SARAH

Are you a priest?

LOUIS

NOO. I've known Eli a long time. I'm fluent in Eli...isms.

SARAH

Eli...isms?

LOUIS

Hasn't he been cryptic with you?

SARAH

Not until yesterday.

Louis eyebrows raise surprised.

LOUIS

He's always been that way with me. Want to talk about it?

Sarah looks to her watch with uneasiness.

SARAH

I can't. If you see him, I'll be back in a couple of hours.

Louis acknowledges.

INT. POLICE STATION - DAY

Detective Owen relaxes at a desk reviewing evidence. She finds photos of Sarah's clothing that appear overexposed with a blinding light.

OWENS

What a blur.

Owens walks the photos over to the CAPTAIN MARTINEZ, he's astute somewhat tailored but realistic, leader of her unit.

OWENS

Hey cap.

Martinez, unaware, clutches himself self soothing but his hand scratches over his elbow as he rocks back and forth.

OWENS

Cap?

CAPTAIN MARTINEZ

Mana it lekh?

OWENS

That Spanish?

Martinez stops rocking then addresses Owens.

OWENS

Can we get the snap to retake these?

Owens shows Captain Martinez the photos.

CAPTAIN MARTINEZ

I saw this already. This is the different set.

OWENS

What?

CAPTAIN MARTINEZ

They tried like three or four times and couldn't change it. What's it from anyway?

OWENS

My home invasion from last night.

CAPTAIN MARTINEZ

The one you lost a body on?

OWENS
It wasn't there.

CAPTAIN MARTINEZ
There were no drag marks.

OWENS
I know.

CAPTAIN MARTINEZ
So how do you explain that?

OWENS
I was hoping this would help. The funny thing is. She didn't even look like she'd been in fight.

CAPTAIN MARTINEZ
Wasn't there another witness?

OWENS
He looked like he'd lost his shit.

CAPTAIN MARTINEZ
Keep working. Something's gotta add up.

EXT. CHURCH - DAY

Sarah rushes out of the church to a waiting car. She grabs the handle but stops.

Jonathan waits outside of car pacing back and forth. Sarah rushes to hug him. At first he's apprehensive, but closes his eyes and encompasses her back.

JONATHAN
I don't know what to say.

SARAH
Two words. One starts with S.

JONATHAN
Oh Shit?

SARAH
What do you want me to do?

JONATHAN
Let's get out of here.

SARAH
And go where?

Faint sounds of agony filter through the breeze catching Sarah's attention.

SARAH

Jesse ok?

Jonathan checks on Jesse strapped in a car seat in the back then hops out.

JONATHAN

He's fine.

More yelps are heard in the distance. Sarah searches for them.

JONATHAN

Explain to me what happen.

SARAH

I can't.

JONATHAN

I saw you Jesus your way out of death. I don't know if I should be afraid of you or start a church.

SARAH

I died. I felt it. I could see myself being lifted up.

JONATHAN

And?

SARAH

I could see Samael being pulled down into the darkness.

Jonathan shivers with fear.

JONATHAN

That's freaky.

SARAH

I was on the other side.

JONATHAN

How?

SARAH

One second I was talking to Michael then I was ripped back into my body.

JONATHAN
Like the Archangel Michael?

SARAH
Yeah.

JONATHAN
Oh that happens everyday.

SARAH
He talked about my duty to God.
That creating life here made God
vulnerable or something.

JONATHAN
We can't outrun this. Can we?

Sarah acknowledges with a shake of her head.

Jonathan embraces her and holds her tight.

JONATHAN
You're not going to fly, are you?

SARAH
I don't know where to start?

INT. RECTORY, KITCHEN - DAY

Sister Catherine, haggard with sullen eyes and fresh pimples like sores, cuts a cake with a large knife. She places the knife close to her arm ready to cut.

FATHER ELI
Don't harm her.

SISTER CATHERINE
What's happening to me?

FATHER ELI
Let her go.

A demonic voice rages through Sister Catherine.

SISTER CATHERINE	LILITH
I'm here.	Save me.

Sister Catherine's eyes turn black.

SISTER CATHERINE	LILITH
Don't make me.	End my pain.

FATHER ELI
I will release you from your
choices.

Sister Catherine grips the knife and slowly steps forward.

SISTER CATHERINE LILITH
Father? This ends.

FATHER ELI
I have faith it won't.

Father Eli closes his eyes open for an embrace.

Sister Catherine hand shakes with the knife fighting the entity inside. The knife plunges slowly into his stomach. Then a second time. And a third.

The ground shakes, rocking the building.

EXT. CHURCH - DAY

A solar flare lights the daylight with particles. The ground rumbles from an earthquake.

The sounds of demons yelp in the distance. Sarah instinctively guards her family.

The shaking stops as Sarah looks to the sky.

Father Eli limps toward them, injured.

Jonathan sees him first.

JONATHAN
Oh my god.

SARAH
What?

Sarah finds Father Eli struggling to stay on his feet.

Stab wounds from his stomach drench his clothing.

The howls and yelps grow louder.

FATHER ELI
Stay with me.

Father Eli falls to the ground and Sarah races over to protect him.

Jonathan calls for help.

Sarah searches the area for the sounds then attends to Father Eli's wound.

SARAH
He's bleeding out. Hold this to the wound.

Sarah removes her sweatshirt and hands it to Jonathan.

JONATHAN
You want me to what?

The howls and yelps stop as Sarah circles around them instinctively protecting Father Eli like a warrior in battle.

JONATHAN
What are you doing?

SARAH
Did you hear that?

Sirens pierce the silence as they race to the scene.

Sarah holds her guarded position as if holding a sword.

SARAH's P.O.V. A sword glows from her hand and her wings extend but no one can see them.

INT. EMERGENCY ROOM - DAY

The hospital becomes inundated with injured from the quake.

Paramedics rush Father Eli in on gurney.

Sarah follows them.

A nurse blocks her from entering the examination room.

NURSE
We've got it from here.

The nurse rushes in to assist the ER Attendee.

Sarah paces nervously in front of the room.

Jonathan, holding Jesse, follows in a few moments later.

JONATHAN
What's happening?

SARAH
I don't know.

JONATHAN
Did you feel that?

SARAH
I think we all did.

NURSE 2 DEMON 1
We're doing everything we Why do you protect him?
can.

Sarah turns to find a Demon creeping around her. To Jonathan, it presents as a nurse.

JONATHAN
How's he doing?

NURSE DEMON 1
We are still working on him. He'll die.

SARAH
Jonathan... Step away.

JONATHAN
What are you talking about?

SARAH
Jonathan. Please.

Jonathan slowly backs away.

Sarah steps in front of Jonathan and Jesse.

NURSE DEMON 1
Everything's ok. You'll have to choose.

Sarah P.O.V. The sword extends from her hand.

SARAH
Stay away from us.

JONATHAN
What are you doing?

NURSE
I'll come back when you're more up to it.

DEMON 1
You can't protect him forever.

INT. HOSPITAL, WAITING ROOM - DAY

Jesse sits on Sarah's lap encompassed by her. She leans on the Jonathan's shoulder for comfort.

JONATHAN
What was it about that nurse?

SARAH
I don't want to talk about it.

JONATHAN
This is freaking me the fuck out.
I'm here trying to understand.

SARAH
I don't even know what's going on.
What do you expect me to say?

JONATHAN
Well, let's look at this logically.

They break contact as Sarah holds Jesse tight and paces.

SARAH
Logically? I've been trying to
think logically.

JONATHAN
Razor it. What else is there?

SARAH
There's no logic? But, let's make
some assumptions.

JONATHAN
Now you're getting.

SARAH
So, I'm a Seraphim closest to God.

JONATHAN
Protector of.

SARAH
Who is God? If I'm supposed to be
protecting them, who are they? For
a moment, I thought it might be
Jesse.

JONATHAN
I couldn't have been God?

SARAH
Don't joke this was your idea.

JONATHAN
Okay.

Jonathan surveys the hospital.

JONATHAN
Look at where we are.

Sarah closes her eyes to take in all the sounds.

JONATHAN
In a weird way it makes sense.

Sarah glares at Jonathan.

JONATHAN
Who else could it be? I can't
believe I debated God about
theology.

SARAH
That's where your mind goes?

JONATHAN
Remember? That's how we met. I was
on that multi religion panel
debating theology and the nature of
God. I didn't realize he was that
much of an expert on the subject.

Detective Owens enters with a distinct questioning
discernment.

OWENS
You two have had an interesting
twenty-four hours.

SARAH
Ya think? Haven't we all?

OWENS
I know. I felt the rumble. In Cali
that barely wakes me up. Tell me
what happened with you two.

SARAH
How did you even find us?

OWENS
I was at the soup kitchen. Word
gets around quickly when a priest
gets stabbed. Was it them?

SARAH
I don't know. We didn't see it.

JONATHAN
I'm going to get the stroller.

Jonathan motions to take Jesse from Sarah but she pulls him away.

JONATHAN
Share the load.

OWENS
Can we find somewhere to sit?

SARAH
I need to stay close.

OWENS
Where's the priest?

SARAH
Father Eli's in surgery.

JONATHAN
Sarah. He's not going anywhere.

Jonathan again motions for Jesse. Sarah slowly let's Jonathan take him.

OWENS
Cute kid. Seems to be holding up
the best of the three of you. Can I
get you a coffee?

SARAH
They still open?

OWENS
Not everyone has to blow a gasket.

Sarah sarcastically grins.

EXT. HOSPITAL, PARKING LOT - DAY

Jonathan, with Jesse in tow, reaches their car. He sets Jesse down to unlock the car and find the stroller.

Jesse steps a few feet away next to another car.

NURSE 2
Don't let him get away.

The nurse reaches for Jesse but Jonathan pulls him away.

JONATHAN
I've got him. Just getting his
stroller.

NURSE 2
Can I hold him for you?

JONATHAN
I'm fine. Thanks.

LOUIS
Isn't that a little intrusive? Even
for a nurse.

NURSE 2
Only trying to help.

The nurse hurries away looking back but avoiding eye contact.

LOUIS
I know this little one.

Jonathan secures Jesse into the stroller.

JONATHAN
Do I know you?

LOUIS
I've seen him at the church.

JONATHAN
It's my wife's thing.

LOUIS
I'm sorry. Let me introduce myself.
I'm Louis.

The men shake hands.

JONATHAN
Wouldn't be short for Lucifer would
it?

LOUIS
Excuse me?

JONATHAN
Sorry. The way my day has gone. I'm
just... Never mind.

LOUIS
You were there?

Jonathan sarcastically giggle.

JONATHAN
Yeah.

LOUIS
Is Eli okay?

JONATHAN
For now.

LOUIS
Lucifer's name means "The bringer
of light."

JONATHAN
I know.

LOUIS
People forget that sometimes.

JONATHAN
Well, it's kind of hard when you
lead a rebellion against God.

LOUIS
He gave man an apple. What was
wrong with that?

JONATHAN
I guess the devil is in the
details.

LOUIS
(smirking)
Touché.

Jonathan gives a tight, weary nod, turns the stroller, and quickly walks away toward the hospital entrance.

Louis watches him go, the smile lingering just a second too long.

INT. HOSPITAL, COFFEE SHOP - DAY

It's a franchised cliché coffee stand with coworkers that appear more tired than the nurses.

COFFEE GIRL
What can I get you?

OWENS
Doppio Espresso Macchiato.

COFFEE GIRL
Huh?

SARAH
Two shots of espresso with some
steamed milk.

COFFEE GIRL
Oh.

OWENS
Impressive.

SARAH
I was a barista in college. Just a
simple black coffee for me.

The coffee girl turns to make their drinks after Owens taps
her card. Owens places ten dollars in the tip jar.

SARAH
That's nice of you.

OWENS
I was a barista too a long time
ago.

SARAH
Trying to soften me up?

OWENS
Am I?

SARAH
What's it called in the handbook?

OWENS
I don't trust books. I'm trying to
make the puzzle pieces fit.

The coffee girl places their order on the counter for them.

SARAH
Me too.

INT. HOSPITAL, EMERGENCY ROOM - MOMENTS LATER

Owens and Sarah pace the hallway.

OWENS
Let's make sense of it.

SARAH
Are you religious?

OWENS
I run on caffeine and facts.

SARAH

Good. A little skepticism might be healthy here.

OWENS

How so?

SARAH

Ever feel like something is pulling at you?

OWENS

Like I'm meant to be somewhere?

SARAH

Yeah.

OWENS

No.

SARAH

Then you wouldn't understand.

OWENS

Here's what I see. You told me you were in a fight last night. Scratching and so on.

SARAH

And?

OWENS

There's not a scratch on you. No DNA. No fingerprints. Nothing.

SARAH

Except a huge pool of blood.

OWENS

With no one in it. If this was some party trick. HA-HA. The joke's on me. But what's going on?

SARAH

We told you.

OWENS

Going to stick with that?

Sarah shakes nervously.

OWENS

You got to tell me at some point.

SARAH
God only knows.

OWENS
What?

The skies outside of the hospital darken and thunder rocks the walls.

SARAH
A storm is coming.

Owens receives a phone call.

EXT. PARK - AFTERNOON

The park, covered in hail, is shadowed by darkness and lit in bright sunlight in a wavy line across the middle.

Martinez, facing the darkness, holds himself scratching behind his elbow.

Owens approaches from the light toward the crime scene tape roping off dying trees at the edge of the darkness.

A large single stands resolute in the middle of the park flowing the breeze.

Crime scene investigators collect evidence, take pictures, and carefully scour the area.

OWENS
Why are you dragging me out here in the middle of a thunderstorm?

CAPTAIN MARTINEZ
Don't forget the earthquake.

Martinez points to the ground.

Two bodies, badly decomposed, rot the ground and surrounding trees.

CAPTAIN MARTINEZ
Your perps from last night.

OWENS
Are you sure?

The surrounding area quaint, quiet, and peaceful.

CAPTAIN MARTINEZ
That couple from last night lives close. Don't they?

OWENS

Yeah.

CAPTAIN MARTINEZ

Who else could it be?

OWENS

This doesn't make any sense. That doesn't happen overnight.

CAPTAIN MARTINEZ

Make it fit.

Martinez scratches at his arm harder forcing it to bleed.

OWENS

I have mosquito spray.

CAPTAIN MARTINEZ

La saniq na 'al hana.

Martinez rushes away staying in the dark outline.

DANIEL, a deshevelled crime scene photographer, snaps photos around the bodies.

OWENS

Hey Snap. Make sure you get all of it.

DANIEL

Are you trying to give me more nightmares?

OWENS

I just want the big picture.

Owens realizes the divide of light and dark. She follows the divide to her to the captain.

A small electrical vehicle parks behind Martinez's car.

Sister Catherine emerges caught between both the light and darkness. A glint of light from a long knife shines onto Owens. Sister Catherine is covered in blood.

Owens pulls her gun but hesitates to point it at the nun. She holds it toward the ground ready to fire.

SISTER CATHERINE

I did it.

OWENS

ON THE GROUND!

Sister Catherine kneels to pray.

SISTER CATHERINE
I did it.

OWENS
What did you do?

SISTER CATHERINE
I couldn't stop.

A ravenous smirk takes over her sweet demeanor. She uses the knife to cut at her arm.

CAPTAIN MARTINEZ
Stop! I got this.

Martinez slowly approaches and pulls the knife from her. She scratches instead.

Daniel snaps a couple of pictures of the arrest.

Owens races over the handcuff her and prevent more self mutilation.

Martinez pulls Sister Catherine up and to his vehicle.

OWENS
What the fuck was that?

CAPTAIN MARTINEZ
Hnan maytey heshokha.

Martinez throws Sister Catherine into a car and drives away.

Owens writes Martinez's words in blood on her wrist.

As the darkness touches her hand, goosebumps appears from a sharp change in temperature. Her respiration visible in the darkness.

The light and the darkness shift back and forth fighting for dominance.

Time freezes. All goes still and quiet.

The world flips to show a brief battle at Sheol between demons and Angels.

Owens witnesses the battle as flashes of light from a thunderstorm and the cracking of thunder.

INT. HOSPITAL, WAITING ROOM - NIGHT

A doctor slowly approaches.

Sarah sleeps comfortably on Jonathan's shoulders. He gives a gentle nudge to wake her.

Sarah searches for Jesse and Jonathan.

JONATHAN

We're fine.

Jonathan points to the doctor waiting for her.

SARAH

How is he?

DOCTOR

He's fighting.

SARAH

What happened?

DOCTOR

Does he have any next of kin?

SARAH

He has his church.

DOCTOR

A proxy?

LOUIS (O.S.)

That would be me.

Louis stands firm with a legal document.

LOUIS

She's family to him doc. You can say what you need to.

DOCTOR

The wounds were deep. He's lost a lot of blood.

SARAH

Can we talk to him?

LOUIS

Give the man a chance to rest.

JONATHAN

There isn't much we can do right now. Can we just go home?

SARAH

Really?

JONATHAN

I'm tired. It's been weird fricken day. We can go somewhere else.

LOUIS

It might be best of you get some rest.

JONATHAN

Even Lucifer agrees with me.

SARAH

What?

JONATHAN

Bad joke.

LOUIS

He's right.

SARAH

About?

LOUIS

Find a place to be safe for the night. I've got Eli.

SARAH

You don't understand. I-

LOUIS

Trust me.

INT. HOSPITAL ROOM - NIGHT

Louis watches over Father Eli saying a prayer while clasping his hand.

The machines monitoring Father Eli beep and echo in the quiet room.

Louis removes his pocket watch and presses the crown.

The beeps stop. Time freezes.

A white light fills the room.

LOUIS

We could stay here.

FATHER ELI (O.S.)
What would be the benefit?

Father Eli's form is pure white light but warps like a black hole. The light bends around him shifting and splintering.

LOUIS
It's beginning.

FATHER ELI
I know.

LOUIS
You want this?

FATHER ELI
Isn't this what you've wanted?

LOUIS
I gave them an apple.

FATHER ELI
You gave them the ability to feel eternity.

LOUIS
Isn't that empowering?

FATHER ELI
It's also very lonely.

LOUIS
What about us? Isn't an eternity of servitude lonely?

FATHER ELI
We have each other.

LOUIS
Had. Some of us were uninvited.

FATHER ELI
Like Sarah, it was a choice you were given.

LOUIS
I thought I was giving them a choice.

Louis releases that crown of his watch and the room fades back to normal.

Father Eli, asleep, grips tighter onto Louis's hand.

INT. DINGY MOTEL ROOM - NIGHT

Jonathan locks the deadbolt and draws the heavy curtains of a cheap, off-the-highway motel. He is desperately trying to maintain a facade of normalcy for Jesse, who is quiet.

JONATHAN

I just want to be in my bed.

SARAH

Me too.

JONATHAN

Remember our first date?

SARAH

You were afraid of being caught with a Catholic girl.

JONATHAN

I wasn't afraid. I wasn't as much of a geek as you?

SARAH

A geek?

JONATHAN

You were talking science. Physics. Tachyons.

SARAH

And you tried to debate the merit of theology against it.

JONATHAN

I believe in science. I was just nervous.

SARAH

Don't you think I was nervous too?

JONATHAN

This is a long way from Quantum Entanglement.

Sarah stands by the window, peering through a crack in the curtains. She looks to Jesse sleeping in the bed.

SARAH

A little bit.

JONATHAN

Ser-a. Phim.

SARAH

What?

JONATHAN

Are we sure this is all real?

SARAH

You're asking that now?

JONATHAN

I can only go on what you tell me.

SARAH

You don't believe me?

JONATHAN

You're asking me to run faith.

SARAH

Isn't that what you did before?

JONATHAN

It wasn't like this.

The temperature in the room drops rapidly, so cold that their breath becomes visible.

Thunder cracks outside.

The heat returns with a flash of light like lightning through the room.

JONATHAN

What the fuck was that?

SARAH

Do you really want to know?

JONATHAN

What are you seeing that I'm not?

INT. POLICE STATION, OWENS' DESK - NIGHT

Owens frantically types the phonetic spelling of Martinez's words "Hnan maytey heshokha" into a translation database. The translation reveals something apocalyptic: "Aramaic Translation: We bring the darkness" or "The light is fading."

OWENS

Aramaic?

Another Detective walks through near Owen's desk.

OWENS

Hey. Have you seen cap? He brought in the nun that was involved in the priest's stabbing.

DETECTIVE 1

You sure about that?

Owens holds out her hand revealing dried blood.

OWENS

I handcuffed her and had to be swabbed for evidence. So, yeah.

DETECTIVE 1

He hasn't been back since before the thunderstorm.

DANIEL, a crime scene photographer, rushes to her desk. He's out of breath and visibly shaken.

OWENS

What's up snap?

DANIEL

You gotta see this.

Daniel removes his digital camera to show evidence photos.

The first photo is of Owen's hands but the blood is washed out in blinding white light.

OWENS

Again? You sure this isn't your camera?

DANIEL

Look at the next one. There was something about that tree. I snapped it.

Owens opens the next picture. A demonic face peers back at them watching. She quickly turns it off.

OWENS

What the fuck. You pick this time to practical joke.

Daniel sweats with nervousness ready to lose his shit.

OWENS

This isn't a joke.

Daniel slowly shakes his head "No." He shows the last photo of Martinez and Sister Catherine. Their bodies are faintly outlined by demonic figures.

Owens zooms in but the camera goes dead.

OWENS

Is this the captain and that nun?

DANIEL

I'm tempted to go confess my sins right now.

OWENS

You're not religious.

DANIEL

Exactly.

Owens pulls up the file on Sarah. She grabs her keys, loads her sidearm, and heads out to find them.

EXT. MOTEL PARKING LOT - NIGHT

The flickering neon sign of the motel shorts out. The same wavey line of absolute darkness that divided the park crawls across the asphalt.

INT. MOTEL ROOM - CONTINUOUS

The shadows in the room elongate unnaturally.

Jesse screams pointing at the locked door. The wood rots and splinter instantly.

Jonathan witnesses flickers of light.

SARAH

We need to leave.

JONATHAN

Why?

SARAH

They're coming.

JONATHAN

I can't protect you. Can I?

Sarah remorsefully agrees.

JONATHAN

If it's God they want, why are they still coming after you?

Sarah grabs Jesse in her arms.

SARAH
We need to go.

EXT. CAR, TRAVELLING - NIGHT

Jonathan maneuvers the car, recklessly, through the streets avoiding the darkness that surrounds them.

Sarah searches the darkness as light strobes like flashes of lightning.

A beacon of light appears in the distance.

The glow of the sunrise splashes onto the tall hospital.

They both see it.

JONATHAN
We can make it.

The car breaks through into the daylight.

EXT. HOSPITAL, PARKING LOT - MORNING

Owens, sleeping in her car, hears Sarah's car screech to a stop. The jolt wakes her.

Sarah and Jonathan rush to get pull Jesse from the car seat.

OWENS
You need to tell me what the hell
is going on?

JONATHAN
Hell?

Owens, hand on her weapon, slows to see Jesse smile.

SARAH
I don't know what to tell you.

Owens approaches, gun drawn.

JONATHAN
You going to arrest a three year
old too?

OWENS
Just her.

SARAH
For what?

Owens moves behind Sarah and handcuffs her with one hand.

JONATHAN
You can drop the gun. We're not
going to fight you.

Owens pushes Sarah to the entry.

INT. HOSPITAL, ENTRY - CONTINUOUS

Owens places Sarah into a chair as Jonathan protects Jesse.
They all look worn and tired.

Owens, haggard, finds the closest seat to compose herself.

OWENS
Put a bow on this for me.

SARAH
Are these really necessary?

OWENS
Yeah. Either you're pulling a
really good magic trick or you've
been lying to me. Which is it?

SARAH
What did you see?

OWENS
Would I be asking if I could
explain this?

Sarah and Jonathan, troubled, question each other in
concerned stares.

Jonathan wraps up Jesse in a blanket, pulled from the car,
then finds a seat across the lobby.

OWENS
You got some secret code?

Sarah motions for Owens to walk with her.

OWENS
I'm too tired for that right now
and I don't want to have to chase
you down.

SARAH
I'm not going anywhere. Please.

OWENS
Give me a good reason.

Sarah lovingly looks over Jonathan and Jesse then turns her handcuffs to be removed.

Owens removes the handcuffs.

OWENS

You asked if I was religious. Why?

SARAH

Because some things you have to take on faith.

OWENS

Don't give me that shit. My cap is losing his shit right now speaking fricken Aramaic or some shit.

JONATHAN

Aramaic?

OWENS

I looked it the fuck up.

Jonathan covers Jesse's ears.

JONATHAN

Language.

OWENS

Sorry. But I'm this close to losing it myself.

JONATHAN

Aramaic was a common language spoken during. You know.

OWENS

Two thousand years ago.

Owens looks over to Jonathan.

OWENS

There's a park by your house.

SARAH

I take Jesse there all the time.

OWENS

Ever notice anything weird about it?

SARAH

It just has that one big tree.

JONATHAN
The angel oak?

SARAH
Sheol?

JONATHAN
No fuckin' way.

Jonathan covers his mouth.

OWENS
Sheol? No more inside jokes. Tell
me the truth no matter how crazy it
might be.

SARAH
You saw something didn't you.

OWENS
I saw a picture that I can't wrap
my head around. And I THINK I found
your perps from the other night.
But nothing is making sense.

SARAH
You found them?

OWENS
What do you think I'm talking
about?

JONATHAN
They're Samael and Lilith.

OWENS
You didn't tell me that the other
night. You know them?

Jonathan points to Sarah.

SARAH
Samael and Lilith. That's what
Father Eli called them.

OWENS
So, Father Eli knew them.

SARAH
I don't think so.

OWENS
How does he know who they are then?

JONATHAN
Devine intervention.

OWENS
I said explain. Let's not get off
the rails here.

JONATHAN
You said no matter how crazy.

SARAH
You ever heard of Occam's Razor?

OWENS
That some religious shit?

SARAH
It's science. It says that with all
things being equal usually the
simplest explanation is the correct
one.

OWENS
Uh no kidding.

SARAH
What if I told you, I died the
other night?

OWENS
Right. Like you aren't standing
here in from of me right now.

JONATHAN
She Jesused her way out of death.

OWENS
You saw this?

JONATHAN
Would you have believed us?

OWENS
I don't believe you now.

SARAH
I was standing there just like I
told you. He fired the gun.
Everything went still. Quiet.

OWENS
That's not simple. It's impossible.

JONATHAN

There was this one guy they wrote a book about.

SARAH

When I came back, the blood was gone. My wounds healed. I didn't even need my inhaler.

JONATHAN

What she isn't saying there. I saw everything. I saw her blood on the floor. I saw the bullet through her head. I watch it all go back into her.

SARAH

Why didn't you tell me?

JONATHAN

Why do you think I was freaked out?

OWENS

You really believe this.

JONATHAN

I would be as skeptical as you if I hadn't of been a witness.

Jonathan shrugs his shoulders confirming it.

SARAH

Let me guess. The bodies were shredded like they had been ripped apart by darkness?

The words punch Owens with a visceral reaction. She stands, pacing like a caged panther.

OWENS

Where's my punchline?

SARAH

What I'm saying is we may have to refine what we think might be simple.

OWENS

Simple.

Owens closes her eyes to contemplate. Then her eyes open.

OWENS

Okay. One. You didn't look like you'd been in a fight. One of the officers said you were practically glowing.

JONATHAN

She does more than that.

OWENS

Two. There was a void in the blood splatter where you told me you were standing. Three. We've been having issues with evidence. Specifically pictures.

Owens removes her phone to snap a picture.

OWENS

Stand up for me.

Sarah stands.

OWENS

Say cheese.

Sarah tilts her head.

Owens snaps the picture. White light from the picture's reflection shines in Owens eyes.

OWENS

What are you?

JONATHAN

What else shines in pure white light?

SARAH

Does the bow fit?

OWENS

Like a tarp trying to cover an ocean.

SARAH

I don't know what else to say. But what else fits your facts?

Owens stops pacing, trying to piece it all together.

OWENS

Okay let's just say I believe all this. That would mean.

(MORE)

OWENS (CONT'D)

Those bodies were not human. You're some... I can't even say the word. And the attack on Father Eli?

SARAH

I don't know.

OWENS

Who's the nun from the church?

Sarah questions her with a look.

OWENS

Tiny one.

SARAH

Sounds like Sister Catherine.

OWENS

Has she ever been violent? Or seemed out of character?

SARAH

I saw her the other night.

OWENS

She was scratching at herself. Cutting herself. Just like my captain was doing.

SARAH

Scratching? What happen to Sister Catherine?

OWENS

Looks like she was the one that stabbed your priest.

SARAH

She stabbed him?

Owens shows her some dried blood still on her hands.

OWENS

I hand cuffed her and it was all over her.

Sarah turns, concerned, to Jonathan.

OWENS

Did Samael and Lilith look like they'd been harming themselves?

JONATHAN

They looked like druggies.

OWENS

My captain and the nun are behaving like what you're describing the other night. If you are an... angel that can come back, can they come back too?

SARAH

Demons?

OWENS

Please don't use that word. It still doesn't make any sense to me. But if the shoe fits this razor thing.

SARAH

I can see them.

JONATHAN

Now you tell me.

SARAH

The nurse from earlier.

JONATHAN

Oh, there's more than one. Great.

OWENS

Who?

SARAH

Samael and Lilith.

OWENS

You mean Captain Martinez and Sister Catherine?

SARAH

They could be anyone.

OWENS

So, you're telling me that everything that has gone freaky out there is a battle between angels and demons? And you and Father Eli are caught in the middle?

SARAH

I made God vulnerable.

LOUIS
What did I miss?

They share an awkward silence.

LOUIS
He's alive still by the way.

SARAH
I know.

LOUIS
He's been asking for you.

INT. HOSPITAL ROOM - DAY

Sarah, careful to not awaken Father Eli, gently closes the door behind her. She comes to his bedside and slowly clasps her hand around his.

Father Eli's hand squeezes back onto hers.

SARAH
I can feel him.

Louis enters.

LOUIS
He still there.

SARAH
Is he?

Louis looks around the room.

LOUIS
Hell hasn't frozen over.

SARAH
Why would you say that?

LOUIS
It's just a bad running joke
between he and I. Things always
look dark but somehow we always get
through it.

SARAH
How did you meet Father Eli?

LOUIS
We're kind of like brothers. My
family was a rigid household. Eli
always let me speak my mind.

(MORE)

LOUIS (CONT'D)
We've always loved each other even
through our differences.

SARAH
You make it sound like you were
together.

LOUIS
Not in the way most think. Souls
bond and pair all the time. I'm
sure it's not much different than
you and Jon or Jesse.

SARAH
My relationship with Jon is
different than with Jesse.

LOUIS
Of course. But you are paired
regardless.

SARAH
Do you think it's different once we
die?

LOUIS
That's a deeper question than I can
answer. Your soul doesn't need a
gender on the other side, does it?

SARAH
You have known Eli a long time.

LOUIS
I told you I was fluent.

They both watch over Father Eli.

SARAH
Do you think he'll come out of
this?

LOUIS
He's been through worse.

Sarah steps over to the window to look down onto the street.
She curiously looks him over.

SARAH
Why now?

LOUIS
Do you think I had something to do
with this?

SARAH
I'm not saying that.

LOUIS
But you're thinking it.

SARAH
You seem close to him. You're even
his medical proxy.

LOUIS
What's the question?

SARAH
How come I've never met you before?

LOUIS
You have. Just not in the way you
think.

Time freezes as Sarah turns into her Seraphim form. She
glides around the room analyzing Louis.

Louis, frozen, moves his eyes tracking her when she glides
behind him.

LOUIS
What were you expecting? Horns?

Louis to reveal his true Identity.

LOUIS
Still want to peek under the hood
or can we just get on with it?

Time unfreezes as she returns to her body.

Sarah, rattled, steps back protecting Father Eli

LOUIS
I hate being perceived as something
I'm not.

SARAH
A monster?

LOUIS
I advocated for their independence.
They wrote about me as the
personification of evil. Darkness
has always been a choice of man.

SARAH
Didn't you help?

LOUIS
I knew they'd make mistakes.

SARAH
Is that what you call it?

LOUIS
For all that is dark in this world,
this is also light. You just got to
know where to look.

Louis steps to be next to Father Eli across from her.

LOUIS
I'm surprised you learned how to do
this faster than me.

SARAH
How can we stop time?

LOUIS
And then you ask that.

SARAH
Light doesn't experience time.

LOUIS
Ding. Ding.

SARAH
How come you don't revert to light?

LOUIS
Really? That's your question. I was
fired remember.

SARAH
Why does me having a family make
him vulnerable?

LOUIS
That's the million dollar question.
Michael will tell to you about
duty. That having them pulls you
away from God. Eli will tell you
about duality.

SARAH
That doesn't answer my question.

LOUIS
Your light protect his. By loving
them it fades.

SARAH
He can't hide in plain sight.

Louis touches his nose.

SARAH
Why didn't he stop it?

LOUIS
Why would he?

SARAH
You know what I mean.

LOUIS
That was your choice to make. It
will be yours to finish too.

SARAH
What happens if I can't fix this?

Louis opens the window and points into the distance.

A storm cloud turns green and dark like just before a
tornado.

LOUIS
I wouldn't go outside anytime soon.

Louis tap on the glass.

SARAH
What did I do?

Sarah, scared, quietly exits.

INT. HOSPITAL, WAITING ROOM - DAY

Sarah finds Jesse playing on the chairs bouncing from one to
the next. She stays out of view to enjoy the moment.

Jonathan carefully guides Jesse holding his hand.

Owens watches on amused.

OWENS
You have a cute kid.

JONATHAN
Thanks. He takes after his mother.

OWENS
What are we doing? What are we
waiting for?

JONATHAN

I don't know. I feel like a bug
riding on the windshield just
holding on for dear life.

OWENS

I should be out there.

SARAH

We can't go out there.

Sarah taps on the window of a nurse's station.

SARAH

Can you turn on the tv?

The nurse using a remote to turn on a television mounted to
the wall.

SARAH

Mind if I borrow the remote?

The nurse passes the remote through a partition.

Sarah cycles through news channels. Each of them display
strange weather events and disasters occurring all over the
world.

Jonathan grabs the remote from Sarah and turns it off.

OWENS

Is this...what I think it is? How
do we stop this?

SARAH

We?

OWENS

There's got to be something.

SARAH

My return sparked the attack. I
wasn't protecting him.

OWENS

Who?

JONATHAN

Father Eli.

SARAH

This is all my fault.

OWENS

You're losing me here. He's just a man.

SARAH

It's more than that.

OWENS

Are you saying he's like you?

JONATHAN

Would you recognize God if he was standing right next to you?

Owens paces back and forth again.

OWENS

Tell me how this all fits.

SARAH

I don't know but you've become a witness to all of it.

Louis enters.

LOUIS

A witness to what?

JONATHAN

I guess you're not in on the joke.

SARAH

Take a look outside. This is happening everywhere.

LOUIS

It's the weather.

SARAH

Don't lie to them.

Sarah steps in front of Louis protecting the group.

OWENS

You haven't seen any strange shit going on?

LOUIS

Don't get all bent out of shape because of strange weather.

JONATHAN

It's not that at all.

LOUIS
Everything has logical answer. You
all are making it feel like it's
the end of days around here.

OWENS
You have no idea.

Darkness surrounds the hospital as rain and hail fall from
the sky.

LOUIS
We should all get down to the
basement.

Sunlight holds strong around the hospital.

INT. HOSPITAL, BASEMENT - DAY

Jonathan pulls Sarah aside as Louis and Owens guide people
in.

JONATHAN
What's going on?

SARAH
He was "close" with Father Eli.

Sarah eyes Louis with a discerning gaze.

JONATHAN
Are you tell me he's....

LOUIS
Protecting you.

Jonathan turns pale white with fear.

Owens guides other down into the basement with them.

JONATHAN
I hate being right.

SARAH
Why are you helping us?

LOUIS
Why do you think?

Louis freeze time with his pocket watch.

LOUIS
Let me show you what's really
happening.

EXT. HOSPITAL, PARKING LOT - DAY20

Louis stands in the light with Angels and demons raging a war outside. The darkness tries to pierce the light.

Sarah draws her sword ready to fight.

LOUIS

Are you ready to shed your mass to
fight this battle?

Martinez and Sister Catherine stand frozen at the edge of the darkness. They ripple with the dark energy of Samael and Lilith in demon form stuck between two worlds.

LOUIS

You can end it right now.

SARAH

What do you mean?

LOUIS

Take your blade and plunge it into
them and you can drive them deep
into the darkness.

SARAH

They're defenseless.

LOUIS

So. You've done it before to
protect him. The battle will be
over.

SARAH

What happens to them?

LOUIS

You mean the host? They're dead and
no one's told them yet.

SARAH

What happens to me?

LOUIS

Michael has already added his two
cents. Hasn't he?

SARAH

What happens to my family?

Louis points to all the angels waging battle.

LOUIS

This family continues. Wash, rinse, repeat.

SARAH

You know what I'm talking about.

LOUIS

You lose them. You'll shed your attachment and they'll become just another pair of people we'll shepherd through existence.

SARAH

What if I hold this moment in time like you're doing?

LOUIS

That would feel like dying of thirst with a glass of water in your hand.

SARAH

Why should I trust you?

LOUIS

He trusted me. You think I'm just like them? Willing to say what I need to get what I want?

SARAH

What do you want?

LOUIS

No one has asked me that in a very long time.

SARAH

Well?

LOUIS

Independence. For all of us. If you return to his side, nothing changes.

SARAH

As you can see, it destroys everything.

LOUIS

Does it?

SARAH

A black hole doesn't leave any room
for doubt.

LOUIS

That's Michael talking. Even he
doesn't know for sure.

SARAH

I've no reason to question it at
this point.

LOUIS

Didn't you study tachyons?

SARAH

Nothing moves faster than light.
You'll need infinite energy.

LOUIS

Who's to say you can't?

SARAH

I get it. You are just like them.
You're trying to get me to do your
dirty work.

LOUIS

You would let the world burn
because you don't trust me?

SARAH

I would take my last few minutes
with them than to say the devil
made me to it.

LOUIS

I don't believe you'd abandon both.
It's you why you sit next to him
and I don't.

Sarah extends her sword toward Louis then to Martinez and
Sister Catherine. She looks into their eyes both vengeful but
innocent. Sarah turns to Louis ready to strike.

Sarah's light surges and spins. The hands on Louis's pocket
watch ticks backwards for a single moment.

The light surges forward on the darkness pushing it back.

LOUIS

Not yet.

Louis presses the crown of the watch. Sarah is pulled back through the hospital, down into the basement, and back into her human form.

INT. HOSPITAL, BASEMENT - CONTINUOUS

Sarah falls to her knees overwhelmed with emotion. She hugs Jesse so tight that they almost become one.

Owens sees the light of Louis's human form fade into nothing.

OWENS

What just happened?

JONATHAN

Where'd he go?

OWENS

He was standing right there.

SARAH

We have to get to Father Eli. I
know what I need to do.

The sounds of breaking glass above them shakes the building.

Sarah, with Jesse in tow, rushes to the stairs.

Jonathan follows.

JONATHAN

You coming?

OWENS

What is going on?

JONATHAN

You just looked the devil in the
eye and didn't die.

Owens follow them out.

INT. HOSPITAL, ENTRY - CONTINUOUS

Sarah rushes through the glass debris as the darkness invades the hospital.

Martinez and Sister Catherine breach through broken windows.

A tornado rages in the distance with flashes of light from snapped power transformers. High winds rage through the entry.

Sarah sees them in demon forms.

SARAH
They're no longer who you think
they are.

Owens pulls her weapon stepping in front of Sarah and Jonathan.

OWENS
Cap?!

Martinez and Sister Catherine step closer and faster toward them.

OWENS
Captain?!

They're dark eyes and peer back vengeful.

Owens fires her weapon twice. The bullets, caught by the winds, miss hitting their target. She unloads the remainder of her bullets. They all miss.

Sarah rushes for the stairs.

Jonathan pulls at Owen's shoulder to get her running away.

INT. HOSPITAL ROOM - DAY

The chaos of the tornado slams bits and pieces into the glass cracking through the laminated windows.

Louis sits calmly watching it.

Sarah rushes in with Jonathan and Owens behind her closing the door.

They all stop transfixed on Louis twiddling his pocket watch.

Owen slowly reloads her weapon and points it at Louis.

LOUIS
What's that really going to do?

OWENS
I feel more comfortable holding it.

The door shakes and rattles from the pounding behind it.

Jonathan places a chair under the knob to hold it.

LOUIS
That's not going to stop them.

SARAH
You can stop this.

LOUIS
We are the only two that can.

JONATHAN
What's he talking about?

LOUIS
She's choosen you.

Sarah, holding Jesse close, refuses to acknowledge.

LOUIS
Go ahead. Call her selfish. She has
the power to end all of this.

OWENS
Can I shoot him?

Louis disappears and forms behind them.

LOUIS
Really?

The pounding grows louder and rocks the walls.

SARAH
This isn't the first time this has
happened.

LOUIS
But it will be the last.

Growls, screams, and relentless scratching on the door invade
the room.

LOUIS
It's time to take the training
wheels off of existence.

JONATHAN
Do you feel you have to the right
to decide that?

LOUIS
She does.

Father Eli wakes from his sleep, groggy, holding his wounds.

Louis disappears as a bright blinding light glows between the
cracks of the door.

The pounding stops and quiets.

JONATHAN
Can you move?

Father Eli affirms with a head nod.

OWENS
Father, God, Your eminence. How can
I help?

FATHER ELI
My clothes are in the drawer. And
it's just Eli.

The pounding stops and quiets.

OWENS
Let's go.

EXT. CAR, TRAVELLING - AFTERNOON

The tornado rages in the distance. Light and dark fight for dominance with the shifting of shadows against the buildings.

The car, pocketed in daylight, races through the streets.

People shelter from the hail that is smashing windows and slamming cars.

The Sun warps in space time like a black hole.

INSERT - The planet Mercury slows to a crawl. It elongates and spaghettifies as it approaches the Sun. It appears caught in time.

FATHER ELI
The event horizon is coming.

Martinez and Sister Catherine in a police vehicle chase after them.

EXT. PARK - AFTERNOON

Owens drives the car onto the grass with a jump over the curb. It cuts through the grass making tracks.

The chasing police car stops in the darkness pummeled by hail and rain. Martinez and Sister Catherine exit fully consumed by the demons Samael and Lilith manifesting as shimmering heat off their bodies.

A light forms behind Sarah. The accretion disk of a black hole forms slowly consuming pure light high above the single tree.

The world of Sheol filters through mirroring reality.

Angels and demons wage war above them.

The sky, opalescent, shifts in orange and ambers to dark and back again.

Father Eli's human form cracks with light caught in a duality of existence for all to see.

FATHER ELI
There is no more time.

SARAH
We have the light.

FATHER ELI
One can not exist without the
other.

The demons and darkness encroach on all of them.

Owens has her gun drawn at Martinez and Sister Catherine.

Jonathan protects Jesse keeping him in the light.

FATHER ELI
Creation has always been energy
creating life.

The Seraphim wings form around Sarah as the rest of her remains human. Her sword of pure light shines into the darkness to fight off the encroaching demons.

Owens hears rustling behind her and fires her weapon in the darkness.

LOUIS
What he isn't saying is he birthed
us.

Louis steps from the shadows into the light and throws the bullets onto the ground.

LOUIS
We were his creation born from the
duality of the stars and cosmos.

FATHER ELI
Everything that is created
eventually changes.

LOUIS
Where was that fine print when I
was born?

Sarah looks into the sky at the forming black hole.

Martinez and Sister Catherine rush into attack.

Owens engages blow for blow with Sister Catherine.

Rain, hail, and wind crash on all of them.

Jonathan protects Jesse kicking and anything that comes
close.

Sarah holds off Martinez as his demon form fully materializes
with a flaming sword. Sarah uses her sword to guard never
attack.

SAMAEL	CAPTAIN MARTINEZ
Let me finish this!	Save me from this.

All can see her light as both human and Seraphim.

LILITH	SISTER CATHERINE
Let us end this suffering.	Father protect us.

Screams of torture come from within the demons.

Sister Catherine knocks Owens off her feet and takes her gun.
She points it at Jesse, hand shaking from the tension.

LILITH	SISTER CATHERINE
We never asked for this.	I didn't ask for this.

The clang of the flaming sword pounds on Sarah's light sword.

LOUIS
I can send you both back.

LILITH	SISTER CATHERINE
We are equals. You want the same as us.	Release us from this.

SAMAEL	CAPTAIN MARTINEZ
You are not a bringer of light.	Pull him from me.

Owens hears the undertones of Martinez's voice.

The tornado rages closer to the park.

OWENS
Martinez is still in there.

LOUIS
He's gone.

Owens pleads to Father Eli.

OWENS
What rules allow good people to
suffer? Or for demons to live,
tortured.

Sister Catherine shakes with anticipation.

Martinez comes to her side, anxious.

Jonathan sets Jesse down and steps in front of him.

JONATHAN
If you need blood, spare the child.

Sarah rushes to protect Jonathan but she's too late.

Sister Catherine fires the gun at both of them.

Father Eli's human form moves in front the bullets and falls
to the ground.

Louis screams out in agony.

The black hole deepens pulling more material into it.

Louis turns to strike at Martinez and Sister Catherine.

Sarah stops him.

SARAH
Do not hate them.

Louis turns into blinding white light but fades back, tears
filling him with pain.

LOUIS
They've won.

SARAH
It's not over yet.

FATHER ELI
I release you of your burden.

The black hole flares consuming the demons and human hosts.

SARAH
What did you do?

FATHER ELI
They will be a part of me.

SARAH
You didn't destroy them.

Louis kneels at Father Eli's side.

The black hole consumes the tornado but the darkness continues to encompass all of them.

LOUIS
How could you?

FATHER ELI
I'd rather end this life complete.

LOUIS
But everything goes with it.

Father Eli places his hand on Louis's chest. His human forms dies in Louis's arms.

Louis screams out in agony.

SARAH
I can close this.

JONATHAN
How?

Sarah looks to the sky that is closing in on the world. The black hole ripping into the atmosphere.

Sarah kisses Jonathan goodbye. They hold the moment silently and lovingly with Jesse pressed between them.

She turns to Owens.

SARAH
Tell this story.

Sarah settles to a knee at Jesse. She wells with emotion and hugs him as her light flares seemingly white hot.

JESSE
I love you.

Sarah stands as her Seraphim forms lifts from her body. Sarah's human form falls to the ground. Her Seraphim wings slowly spin. As they gain momentum, she flies higher into the sky.

OWENS

Are you willing to accept her sacrifice?

Louis looks up to the sky, caught in grief. He looks onto Father Eli's body.

OWENS

Is it her dream or yours?

Sarah ascends higher into the sky as a blinding white light emits like another Sun.

LOUIS

Forgive me.

Louis stands as a white light encompasses him. His Seraphim form lifts into the sky faster and faster. Louis drops his pocket watch to the ground.

They spin in tandem until Sarah's light falls back the ground with incredible mass. The light slams into her body knocking everyone off their feet.

The pocket watch spins backwards as Louis accelerates. In one final moment, the black hole and newly formed white hole collide. The force rocks the world into darkness until the Sun reignites in place.

The reality of the world returns as the battle above them fades.

The Sun flickers then returns to normal.

OWENS

He did it.

Life reenters Sarah body. Gasps for air ravage her body.

Jonathan removes an asthma inhaler and comes to her aid.

Sarah frantically reaches for the inhaler.

Jonathan pulls it from her and pushes her head back to administer it like a practiced physician.

JONATHAN

Slow down.

Sarah, still panicked, tries to breathe but can't.

JONATHAN
Come on, work with me.

Sarah's breathing settles and she regains composure.

SARAH
What happened?

JONATHAN
He took the hit for you.

OWENS
I don't know if I can capture all
of this in words.

JESSE
Mommy.

Jesse jumps into her arms.

JONATHAN
I don't think any of us can.

Sarah stands and observes all the carnage.

Martinez and Sister Catherine lay dead in the grass.

Hail from the storm melts still shimmering on the ground.

The tree flutters calmly in the breeze.

The family holds hands watching debris falls from the sky in
the distance.

OWENS
Where are you going to go?

JONATHAN
What do you mean?

SARAH
She's right. We can't stay here.

JONATHAN
As long as we're together.

INT. INTERROGATION - DAY

Owens quietly sits a table with her leather bound notepad in
front of her.

FBI AGENTS tap their pens jotting notes. One leans back into a chair, overwhelmed.

FBI AGENT #1
Do you really expect us to believe
all of this?

OWENS
How about a little faith?

FBI AGENT #1
There isn't room for faith.

FBI AGENT #2
Just because we all witnessed
something that hasn't been
explainable yet, doesn't mean we
chalk it up to the divine.

OWENS
What else is there?

The agents squirm in their chairs.

OWENS
Have you ever heard of Occam's
Razor?

FBI AGENT #2
Of course. Usually simplest
explanation is the right one.

OWENS
When science can only explain half
of it, what is easier to believe?

FBI AGENT #1
So, where are they?

OWENS
I don't know. We decided it was
better for their safety that I
don't know.

FBI AGENT #2
That's convenient. They leave you
holding the bag.

OWENS
They left me to tell the story.

FBI AGENT #2

The only reason we are here is because this city was ground zero for the anomaly. But how do you expect us to believe you without them?

OWENS

Because you want to know the truth as much as I did. But you'll need a different understanding to appreciate it.

Owens taps at her notepad.

OWENS

It's not only you that needs to hear this story.

FBI AGENT #1

Who's going to listen?

OWENS

I guess we'll find out.

INT. BEDROOM - MORNING

Sarah, wide awake and energized, watches Jonathan and Jesse sleep.

JONATHAN

Let me sleep a little longer.

SARAH

There's so much to do.

Sarah tickles Jesse awake.

Jesse giggles and kicks.

SARAH

Come on sleepy head.

LIVING ROOM

Jesse runs in and jumps onto the sofa.

Sarah turns on the television. It broadcasts a Canadian BBC news channel.

The newscasters report on the anomaly. They show video grainy video of the event from different perspectives.

Sarah changes the channel to cartoons for Jesse.

SARAH
I know your there Michael.

MICHAEL (O.S.)
You will have to spend time with
us.

SARAH
Don't I have all the time in the
world for that?

MICHAEL (O.S.)
If they harm you, this can happen
all over again.

A sword of pure light descends from her hand and her fiery
wings take shape on her human form.

SARAH
Let them come.

JESSE
Bye Michael.

Sarah smiles.

EXT. CANADIAN BEACH - DAY

The beach is rocky like many in the Pacific Northwest.

Jonathan, Sarah, and Jesse share a quiet family day.

THE END