

The Diary Of Kate The Ripper

by

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OVER BLACK

NARRATOR (V.O.)

Jack the Ripper terrorized the citizens of Whitechapel, London in the late 1800's. He gruesomely murdered five women, known as the canonical five. No one knows why he did it or who he was...

FADE IN:

EXT. LONDON, ENGLAND - NIGHT

SUPERIMPOSE:"WHITECHAPEL DISTRICT, LONDON, ENGLAND 1888"

There is a dead RAT on the ground, and flies are buzzing around.

The streets of Whitechapel appear to be poorly lit.

Suddenly, we see a MYSTERIOUS MAN, in his forties, wearing all black clothing and an old-fashioned top hat. He's carrying an old doctor's black bag.

We see flashes of a Demon. It looks like a decomposing Jackal-like creature with glowing red eyes and razor-sharp teeth.

DEMON (V.O.)

Kill, kill, kill...

The Mysterious Man's face remains hidden in the shadows. He stops, holds his head for a few seconds, and then proceeds.

The Mysterious Man is slowly following a WOMAN, in her forties. She's walking like she's had too much to drink.

The Woman hears foot steps coming from behind her, and suddenly she stops. The Woman turns but sees no one, so she proceeds, stumbling around.

The Mysterious Man reappears from behind her. He covers her mouth and starts to drag her.

The Woman tries to fight him off, but he's too powerful.

We get a glimpse of the Mysterious Man's face. Similar to the Demon, he looks like a deformed half-man, half-jackal creature with glowing red eyes.

The Mysterious Man smiles as he drags her into the darkness.

The Woman has tears running down her cheeks. You can see the fear in her eyes. She keeps squirming, trying to scream, but the Mysterious Man's hand tightly covers her mouth.

The Mysterious Man smells her hair as he lays her body down gently on the ground. A black bag magically appears next to him. He pulls out a thin, sharp scalpel.

The Mysterious Man's hands slowly start to cut the Woman's throat open, her blood quickly spills onto the ground.

After a few seconds, the Woman's movement suddenly stops. The Mysterious Man removes his hand from her mouth and caresses her hair.

The Mysterious Man begins to cut her body open like a piece of meat. He then takes out a glass vial and cautiously collects a sample of her blood.

Suddenly, the Mysterious Man hears the sound of foot steps close by. He stops and quickly packs up his bag. He gets up and disappears into the shadows.

The Woman's lifeless body is left to lie on the ground, attracting flies.

We hear the sound of a police whistle nearby.

INT. BATTY STREET FLATS - ROOM - NIGHT LATER

The Mysterious Man walks into a dark room, lit only by a burning candle. The room is small and looks dusty.

It's abnormally cold. The Mysterious Man's breath can be seen as he walks around.

The Mysterious Man walks over to the wall where there is a painting of dead flowers. He removes it. Behind it, there is a secret compartment. He takes out an old black diary.

The Mysterious Man walks over to an old, dusty black desk and sits down in an old wooden chair.

The Mysterious Man opens up the diary and takes the vial of blood from his bag.

The Demon appears from behind him. It's hunched over behind him, observing his every move.

The Mysterious Man dips an old-fashioned quill pen into the blood. He writes the name "MARY ANN NICHOLS" in the diary.

As the Mysterious Man is finishing up, just before he closes the diary, we see a name. It reads, "Jack The Ripper" inside.

Suddenly, we hear a knock on the door. We hear a young Woman's voice.

KATHERINE HOLMES (O.S.)
(nervously)
Pardon my interruption, sir. Mother
says it's time for supper.

The Demon looks over at the door.

DEMON (V.O.)
(voice in Jack's head)
Kill, kill, kill...

Jack shakes his head in disapproval.

The Demon growls and disappears into the shadows.

INT. MARY'S FLAT-BEDROOM - DAY

SUPERIMPOSE:"WHITECHAPEL DISTRICT, LONDON, ENGLAND PRESENT DAY"

MARY HOLMES is laying in bed. She's in her twenties. She speaks with a British accent.

Mary is tossing around in her sleep. Suddenly, she wakes up screaming, with tears running down the side of her cheeks.

Mary sits up and puts on her glasses. She grabs a pen and a white personal journal.

Inside the journal, the name Mary Holmes is written on the first page. She immediately starts to write.

The room looks simple. It's almost empty with the exception of a black Ikea desk, a wooden chair, and a small twin bed with white sheets.

Hanging on the wall, you can see a painting of dead flowers.

Mary is sitting up in her bed. She looks pensive as she writes in her white journal.

MARY (V.O)

Today, like every other day, I was awakened by the same nightmare. I keep seeing the mysterious man murdering a different woman. I felt connected to him somehow. Most girls my age are busy picking out wedding dresses. Not me, I feel like I'm losing my mind. Maybe it has something to do with--

Suddenly, Mary stops writing, puts her hands on her face, and looks down for a few seconds.

Mary picks her head back up, takes off her glasses, and lets down her hair. There is a change in her demeanor.

Introduction to alter-ego KATE: She gets up from her bed and walks over to the counter, where she picks up a knife.

Kate starts to play with a knife, making slashing motions.

KATE (V.O.)

Oh, hello there. That's me, Kate.

Kate sees an apple on the desk. She picks it up and bites it. She immediately spits it up.

KATE (V.O.)

What if I told you my grandfather was the infamous Jack the Ripper? Would that grab your attention? Good.

Kate has a smirk on her face when she looks over at the painting of dead flowers.

KATE (V.O.)

I'm going to tell you a little family secret.

Kate starts to look around Mary's personal things.

KATE (V.O.)

My grandfather made a deal with a demon. Some say it was the devil himself. He would kill and trap the souls of his victims in a magical diary in return for what he thought was immortality.

When Kate sees Mary's white journal, she grabs it and drops it in the garbage with a devilish grin.

KATE (V.O.)

What he didn't know was that his power could be taken by someone he least expected. Someone who shared his bloodline, his daughter Katherine. --So, after mother murdered her dear father. She disappeared, along with the diary, and that's really where this story begins.

INT. COFFEE SHOP - DAY - LATER

The coffee shop looks quaint but a little run down. There is an old-fashioned register which adds to the charm of the place. There is a sign on the door that read, "No face mask required."

The coffee shop is nearly empty with the exception of Mary and a couple, a MAN and a WOMAN, both in their twenties. The Couple both had face masks on.

Mary's wearing a white dress. She has on pink glasses. She's sitting in a booth reading "The Elements of Journalism."

Mary stops reading for a moment, writes in her notebook, and then continues to read.

Fiona walks over. She's in her late fifties, a little overweight, her hair is messy, and she has a smile on her face. She has a Cockney accent.

FIONA

Hello, love. What will you have?

Mary makes very little eye contact as she keeps looking down.

MARY

Jus, Just a cup of tea, mum.

FIONA

What are you working on?

Mary adjusts her glasses. Fiona is looking over Mary's notes.

MARY

I, I--

Fiona leans over and tries to get a better look at her book.

FIONA

I went to school once. I wanted to be

a famous hairstylist...

Fiona picks up a pitcher from the booth on the other table and pours water into her empty glass.

FIONA

But that didn't work out, so I ended up here.

Fiona puts her pen and pad inside her apron.

Mary looks like she's about to say something.

FIONA

Do you want to be a journalist? Like the ones on the telly?

MARY

I, I love to write, maybe.

Mary smiles awkwardly.

FIONA

Always follow your dreams, love.

Fiona gently strokes Mary's hair and smiles down on her. She then heads towards the back.

Mary stares at the couple in the corner for a few seconds and then goes back to reading her book.

INT. COFFEE SHOP - NIGHT

Mary puts her book down and looks at the time. The clock on the wall shows it is two in the morning.

Mary quickly packs her bag and searches for her wallet. She finds some change. She puts the money on the table and draws a smiley face on the receipt.

Mary waves to Fiona as she runs out the door.

When Fiona comes over to the table, she sees the drawing on the receipt, which brings a smile to her face.

EXT. WHITECHAPEL ROAD - NIGHT

Mary is quickly walking down the street. She's looking through her bag just as she turns the corner.

Mary trips and bumps into O'CONNOR. He's in his late forties.

He's a short but fit, Irish-looking man with a scar on his right cheek.

Mary knocks his beer down as she falls to the ground.

Mary is slow to get back up. She's nervously picking up her things.

O'Connor looks down on Mary as he wipes the spilled beer off his clothes.

MARY
(nervously)
I, I'm so, so, sorry sir.

Mary adjusts her glasses as she gets back to her feet.

O'CONNOR
You made me drop my ale. How are you
going to pay for it?

Mary looks fidgety and has trouble making eye contact.

O'Connor is looking at her like a piece of meat.

MARY
I, I, don't have any money, I--

O'CONNOR
I'm sure we can work something out.

When O'Connor attempts to grab her hand, Mary starts to back away.

O'CONNOR
Don't worry, love; I'll be gentle.

Mary runs away.

O'Connor stares at her as she runs off.

Suddenly, a SLEAZY WOMAN in her thirties comes out of the pub. She looks intoxicated.

O'CONNOR
Get to work.

SLEAZY WOMAN
Whatever you say, Jr.

Out of nowhere, O'Connor smiles at her, then punches her in

the face. She falls to the ground and looks knocked out cold.

O'CONNOR
 (yells inside)
 Mike! Get out here!

A few seconds later, MIKE runs out. He's in his forties, muscular and speaks with a Cockney accent.

MIKE
 Yes boss.

O'Connor points to the Sleazy Woman on the ground. He kicks her.

INT. MARY'S FLAT-BEDROOM - DAY

Mary's alarm clock goes off. She looks over. The clock on her nightstand looks fuzzy.

Mary puts on her glasses, then she takes a second look at the clock.

MARY
 Oh no.

Mary quickly gets out of bed and runs into the bathroom.

INT. MARY'S FLAT-BEDROOM - DAY - A FEW MINUTES LATER

Mary rushes out of her bathroom with her hair a mess and clothes disheveled. She puts her hair up with a rubber band and then runs out the door.

INT. SCHOOL - HALLWAY CLASSROOM - DAY

The bell rings. Mary is running down the hallway. The lights in the hallway give off a bluish tint, and they flickered as she ran by.

The hallway looks deserted.

Mary stops when she sees the COUNSELOR waiting at the door. He's in his mid-fifties.

The Counselor is blocking the entrance. Behind him, there is a plaque on the door that reads, "Journalism 101". He puts one hand up.

COUNSELOR
 Where do you think you're going?

Mary tries to get around him.

MARY

I'm sorry I'm late, sir. I, I was--

The Counselor puts his hand up again.

COUNSELOR

You're late.

Mary keeps looking down.

MARY

I--

COUNSELOR

Unfortunately the test started at eight am.

The Counselor points to the clock on the wall. It's two minutes past eight. Mary acknowledges this and then looks down again.

COUNSELOR

I'm going to have to deduct points for this.

Mary looks even more uncomfortable.

You can hear the lights flickering in the background.

Mary has a sad look on her face as the Counselor starts to write a note with his red pen.

Mary's eyes suddenly closed. It feels like time has just stopped. The Counselor's words have no sound.

Mary reaches into her backpack and starts feeling around. She takes out a pocket knife and holds it in her hand.

Suddenly, Mary's eyes open. She sees the pocket knife and quickly hides it.

KATE (V.O.)

For fucks sake, Mary. Just give me one minute with this guy.

The Counselor is still busy writing her a note.

MARY

No!

Mary now looks anxious.

COUNSELOR

No? I don't have time for nonsense.
You can come back tomorrow on time.
Good day.

The Counselor hands her a note and dismisses her. Mary walks out with her head down.

INT. DR. FELDMAN'S OFFICE - DAY - LATER

Mary walks into DR. FELDMAN'S office. She's in her fifties but looks young. Her hair is tied up in a bun. At the entrance, we see a plaque that reads, "Psychotherapist"

Dr. Feldman's office looks outdated; her shelves are filled with old, dusty books. A picture of Dr. Feldman and Mary is hanging on the wall.

Dr. Feldman is sitting at her desk, typing on an old desktop computer. She immediately stops when Mary walks through the door.

DR. FELDMAN

How was the final test?

Mary doesn't answer. She heads straight to the sofa. It makes noise as she sits down. It's a plastic-covered white sofa.

Dr. Feldman stands up and walks closer to Mary.

DR. FELDMAN

What's wrong?

Mary puts her hands on her face.

DR. FELDMAN

Do you want to talk about it?

Mary takes her hands away from her face and nods.

MARY

It happened again... But she didn't hurt anyone.

Mary looks pensive.

Dr. Feldman sits down next her.

DR. FELDMAN

I think we're going to need to
increase your antidepressants.

Mary looks a little disturbed.

MARY

You're not listening. In her own way,
she-- stood up for me.

DR. FELDMAN

I am listening, but we decided long
ago that controlling her was the best
thing for you both. I don't even want
to say her name.

Dr. Feldman awkwardly pats her on the shoulder.

Mary stands up.

MARY

We've kept her locked away all this
time-- like a prisoner. Maybe there is
a way we can both peacefully coexist.

Dr. Feldman grabs Mary's hands. She stands up and looks into
her eyes.

DR. FELDMAN

She can't be reasoned with. I know it
seems wrong, but-- I need you to trust
me.

MARY

--Is there something you're not
telling me?

DR. FELDMAN

(a beat)

--No, of course not.

Mary nods. Dr. Feldman lets go of her hands. Mary heads
towards the door and waves goodbye.

The lights begin to flicker as she exits the office.

Dr. Feldman looks towards the picture of Mary and herself.
She looks worried.

INT. OUTSIDE DR. FELDMAN'S OFFICE - DAY

Mary steps out of Dr. Feldman's office. Her head suddenly goes down for a second, then it quickly comes back up.

Kate takes off her glasses and lets down her hair. Her eyes begin to glow red. She looks inside Dr. Feldman's office. She waits outside her office.

Dr. Feldman packs up her things, looks around, turns off the light, and leaves out the back door.

Kate looks in and watches her leave out the back door.

INT. DR. FELDMAN'S OFFICE - DAY CONTINUOUS

Kate pushes the door open. She quickly heads straight to the desk and starts to look around. Kate opens the desk drawers and then looks under the desk.

Kate sees flashes of the Demon. She hears incoherent whispers in the room.

All of a sudden, she stops searching. It looks like she has a feeling. She walks straight to the hanging picture of Mary and Dr. Feldman hanging on the wall.

Kate walks over, grabs the picture, and purposely drops it on the floor. She notices a secret compartment. She opens it and finds a black diary.

When Kate opens the diary, a birth certificate with the name "Mary Holmes" written on it falls out. Her eyes stop glowing, She picks up the birth certificate.

KATE (V.O.)
Someone's been keeping a secret.

The lights in the room start to flicker.

INT. JOHN'S OFFICE - DAY CONTINUOUS

The office is small, and the walls look like they have just been freshly painted.

There is a MAN underneath the desk. We can't see his face. He appears to be having trouble connecting the wire to his computer screen.

CINDY walks into the office; she's in her thirties. She's dressed in a sleazy short skirt and a slightly torn shirt;

she looks strung out.

There is a plaque on his door that says "Sergeant Walker".

CINDY
Sergeant Walker?

JOHN WALKER bumps his head on the desk. He's in his thirties. He has an athletic build and a boyish charm.

John puts the wires down.

JOHN WALKER
It's inspector, sorry I have to change that sign.

She gives him a vacant look.

John walks over, takes down the old plaque and heads back to his desk.

JOHN WALKER
So, how can I help you, Miss?

John sits down and gestures for her to sit. His desk is clean, with the exception of a computer, a pen, and a white writing pad.

Cindy looks around and closes the door. She walks up close to John, and he awkwardly backs up in his chair.

JOHN WALKER
Please have a seat.

Cindy slowly backs up and sits down on the metal chair in front of the desk. She looks around nervously.

CINDY
He, he wants me dead. I know it. I saw it happened. They murdered my friend. She was innocent, she--

JOHN WALKER
Wait, try to calm down. Who wants you dead? Who's your friend?

CINDY
Shit, I shouldn't have come here.

JOHN WALKER
Please, slow down and tell me what

happened.

CINDY
--My pal Sam was murdered-- because
she called him Jr.

Cindy looks jittery; she stands up.

JOHN WALKER
Called who Jr?

John picks up his pen and starts to write on his pad.

CINDY
O'Connor.

John stops writing and looks at her.

JOHN WALKER
Larry O'Connor died two weeks--

CINDY
I know, his son set him up so he could
take over. His real name is Jr.
O'Connor.

JOHN WALKER
How do you know all this?

CINDY
Because he's my brother and he's
fucking insane. My father was the only
one that kept him in line, but now--

JOHN WALKER
We can stop him, but you have to be
willing to testify against him.

Cindy nods and sits back down. She's staring at her shaky hands.

CINDY
Bloody hell, I need a smoke.

Cindy looks uncomfortable. She starts to bite her nails.

JOHN WALKER
I have a connection at M.I.6, and she
can protect you. Let me make a call.

Cindy is holding herself. She looks terrified.

CINDY

They just beat her to death. I
couldn't stop them.

Cindy puts her hands in front of her face.

JOHN WALKER

We can make sure this never happens
again.

CINDY

Bullocks... Why does my little brother
have to be a psychopath?

Cindy nods and impatiently waits. She keeps looking around.
John makes a call. The phone rings a couple of times.

INT. AGENT WILKS OFFICE SAME TIME

There is a plaque on the wall that reads, "Narcotics
Division."

Superintendent WILKS is in her forties (R.P accent). She was
just about to leave her office.

There is a LITTLE GIRL in the room. She's a toddler, pulling
on her to go.

Wilks smiles and signals for her to stay quiet for one more
minute. The Little Girl sits her raggedy doll on the swivel
chair and spins it around.

WILKS

(on the phone)

Superintendent Wilks speaking: Make it
quick.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER

It's Walker. Have you got a minute?
Finally, I have a witness willing to
speak out against O'Connor.

WILKS

Why would I need that? Larry O'Connor
was just killed in a drug raid.

JOHN WALKER

Yes, he was, but it appears his son
has taken over the family business.

Cindy becomes a little more restless. She starts looking at pictures in his office.

John keeps an eye on her as he speaks to Wilks.

Wilks writes the name "Inspector John Walker" on a notepad.

WILKS

I wasn't aware that he had a son.
Who's your witness?

JOHN WALKER

She's good, I don't want to say her
name until I know you can protect her.

WILKS

That depends. Is she credible?

Cindy writes down her address on a piece of paper and shows it to him. It looked sloppy but legible.

John looks at the paper.

JOHN WALKER

I say so, she's Jr. O'Connor's sister.

WILKS

Don't worry, I'll take care of her.
Where is she located?

JOHN WALKER

She's hiding out with a friend at 21
Davin Road in the East End.

Wilks quickly writes down the address on her notepad.

Wilks stands up. She appears a little tense and signals the little Girl for one more minute with a more serious look on her face.

WILKS

(on the phone)
Great job, Inspector. I'll have one of
my boys swing by and pick her up.

JOHN WALKER

Just one thing: I want to be there
when you arrest him.

WILKS

--Let's just keep this between us

until then.

JOHN WALKER

Right then, I'll follow up with you in the morning.

WILKS

Sure thing. Say hello to your father for me.

John's expression changes; he stops smiling.

JOHN WALKER

Will do.

John hangs up and gives Cindy a look of confidence.

Cindy heads towards the door.

JOHN WALKER

She's sending someone for you. Can you stay out of sight for a few hours?

Cindy stops and turns around. She lets out a nervous smile and then proceeds to walk out.

INT. AGENT WILKS OFFICE - DAY CONTINUOUS

Wilks makes one more phone call just as she's heading out.

WILKS

(into phone)

I found your sister. Consider it done.

Wilks hangs up and walks out, holding the Young Girl's hand.

INT. MARY'S FLAT - LIVING ROOM - DAY

Mary is interrupted by a knocking sound coming from the wall. Mary's flat is quiet. She's reading a book, "The Strange Case of Dr. Jekyll and Mr. Hyde".

After a few seconds, we hear the knock again. Mary stops reading her book and walks out of her flat.

INT. MARY'S HALLWAY - DAY

Mary walks over to the flat a few doors down. She knocks and patiently waits.

MRS. REEVES opens the door. She's in her late sixties. She's

wearing a hearing aid and thick glasses.

MARY

Mrs. Reeves, is your hearing aid
turned all the way up again?

Mrs. Reeves is wearing an old dress. It's yellow with flowers
and looks like it has been eaten by moths.

MRS. REEVES

Why are you yelling Mary?

Mary points to her hearing aid.

MARY

(whispering)

Mrs. Reeves, turn down your hearing
aid.

Mrs. Reeves takes her hearing aid off and adjusts it.

MRS. REEVES

Right, I hate it when that happens.
Mary, would you care for a cup of tea?

KATE (V.O.)

Look at that dress. I don't think
anyone would miss this one if she fell
down the steps.

MARY

... I'm a bit busy with school work.

Mary puts her hands in her face, it looks like she's in pain.

KATE (V.O.)

(muffled)

Stop ignoring me!

Mary shakes her head.

MRS. REEVES

Oh, alright, love.

Mrs. Reeves looks down. Mary hesitates for a moment, then
turns to walk away. Mrs. Reeves sighs. Mary turns around.

MARY

Uh... Maybe one cup.

MRS. REEVES

That's wonderful. Did I ever mention
the time I won a beauty pageant back
in 1969?

MARY

No, Mrs. Reeves. Could I trouble you
for a glass of water?

Mary takes out two pills from her pocket. Mary follows Mrs.
Reeves into her flat.

EXT. OUTSIDE WHITECHAPEL MARKET - DAY

Mary walks out of the Whitechapel Market, counting her money
and holding her groceries in her other hand.

A HOOLIGAN in his twenties, he observes Mary as she puts her
money in her purse.

The streets have a few PEDESTRIANS walking around.

The Hooligan runs up behind her, grabs her purse, and pushes
her down.

Mary falls back and drops her groceries on the ground.

MARY

Hey, that's mine.

Mary looks around. There is a MAN walking by. He looks but
does not stop to help Mary.

Mary slowly picks up her groceries and sadly walks away.

INT. COFFEE SHOP - DAY - LATER

Mary comes in and walks towards Fiona. Fiona is in the back
cleaning up a table.

Mary waves Fiona to get her attention.

FIONA

It's the future journalist.

Mary smiles at Fiona but can't look straight into her eyes.

MARY

--I was wondering if you were hiring?
I, I don't have a lot of experience,
but I'm very hard-working.

FIONA

You're not a serial killer, are you?

Mary looks at Fiona and adjusts her glasses.

MARY

No mum.

Fiona looks serious for a second and then starts to laugh.

FIONA

You got yourself a job.

Mary awkwardly smiles. Fiona hugs her.

INT. COFFEE SHOP - DAY - A FEW MINUTES LATER

Fiona is showing Mary how to work the register. Fiona notices Mary looking at a couple holding hands.

FIONA

So-- Mary, do you have a significant other?

Mary's face turns slightly red. She looks down and adjusts her glasses.

MARY

No mum, I--

FIONA

Call me Fiona, love, and I'm hot and single myself.

Fiona has a big smile on her face. Mary has an awkward smile.

FIONA

I'm going to have to work on you.
Where are you from?

MARY

I was raised in an orphanage near Whitechapel road mum, I mean Fiona.

FIONA

I'm a local myself.

Mary walks over to clean up one of the booths.

INT. COFFEE SHOP - NIGHT

The clock on the wall shows ten pm. Mary sees the time and grabs her backpack.

MARY

Thanks for the job. I really appreciate it.

FIONA

It's my pleasure. Good luck on your test tomorrow.

Mary waves and walks out. Fiona smiles and starts to sweep.

INT. CLASSROOM - DAY

Mary walks into her classroom early, the Counselor lowers his newspaper as she walks to her seat.

There is a BOY and a GIRL sitting side by side. They seem to be copying each other's work.

COUNSELOR

I'm glad you could join us today.

Mary quickly nods and then quietly sits down at the back of the room. He rolls his eyes and then goes back to reading paper.

INT. CLASSROOM - DAY A FEW MINUTES LATER

Suddenly, Mary's eyes start to get heavy soon after they close and she puts her head down.

The lights start to flicker.

A few seconds later, she picks her head back up. She takes her glasses off.

Kate grabs a knife and starts to engrave something on the desk. Once she finishes, she puts her head down again.

The Counselor walks over and sees Mary's head down.

COUNSELOR

Ms. Holmes, wake up, wake up.

The Counselor shakes Mary, she sits up.

COUNSELOR

What is wrong with you?

Mary wakes up from a trance-like sleep. She looks at the desk and looks horrified.

MARY

I'm so sorry sir. I.. I have a condition.

KATE (V.O.)

Sorry? That's some of my best work...

COUNSELOR

I'm really getting sick of your excuses. You know where to go.

There is writing sketched on the desk with curse words, and the Counselor's name is written on it.

MARY

Sir, I..I didn't do it.

The Counselor points to the door.

COUNSELOR

Get out! And don't bother returning Ms. Holmes.

Mary grabs her school bag and runs out of the room.

KATE (V.O.)

Oh, I'll be back.

INT. COFFEE SHOP - DAY

Mary slowly walks into the coffee shop.

FIONA

So, how did it go?

Mary walks over to a booth and sits down with a frown on her face.

FIONA

Is everything okay?

MARY

I don't think I'm going to make it as a journalist.

FIONA
Why would you say that?

MARY
I needed to pass today's test in order
to graduate.

FIONA
Don't worry, things always work out
the way they are supposed to.

Fiona leans down and gives her a hug. Mary embraces her and holds on with tears on her face. Fiona smiles.

FIONA
I'll make you some of my famous
blueberry pie. It makes everything
better.

Fiona walks her towards the back room.

EXT. FIELDGATE STREET - NIGHT

Mary and Fiona close up the coffee shop and walk out towards Fiona's car.

FIONA
Do you need a ride, love?

MARY
No, I live close by.

FIONA
Are you sure? It's very late.

MARY
Yes, I'm sure. I only live a few
blocks away. Thanks.

FIONA
How about dinner at my place tomorrow?
You look too thin to me. I won't take
"no" for an answer.

MARY
Well, I don't have any plans.

FIONA
That settles it. I'll see you
tomorrow.

Fiona waves and gets into her car. Her car screeches as she quickly drives away.

Mary walks away. She's holding a bottle of water and her prescription bottle. She takes two pills and swallows them with a sip of water as she walks.

EXT. WHITECHAPEL ROAD - NIGHT CONTINUOUS

Mary makes a turn and passes O'Connor's pub, you can hear the music and the cigarette smoke coming from inside the pub.

Suddenly, we hear a door slam open and the music from the band gets louder for a few seconds while people are coming out.

Mary turns her head to look back.

FOUR GUYS from the pub see Mary and start to walk behind her. One of them points in her direction.

O'CONNOR
(to his guys)
I think it's time we celebrate, boys.

Mary quickens her pace.

O'CONNOR
Come on, love, don't make us run.

Mary sees her building and decides to make a run for it. She makes it all the way to her building.

Mary tries to open the door, but her hands are excessively shaking. She drops her keys on the ground and frantically tries to pick them up.

Just as Mary is about to get up, someone hits her from behind and knocks her out.

EXT. STREET - DARK ALLEYWAY - NIGHT LATER

Mary's in and out of consciousness. She sees the faces of the men as they stood over her.

Mary's body is left in the alley with her dress slightly torn off, bloody and unconscious.

O'Connor smiles.

O'CONNOR
Make sure she's dead. Check for a
pulse.

Mike walks over and leans in, but doesn't know where to
check. He puts his fingers on her cheeks.

MIKE
I don't feel anything, Boss.

O'CONNOR
Good, that means she's dead.

O'Connor and his Guys are laughing as they walk away.

EXT. WHITECHAPEL ROAD - NIGHT A FEW HOURS LATER

Mary's eyes open.

A PARAMEDIC is giving her oxygen. We can see the lights from
the ambulance glaring in the background.

Mary sees the Paramedic and then goes unconscious again. We
see a street light explode.

The Paramedic looks around but doesn't see anything, you get
a feeling someone's watching him.

INT. HOSPITAL ROOM - DAY

Mary wakes up in a hospital room. When she opens her eyes,
she sees Fiona standing next to her. Fiona's has tears
running down her cheeks and her eyes looked puffy.

MARY
(low voice)
Fiona?

Mary tries to get up but is too weak.

FIONA
Don't try to get up. The hospital
found my number in your phone, I came
as fast as I could.

Mary has tears in her eyes, she grips her sheets tightly. The
lights start to flicker.

FIONA
Everything's going to be alright.

Fiona takes Mary's hand. Mary suddenly passes out.

INT. HOSPITAL ROOM - NIGHT

Fiona is asleep in the chair next to Mary's bed.

We start to hear incoherent whispers.

Suddenly, Kate wakes up, takes off her glasses, and slowly sneaks out of the room while Fiona is snoring.

EXT. STREET - NIGHT CONTINUOUS

The streets look dark and foggy, with the exception of a dim street light that starts to flicker.

Kate's eyes are glowing red; she looks angry.

Kate stops in a dark corner close to O'Connor's pub. She looks like she's impatiently waiting for someone.

We can hear the music from outside; a local band is playing live inside O'Connor's pub.

EXT. OUTSIDE O'CONNOR'S PUB - NIGHT A FEW MINUTES LATER

Suddenly, music bursts out when the door slams open, someone comes out.

LIAM, he's in his late forties, tall, fair skin, with dirty blond hair. He holds the door open, still looking inside.

LIAM
(to inside sarcastically)
Don't wait up for me boys.

Liam releases the door, walks away as if he had too much booze. When--

Liam bumps into Kate but does not recognize her. She's dressed in all black with a hoodie covering her head.

LIAM
Bloody Trollop, watch where you're going!

As he stumbles by, Liam pushes Kate out of the way. Kate remains quiet.

Once Liam's out of sight, she puts her hoodie down. Kate spins around with a big smile as she begins to follow him.

We start to hear Kate's laugh in the background.

Liam walks as if he doesn't know where to go; he keeps stumbling.

Behind Liam, a pair of hands with black gloves opens a black bag. Kate takes out a sharp scalpel.

Kate's eyes glow bright red as she walks up behind him.

Kate taps him on the shoulder, but as he turns around, she disappears into the shadows.

Kate looks surprised by her new-found ability.

KATE (V.O.)
Holly shit, how did I do that?

Kate reappears in front of him with a big grin on her face. She let out a growl as she stood in front of him.

LIAM
(slurring)
...You're dead. We killed you.

Kate's face changed. She looked more like a demon. She laughs maniacally as she quickly slashes his throat. He's grazed, he starts to bleed.

Liam falls to the ground, his blood spilling on the floor.

Kate hands him a rag to put pressure on his wound. Kate starts to drag him towards a dark alleyway nearby.

You can see Liam is holding onto his rag tightly. His blood is quickly seeping through it.

You can hear Liam's groans as he's dragged into the darkness.

EXT. DARK ALLEYWAY - NIGHT MINUTES LATER

A black bag magically appears next to her. She takes out a pair of rusty scissors. She looks at them.

KATE
Don't worry, this won't hurt.

Kate looks like she's performing to music.

Liam observes in horror as she begins to cut his fingers off, one by one. You can only hear an agonizing gurgling sound.

Kate takes away his bandage from his throat as he's helpless to stop her. He starts to bleed out faster. She collects his blood in a clear glass vial.

Kate has a grin on her face as she watches him take his last breath.

Kate then carefully placed the vial and the rest of her things in her black bag. A few seconds later, it magically disappears.

EXT. CABLE STREET - NIGHT CONTINUOUS

Cindy is walking away from a building on Davin Road.

A mysterious car starts to follow Cindy. She does not notice it.

Cindy stops to pick up a mysterious small bag from a SLEAZY MAN on the corner and then continues to walk.

The mysterious car stops. Inside, we see Inspector SHIELDS. He's in his mid-forties (R.P accent). He has a car salesman type of look. He smells like whisky.

Shields stops the car and waves Cindy over.

SHIELDS

Get in. Wilks sent me to pick you up.

Cindy attempts to walk away. Shields reveals a gun with a silencer. He takes out a silver-plated flask and takes a sip.

SHIELDS

It's alright, love. I'm not going to hurt you.

Cindy reluctantly gets into the car.

INT. INSPECTORS SHIELDS' CAR - NIGHT CONTINUOUS

They drive. Shields stealthily removes his weapon. It has a silencer. Checking to see if the coast is clear, Shields pulls over.

CINDY

Let me guess, he didn't have the guts to do it himself.

Cindy looks tense and restless. She starts biting her nails. Shields smiles.

SHIELDS

Your brother sends his regards.

Cindy tries to let out a scream when she sees the gun but is shot in the chest, paralyzing her.

SHIELDS

Everyone dies love. Do it with some dignity.

Shields has a grin on his face as he fires another round into her, then takes another sip from his flask.

Shields makes a phone call.

SHIELDS

(into the phone)

It's done.

INT. O'CONNOR'S PUB - NIGHT SAME TIME

O'CONNOR

If you keep this up, I'll consider your debt paid.

INTERCUT -- PHONE CONVERSATION

SHIELDS

I know the deal.

Shields hangs up. He punches the dashboard and loses his cool for a few seconds.

Shields takes out a picture of him smiling with a WOMAN. She's in her thirties and has a little BOY (toddler). His hands shake as he takes another sip from his flask.

SHIELDS

I'm so lost without you.

Shields puts his head down.

INT. HOSPITAL ROOM - DAY

The sun is coming up. Kate sneaks back into her bed.

Fiona wakes up just as Kate lays her head down. Fiona walks over to Mary's bed.

FIONA

What are you doing awake? You should

be resting.

Mary puts her glasses back on.

MARY

I'm not sure why, but I'm feeling much better.

Mary gets up from the bed. Fiona looks surprised.

FIONA

How were you able to heal so quickly?

MARY

The wounds must have been superficial.

Mary smiles. Fiona is checking Mary's wounds.

FIONA

The doctor said you had a broken arm.

Mary moves her arms.

MARY

No, I feel much better.

Mary gives Fiona a half-smile as she shakes her head in disbelief.

FIONA

It's a miracle.

Fiona can't stop looking at Mary.

MARY

Thank you-- for coming, I-

Fiona carefully hugs her. Mary has tears in her eyes.

FIONA

Of course, love.

EXT. BUCKS ROW - DAY

A DRUNK MAN walks toward the corner alley on Bucks Row. He stops to take a drink, but his flask is empty. He throws it away.

The Drunk Man faces the corner, unzips his pants and looks down.

The Drunk Man jumps back when he sees a dead body with his throat slit laying on the floor.

A paper was left on his chest that read, "Dear Boss, I'm leaving you a note with our good friend Liam. I hope my message is crystal clear. I'm coming for you! Sincerely Yours, Kate The Ripper".

INT. O'CONNOR'S PUB - DAY LATER

John walks into O'Connor's pub.

The pub is filled with cigarette smoke and the smell of liquor fills the air.

JOHN WALKER
I'm looking for Cindy O'Connor.

John walks up to Mike.

MIKE
I don't know any Cindy.

JOHN WALKER
No.. That's funny, because her father owns this place.

O'Connor is standing next to a WOMAN in a red dress. She looks drunk. He pushes her away, comes out from behind the bar and raises his hand, Mike quickly steps aside.

O'CONNOR
I haven't seen her since the funeral.

JOHN WALKER
That's strange. Cindy told me she saw you yesterday.

O'Connor gets closer.

O'CONNOR
Like I said, I haven't seen her.

JOHN WALKER
Don't worry, I'll find her. -- Jr.

John stares down O'Connor. After a moment, he proceeds to walk away.

O'CONNOR
Inspector.

John turns around.

O'CONNOR
Be careful, it's a dangerous world.

John notices DANNY. He's in his teens. He's tall and lanky. John points at him.

JOHN WALKER
Shouldn't you be in school?

Danny looks nervous for a second. John laughs as he walks out.

O'Connor slams his drink on the table.

Shields walks out of the back room right after he leaves.

SHIELDS
He'll never find her.

O'CONNOR
(irritated)
He'd better not. I hate incompetence.

Shields approaches O'Connor slowly and is about to respond, but just then, Danny intervenes.

DANNY
Hey Dad, don't forget I've got rugby practice today.

O'CONNOR
Have I ever?

O'Connor starts to play fight with Danny. Shields heads towards the door.

O'CONNOR
Inspector, I need you to find my street problem and take care of it for me. The chief constable is expecting your call.

Shields turns his head, nods, and then walks out.

Danny turns to his father.

DANNY
This person sounds scary, I heard they cut Liam's fingers off while he was

still alive.

O'CONNOR

I'm the only person people should be
scared of.

O'Connor hugs Danny. Behind his back, he has a serious face.

INT. MARY'S FLAT-BEDROOM - DAY

Mary's phone rings, and she's abruptly awakened.

MARY

(sleepy)

Hello.

INT. COFFEE SHOP - DAY SAME TIME

FIONA

(Into phone)

Hello love. How are you feeling?

INTERCUT -- PHONE CONVERSATION

MARY

(Into phone)

I'm feeling better, I was thinking
about coming in to work today.

FIONA

You need your rest, Shelly can cover
your shift.

MARY

I'm fine. Really.

FIONA

Alright, but you're taking it easy.

MARY

Thanks.

INT. MARY'S FLAT - LIVING ROOM - A FEW MINUTES LATER

Mary is sitting down, writing in her white journal. Suddenly,
she puts her head down, then she picks it back up after a few
seconds. She takes off her glasses.

Kate gets up and walks over to a painting of dead flowers.
She removes the painting. Hidden behind the painting is a
secret compartment. She takes out the diary and Liam's ID,

which she places on her desk.

When Kate opens it, the diary's pages start to go blank, but not before she sees the name "Katherine Holmes" inside.

Kate grabs a quill pen and dips it in the vial of blood. She writes Liam's name in the diary.

The lights start to flicker. The Demon appears in front of her.

The Demon looks at Kate's arm, and it magically starts to bleed.

Kate's eyes begin to glow red. After a few seconds, the bleeding magically stops.

KATE (V.O.)

I can feel it healing me-- Wait, I also have super strength and I can disappear into the shadows. Can I fly too?

The Demon looks at her, growls and then disappears.

KATE (V.O.)

I'm going to take that as a maybe.

Kate gets up and hides the diary in her secret compartment.

All of a sudden, Mary snaps out of her trance-like sleep. She looks around, confused.

Mary walks over to her desk and puts her glasses back on. She grabs her bag and walks out the door.

INT. COFFEE SHOP - DAY

A nearly empty coffee shop with the exception of a couple, a MAN and a WOMAN both in their thirties, are sitting at a table holding hands.

Mary walks up to them and pours them coffee. After she's finished, she smiles and heads towards the back.

Mary walks up to Fiona.

MARY

Remember, I'll be leaving early tonight.

FIONA

Take off whenever you need to love.

Mary puts her hands on her face for a moment.

KATE (V.O.)

We can't trust her. Maybe I should
kill her, just to be sure.

Mary starts shaking her head and turns around.

MARY

NO!

FIONA

No? What is it, love?

MARY

I've just got a bit of a headache.

FIONA

I knew it was too soon for you to come
in.

Fiona caresses her hair.

KATE (V.O.)

Why is she touching us?

Mary puts her hands over her face.

FIONA

That settles it. I'll make you some of
my special soup.

Fiona appears concerned. Mary pulls away.

MARY

No thanks. I have to run. Sorry.

FIONA

Alright, feel better love.

Mary puts her hands on her face again.

KATE (V.O.)

She's planning something, I'm telling
you.

Mary rushes out of the shop with her apron on.

EXT. WHITECHAPEL ROAD - DAY CONTINUOUS

Mary crouches down on the floor on the side of the shop. She takes out her pills and tries to take them, but her hands are too shaky and she drops them on the floor.

When John comes up from behind her, she doesn't see him because her head is down.

MARY
Leave me alone!

JOHN WALKER
Are you alright?

Mary looks up at John with a sad look on her face.

MARY
Sorry, I just have a really bad
headache.

JOHN WALKER
Yeah, I hate it when that happens.

John smirks at Mary while helping her up. She can't help but smile back. They share a moment.

Mary notices his inspector's badge. She closes her eyes for a moment, then quickly walks away.

JOHN WALKER
Wait. What's your name?

John stands there with a disappointed look on his face. His phone rings; he picks it up.

JOHN WALKER
(Into phone)
Inspector Walker speaking.

INT. INSPECTORS SHIELDS' CAR - DAY SAME TIME

SHIELDS
(Into phone)
It's Shields from Vice Squad. I've
been assigned to assist you with the
Whitechapel murder. I'm going to need
you to fill me.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER

Where are you now?

SHIELDS

I'm at the morgue looking at the victim. Let's meet at the station, say in about an hour.

JOHN WALKER

(Looks at his watch)

No good. I'm following up on a lead.

SHIELDS

Okay, swing by the morgue afterwards.

JOHN WALKER

Will do.

SHIELDS

Did you see the letter?

JOHN WALKER

Yes. I already have the lab checking for fingerprints. We should have something soon.

SHIELDS

Good job, Walker. I'll see you soon.

John hangs up and walks into the coffee shop.

INT. COFFEE SHOP - DAY CONTINUOUS

John walks into the shop and heads straight towards Fiona. Fiona is wiping down a table.

JOHN WALKER

Hello, Are you the owner of this shop?

FIONA

Who's asking?

Fiona takes a look at John and smiles.

FIONA

Better yet, are you single?

JOHN WALKER

Inspector John Walker mum, and that

depends on who's asking.

Fiona and John both share a smile.

FIONA

In that case, how can I help you,
Inspector John Walker?

JOHN WALKER

I was wondering if you had seen
anything out of the ordinary when you
closed your shop last night.

FIONA

No, I left early to visit a friend at
the hospital.

JOHN WALKER

I'm sorry to hear that. Well, you
might have not heard, there was a
murder nearby.

Fiona looks serious for a moment.

FIONA

Should I be worried?

JOHN WALKER

No mum, but call me if you see or hear
anything suspicious.

FIONA

Do you have a card? You know, in case
I see something-- of interest.

John pulls out a card and hands it to her.

FIONA

So-- you're definitely single right.

Fiona has a devilish smile.

JOHN WALKER

By the way, what was the name of the
young lady that just left a few
minutes ago? I believe she works here.

FIONA

Oh, you mean Mary.

JOHN WALKER
Great, thanks. I'll be in touch.

John writes down her name and smiles as he walks out.

INT. DR. FELDMAN'S OFFICE - NIGHT

Mary is sitting on the couch.

MARY
I'm scared.

DR. FELDMAN
Don't be, the medication will contain
her.

Mary nervously smiles. She looks hesitant but lays back on
the couch.

Dr. Feldman starts swinging a pendulum in front of her and
suddenly her eyes close.

DR. FELDMAN
Mary, how are you feeling?

Kate sits up and takes off her glasses.

KATE
Mary had to step out for a moment, but
I'm here, mother, or do you prefer
Katherine?

DR. FELDMAN
How did you find out? Does she know?

KATE
She's clueless.

Dr. Feldman looks at her wall and notices her picture frame
is on the floor. Dr. Feldman keeps her distance.

KATE
Did you lose something?

DR. FELDMAN
I'm afraid the Demon may have already
gotten to you. It feeds of your anger.

KATE
My anger? You killed your own father,
and you think I'm the angry one. Maybe

I'm trying to be just like you,
mother!

Dr. Feldman looks irritated.

Kate's eyes start to glow red.

DR.FELDMAN

Don't patronize me, Kate! Can't you
see that he's already controlling you?

KATE

I won't be controlled by you or any
demon. I'm nothing like you!

Kate shakes her head, and her eyes stop glowing.

DR. FELDMAN

Look, I know you're angry at me.

KATE

Why would I be angry-- oh, because you
wanted me gone all this time, isn't
that right mother?!

DR. FELDMAN

I didn't have a choice. I knew the
Demon would come for you, just like he
did for me-- It's complicated.
Shutting you out was the only way to
keep the Demon at bay. --I, I'm so-

Suddenly, Kate starts to hold her head. We can see her sweat.
It's like there is a power struggle for control.

Mary comes out of the trance screaming with tears in her
eyes.

Dr. Feldman restrains herself from holding her.

DR.FELDMAN

Are you all right? What do you
remember?

MARY

Nothing, I just felt sadness.

Dr. Feldman walks over to her desk and grabs a prescription
bottle.

MARY

I have a strange feeling there's something wrong with me, but I don't think it's Kate this time.

Dr. Feldman hands Mary her prescription bottle.

DR. FELDMAN

Please just keep taking these. It will help make it go away, I promise.

MARY

I'd better eat before I take these.

Dr. Feldman nods.

Mary starts to walk out of the office.

DR. FELDMAN

Mary, please call me if anything happens.

Mary turns around and Dr. Feldman walks up to her and gives her a hug. She holds her for a few seconds and then lets her go. Mary walks out.

EXT. WHITECHAPEL ROAD - NIGHT LATER

Mary is walking down the street. It's dark and foggy. All of a sudden, she hears a noise. She turns around.

Mary sees the Demon standing a few feet away in a dark alleyway. She hears incoherent noises.

Mary is frozen in place. She sees its monstrous face. She appears to be in a trance.

TWO PEDESTRIANS pass by but can't see the Demon; they see Mary staring at the empty alleyway. They drop change on the ground and shake their heads as they pass by her.

The Demon appears in front of Mary. It tries to grab her, but he's physically unable to touch her.

Mary shakes her head and the trance is broken. She quickly backs up and runs away.

After a few seconds, Mary stops and looks back, but there's nothing there.

MARY (V.O.)
Get it together, it's all in your
head.

Mary takes out two pills and quickly swallows them.

INT. JOHN'S OFFICE - NIGHT CONTINUOUS

John is standing by a cabinet filing paperwork.

When CHIEF CONSTABLE WALKER comes in, he's in his early
sixties.

JOHN WALKER
Good evening sir.

CHIEF CONSTABLE WALKER
For backup, I assigned Shields to help
you with this case. You're still in
charge.

John walks over to his chair and sits down.

Chief Constable Walker stands over him.

JOHN WALKER
I understand, sir, but I can handle
this myself.

CHIEF CONSTABLE WALKER
He's a veteran; he's just there to
show you the ropes.

JOHN WALKER
But sir...

Chief Constable Walker leans over and puts his hand on John's
shoulder.

CHIEF CONSTABLE WALKER
I know you won't let me down.

JOHN WALKER
Yes sir.

John looks uncomfortable.

CHIEF CONSTABLE WALKER
Good night, Inspector.

JOHN WALKER
Night, sir.

Chief Constable Walker leaves the room.

John is slowly packing his belongings and looking sadly at a picture on his desk. It's a picture of him as a teen in a cadet uniform, looking up at Chief Constable Walker.

INT. COFFEE SHOP - DAY

Mary walks into the coffee shop. Fiona quickly pulls her to the back.

Shelly is in her twenties. She speaks with a southern American accent. She wears an oversized belt buckle around her waist.

Shelly is taking a COUPLE's order. She stops to wave at Mary, and accidentally spills water all over the table.

Fiona laughs and shakes her head at Shelly.

MARY
What's wrong?

FIONA
Did you hear?

Shelly walks in between Fiona and Mary.

SHELLY
(whispers)
Well, what I heard was that someone was brutally murdered nearby. That reminds me of the time my Uncle Ronald--

Fiona puts her hand on Shelly's mouth and points to the Couple.

The Couple are raising their hands.

FIONA
I think they're ready to order?

Shelly puts her head down and walks back to the Couple.

MARY
What? Someone died?

FIONA
Yes, and I heard it was pretty bloody.

MARY
How do you know?

FIONA
After you left, an Inspector came in.
Hold on a minute.

Fiona takes a business card out of her apron.

FIONA
Inspector John Walker.

MARY
What did you talk about?

Mary grabs her upper arm.

FIONA
I asked him if he was single. Good
news: he's available.

Mary blushes and walks into the break room.

FIONA
Wait, he did ask if I knew the young
lady that just walked out of the shop.

A few seconds later, Mary pops out of the break room with her
apron on.

MARY
What did you tell him?

Mary looks concerned. Fiona smiles.

FIONA
I might have told him about you.

MARY
You shouldn't have. I just don't have
time for... You know, people.

FIONA
Why? You're young, you're single. You
need to get out there and meet
someone.

Mary goes behind the counter and grabs a pen and a pad.

MARY

I just don't think I'm ready. I'm going through a few things.

Fiona turns Mary around and points to John, who has just walked in.

FIONA

And speaking of the devil, that's him.

Mary turns around to walk back to the breakroom in a hurry.

FIONA

Where are you going?

Fiona grabs Mary. Shelly comes over.

SHELLY

I can take his order. He's handsome.

FIONA

No you can't... I forgot to tell you, your boyfriend called. He said to call him back.

SHELLY

What? When?

Shelly rushes over to the register. She picks up her phone and starts looking through it.

SHELLY

Wait, I don't have a boyfriend.

Fiona grabs Mary and pushes her over to John.

MARY

No, I can't.

John walks up behind them.

JOHN WALKER

Can't what?

FIONA

Inspector, this is Mary. She'll be taking your order.

Fiona is pointing at Mary behind her back.

FIONA

So I'll leave you to it.

JOHN WALKER

I didn't get a chance to introduce myself yesterday. I'm Inspector John Walker, but please call me John.

Mary looks like she's having trouble with words.

MARY

Uh, nice to meet you, Mary-- I mean, my name is Mary, and it's to meet you, John.

John smiles.

Mary has a nervous smile. It feels awkward between them.

MARY

So can I take your order?

JOHN WALKER

I just have a few questions.

Mary moves her hair away from her face.

MARY

What kind of questions?

John can't help but stare at Mary's mysterious dark eyes.

JOHN WALKER

Sorry. I didn't mean to stare.

Mary blushes and begins to walk away.

JOHN WALKER

Would you like to grab coffee sometime?

Mary turns to John with a smile on her face.

MARY

Wait, did you just ask me to grab coffee with you?

Mary and John both start laughing.

JOHN WALKER

Yeah, I guess I did.

John has a grin on his face.

MARY

Another time, possibly, I've already made plans.

JOHN WALKER

Alright. So I guess I'll catch you later.

John smiles as he backs up and then walks out.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

Mary walks into her flat and immediately puts her head down.

Suddenly, Kate picks her head back up and takes off her glasses. She sees flashes of the Demon and hears incoherent voices in her head.

MARY (V.O.)

What's wrong, Kate?

Kate's eyes start to glow red.

MARY (V.O.)

Why do I feel so strange?

Mary's voice is silenced.

The Demon appears next to Kate and whispers in her ear.

Kate looks at her black bag as it appears next to her.

Kate walks over to the closet and grabs a leather jacket. She goes to her bag, starts taking knives out and begins hiding them inside the jacket's inner pockets.

INT. JOHN'S OFFICE - NIGHT

John is seated at his desk reading a file folder when Shields enters the office.

John puts the folder face down on his desk.

SHIELDS

I waited for you at the morgue the other day. Is everything alright?

JOHN WALKER

I had a few things to take care of.

Did you find anything?

SHIELDS

No, unfortunately not.

John has a notepad on his desk that reads, "Long hair found at the scene of the crime, possible female suspect." He scribbles over the note.

JOHN WALKER

(pensive)

This is going to be a tough one.

Shields notices Walker's distracted look. He approaches.

SHIELDS

Do you have any possible theories?

JOHN WALKER

(drifting off)

Not yet....

Shields leans over John's desk and places his hand on his shoulder.

John covers his notepad.

SHIELDS

(whispers)

Be sure to let me know, partner.

Shields pulls his hand away and starts to walk away.

JOHN WALKER

Hey, Inspector.

Shields turns around.

JOHN WALKER

It's a little early for happy hour,
isn't it?

Shields rolls his eyes and heads towards the door.

SHIELDS

(under his breath)

Fucking boy scout...

EXT. HANBURY STREET - NIGHT LATER

The streets look dark and desolate.

Mike stumbles forward, holding on to the walls to stay up. He stops and finishes a half-bottle of Jack Daniels.

Mike hears the sound of a woman giggling, turns around, but loses his balance and falls into a puddle of water.

Mike looks up and starts to frantically back up when he sees Kate coming towards him with a knife in her hand.

Mike blinks, and Kate disappears. He starts to look around but doesn't see anyone.

A demon-like hand comes from behind and covers his mouth. A needle is injected into his neck. She drags him into a dark alley.

EXT. EYEWITNESS'S WINDOW - NIGHT LATER

An EYEWITNESS (65) looks out the window and notices something strange in the dark alley. He's wearing glasses and he has a hearing aid.

EYEWITNESS (O.S.)

Hey, what's going on over there?

EXT. DARK ALLEY - NIGHT SAME TIME

Kate hears his voice and starts to hurry. She accidentally drops her scalpel near the body.

Kate backs up and disappears into the shadows.

EXT. WHITECHAPEL ROAD - NIGHT LATER

Kate is walking down her block when she hears a voice. She turns around. She sees no one, so she keeps walking.

Kate walks up the steps of her building. She's about to walk inside.

Suddenly, she hears Mary's name being called.

JOHN WALKER

Mary?

Kate quickly turns around and sees John getting out of his car.

KATE

Uh.

Kate takes out a knife and has it behind her back, she looks tense.

JOHN WALKER
Did you forget your name again?

John smiles.

KATE
How can I help you, Inspector?

John looks uncomfortable and nervous.

JOHN WALKER
Please call me John. Uh, I was in the neighborhood and I decided to stop by.

KATE
Why?

JOHN WALKER
Yeah, I guess that sounds kind of silly.

John looks fidgety and keeps looking down.

KATE
So... goodnight then.

Kate slowly turns around.

JOHN WALKER
Alright then-- Mary wait.

We hear police sirens coming towards them.

Kate slowly turns around.

JOHN WALKER
Actually, I have a confession to make.

As Kate starts looking around nervously, the sirens get louder. There is a buildup of tension. Kate tightly grips her knife.

KATE
Yeah.

INSPECTOR JOHN
I got your address from Fiona and...

Sirens get closer, and a police car quickly passes by.

JOHN WALKER
Blimey, is that loud or what?

John awkwardly looks down.

Kate exhales a sigh of relief.

KATE
So.

Kate looks a little fidgety.

KATE (V.O.)
Why is he looking into my eyes?

JOHN WALKER
--Would you like to go out sometime?

Kate starts to nervously laugh.

KATE
Is that why you're here?

Kate hides the knife she was holding behind her back.

JOHN WALKER
It's not that funny.

KATE
Sorry, I wasn't laughing at you. I'm
just not used to-- Yeah, sorry.

Kate smiles nervously.

John gets a call.

JOHN WALKER
Look I have to run, but could we go
out sometime? You know-- together.

Kate starts to walk backwards.

KATE
Alright, why not?

JOHN WALKER
Brilliant. I'll give you a buzz.

KATE

Do you need my digits?

John is about to get into his car.

Kate is on her staircase.

JOHN WALKER

So I have one last confession. Fiona gave me that too. I love the leather jacket, it makes you look dangerous.

John smiles and waves goodbye. He gets in his car and drives away.

Kate smiles as she turns around. She walks into her building.

EXT. HANBURY STREET - NIGHT

John arrives at Hanbury street, Shields is looking at the body.

The crime scene is sealed off with two BOBBIES keeping onlookers away.

JOHN WALKER

What do you have for me?

Shields takes out a business card from the dead man's coat pocket.

SHIELDS

Our friend Mike had his throat cut, similar to the other victim.

Shields hands John the business card. John looks over the body.

JOHN WALKER

Do you believe we have a serial killer on our hands?

SHIELDS

This happens quite a bit around here, John. The word on the street is that this is gang related.

JOHN WALKER

I doubt it. There were no guns involved, and this all looks too organized. The bodies were also moved

around. Gangsters don't do that.

John points to a trail of blood.

SHIELDS

One thing is for sure, they have to be very strong to move this fellow around, undetected.

Shields points at the body.

JOHN WALKER

We're probably looking for a male suspect.

SHIELDS

I'll start asking around; somebody has to know something.

John is looking at the wounds.

SHIELDS

I love a good mystery. I'll have forensics look for fingerprints. Maybe we'll get lucky this time.

Shields sees a bloody scalpel and grabs it before John notices it.

JOHN WALKER

Let's keep this quiet until we're able to confirm that the two murders are connected. I don't want the media to get a hold of this story.

SHIELDS

You got it. Oh, there is an Eyewitness. He might have seen something.

Shields points across the street, where there's an elderly MAN standing there.

John walks across the street.

Shields walks away to make a phone call.

SHIELDS

(Into the phone)

Let the boss know that I have a possible way to ID our little street

problem.

Shields has gloves on and is holding the scalpel in his hand. He hangs up.

EXT. HANBURY STREET OTHER SIDE - NIGHT CONTINUOUS

John crosses to the other side of the street and walks up to the EYEWITNESS. He's in his late sixties. He's wearing thick glasses, and he has on a hearing aid.

JOHN WALKER

Good evening sir. I'm Inspector John Walker. I have a few questions for you.

WITNESS

I don't want any trouble, Governor.

JOHN WALKER

I just want to hear what you might have seen, sir.

The Witness keeps looking around.

WITNESS

I know how it goes. I say the wrong thing and off to jail I go.

JOHN WALKER

No sir, I just need a few details.

WITNESS

Well, it was dark, there were two men, and it looked funny.

JOHN WALKER

What do you mean by "funny"?

WITNESS

What was I saying again?

JOHN WALKER

You said you saw two men, and you said you saw something funny.

WITNESS

Men? No, I said, I saw a woman on top of a man and it looked funny.

JOHN WALKER

So you're saying it was a woman that attacked the man?

WITNESS

A woman attacked a man? I thought they were just doing funny business.

JOHN WALKER

Alright then... Thank you for your time, sir. You've been very insightful.

EXT. STREET - NIGHT

DREAM SEQUENCE

John is walking down a dark alley, he sees a MYSTERIOUS WOMAN following a MAN into a dark alleyway. They disappear into the fog.

John is profusely sweating as he runs towards the dark alley.

John observes the Mysterious Woman stabbing the Man until he's no longer moving.

JOHN WALKER

What's going on?

The Mysterious Woman turns to John. She magically appears right in front of him, her face out of focus.

John appears to be paralyzed and falls to the ground. He tries to scream for help, but no sound comes out.

As the Mysterious Woman takes out a knife, her face slowly comes into focus. Suddenly, John sees Mary's face.

Mary raises her knife and is about to strike him.

END OF DREAM SEQUENCE

INT. JOHN'S BEDROOM - NIGHT

John falls out of his bed. He looks sweaty and out of breath.

JOHN WALKER

Mary, wait!

John notices he's on his floor alone.

INT. MARY'S FLAT-LIVING ROOM - DAY

Kate looks inside her leather jacket. There is an empty place where one of her knives should be.

Kate starts to frantically search around her flat. She tosses the pillows from her couch and then looks underneath.

KATE

For fucks sake.

Kate's phone rings.

KATE

Hello.

Kate looks sweaty.

INT. JOHN'S CAR - SAME TIME

John almost drops the phone nervously.

JOHN WALKER

What are you up to?

INTERCUT -- PHONE CONVERSATION

KATE

Uh, just reading -- a book.

Kate is searching around her flat. She looks frustrated as she looks around. She runs to look under the couch.

JOHN WALKER

I had the strangest dream and I would love to talk to you about it.

Kate is upside down, looking under the couch.

KATE

As interesting as that sounds, I'm kind of in the middle of something, but I know the number of a good therapist.

JOHN WALKER

Funny, but no. How about lunch? I won't take "no" for an answer.

Kate's still looking around but starts to smile.

KATE

How about tomorrow?

JOHN WALKER

Right then, I'll meet you in front of the coffee shop at eleven.

KATE

Let's make it three. I have a bit of a late night planned.

JOHN WALKER

Brilliant.

John hangs up and does a fist pump.

EXT. WHITECHAPEL ROAD - DAY LATER

Kate is standing across the street from O'Connor's Pub. She sees O'Connor coming out of his pub. Her eyes are fiery red.

There are a few People out on the street. Kate stays back and walks around towards the back of the pub.

EXT. - O'CONNOR'S PUB - BACK ALLEY - DAY CONTINUOUS

Kate walks up to the door and checks the locks. She opens the door and takes a quick look inside the pub.

Just as she was about to walk away.

The Demon appears before her.

KATE

You'll get your blood and I'll get my revenge, but after that, I'm done!

The Demon lets out a loud shriek, which brings Kate down to her knees. She's holding her head like she's in agonizing pain.

After a few seconds, Kate's eyes stop glowing red and her nose is bloody.

The Demon disappears.

INT. JOHN'S OFFICE - NIGHT

Shields walks in with a cup of coffee in his hands. You can smell the alcohol in his cup.

John is sitting at his desk reading an article online on the Jack the Ripper murders. He looks up at Shields.

JOHN WALKER

This case just got stranger. Both murders happened at the same locations as the Jack the Ripper murders over 100 years ago.

SHIELDS

I think someone's playing games with us.

John keeps looking at his computer screen.

JOHN WALKER

I just have to find the connection.

SHIELDS

As I told you, my sources say it's a gang rivalry.

JOHN WALKER

This has O'Connor written all over it.

SHIELDS

Why? Because his brutishness makes him an obvious candidate.

JOHN WALKER

Maybe he's trying to make a name for himself now that his father's gone.

SHIELDS

It's his men that are being murdered. Why would he go to these lengths to kill them with such fashionable skill when he could simply shoot them?

JOHN WALKER

The man is mental. I believe he had his father killed, and I'm afraid his sister has shared the same fate.

SHIELDS

Your theories are anecdotal at best. Where's your proof? You might be chasing an innocent man.

JOHN WALKER

Innocent? I won't stop until I get the

evidence I need to lock him up.

SHIELDS

You do that. Until then, don't go around making false accusations. You don't want that kind of trouble.

JOHN WALKER

I appreciate your concern, Inspector, but I can handle myself.

Shields walks out of the office.

EXT. WHITECHAPEL ROAD - NIGHT

The streets appeared to be empty.

Kate is standing in the dark alley behind O'Connor's Pub. You can only see her red eyes in the darkness.

DEMON (V.O.)

Kill, kill, kill--

Kate sees two MEN walk out of the pub.

JAKE and STANLEY are both in their forties. They shake hands and go their separate ways.

Jake puts hand sanitizer on after Stanley walks away.

Kate steps out of the shadows. She looks like she's in a trance. She starts to follow him.

Jake stops walking when he hears the sound of a cat in a nearby alleyway. He looks around and then quickens his pace.

Jake makes it to the next block, and suddenly he hears the cat again.

When Jake turns to look back, Kate slashes his throat with one quick swipe.

Jake's throat was grazed. He quickly backs up and runs towards a dark alley. He's bleeding all over the ground. He keeps looking back as he runs forward.

EXT. DARK ALLEY - NIGHT CONTINUOUS

Jake runs until he's exhausted. Then he stops to look around. He looks relieved as he sees a police car a block away.

Suddenly, Kate appears from behind him and drags him into a dark corner.

Jake attempts to scream, but she covers his mouth.

EXT. DARK ALLEY - LATER

Jake's body is left on the floor, dismembered and bloody.

Kate suddenly snaps out of her trance.

Kate grabs the vial filled with his blood and pats him on the head. She takes out his hand sanitizer and uses it. Once she's done with it, she lays it on top of him.

She walks away. A few seconds later, she comes back and takes his bottle of hand sanitizer.

EXT. MITRE SQUARE - NIGHT LATER

John is at the crime scene looking around.

Shields makes his way through the yellow tape as two BOBBIES keep onlookers back.

SHIELDS

(looks over the bloody scene)

What a mess.

John looks pensive as he looks over the victim.

SHIELDS

I'm starting to think you're making this personal.

JOHN WALKER

All these years, I've been fighting to protect the innocent from criminals. Now someone is hunting the criminals. I'm not sure what to think.

SHIELDS

The law works on both sides, you know.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

Kate walks into her flat and starts to laugh maniacally. She walks over and takes the diary out of hiding.

We can see the Demon inside of Kate as if it were now a part of her.

Kate sits down and writes Jake's name in it. She sees the blood on her hands. She starts to laugh and cry at the same time.

MARY (V.O.)

What's happening? I can feel there's something wrong with you. Talk to me.

Kate's eyes stop glowing. Suddenly, she snaps out of her trance. Kate remains silent.

INT. DR. FELDMAN'S OFFICE - DAY

Mary walks into Dr. Feldman's office; she's on the phone. Dr. Feldman waves to Mary and then hangs up the phone.

DR. FELDMAN

What's wrong?

MARY

...I stopped taking my medication.

DR. FELDMAN

Why would you do that?

MARY

I don't believe Kate is evil.

DR. FELDMAN

She's being manipulated by something she doesn't understand.

MARY

Does it have anything to do with a diary?

DR. FELDMAN

What did she tell you about it?

MARY

It wasn't Kate. I keep having nightmares about a Mysterious Man and his diary. It's like we're connected somehow.

DR. FELDMAN

Mary, I have a confession to make.

Suddenly, Mary's head goes down for a few seconds. When she picks her head back up, she takes off her glasses. She stands up, starts to walk out, and spills her medication on the

floor.

DR. FELDMAN
What are you doing?

KATE
Don't worry, mother. I won't run away
from my problems like you did.

DR. FELDMAN
You can't defeat him alone.

KATE
I'm not alone anymore.

Kate stops at the door and turns to Dr. Feldman.

KATE
Why don't you do us both a favor and
just kill yourself? We don't need you.

Kate smiles at Dr. Feldman.

Kate's smile quickly vanishes as she turns her back and walks out. Dr. Feldman remains silent. Suddenly, we see tears falling from her eyes.

INT. INSPECTOR SHIELDS' CAR - DAY CONTINUOUS

Shields pulls his car over next to O'Connor. He's with two of his Goons. They're standing on the corner of Vaughan Way.

Just as the car stops, O'Connor abruptly opens the driver's door, grabs Shields by his lapel, and pulls him out into the street.

EXT. VAUGHAN WAY - DAY CONTINUOUS

O'Connor brings Shields down to the ground.

The two Goons circle around Shields and block the front door of the car.

O'CONNOR
When I call for a meeting, I expect
you to be prompt.
(leans down over Shields, intense)
Or have you forgotten that I own you?

Shields gets up cautiously. He dust himself off.

SHIELDS
Not a day goes by...

O'CONNOR
I'm beginning to feel a lack of
appreciation.

O'Connor brushes back his coat to reveal his weapon.

Shields grabs his flask from his coat pocket and takes a sip.

SHIELDS
You best be prepared to use it because
if you ever touch me again, I'll
fuckin' kill ya...Boss.

Slowly, O'Connor begins to laugh. The Goons follow suit. It's
an awkward moment.

O'Connor approaches Shields and puts an arm around his
shoulder to temper the tension.

O'CONNOR
Inspector, I was joking. What I'm
simply saying is that you need to keep
me posted on events as they develop.

SHIELDS
If there was anything worth
mentioning, you would know it. I have
to be careful. This guy, Walker, is
tenacious.

O'CONNOR
So get rid of him. I don't care who
he's related to.

SHIELDS
How did you get to be where you are?

O'CONNOR
(calmly)
You know, you remind me of my little
brother, which is a shame.

Shields lets out a sigh.

SHIELDS
Why is that?

O'CONNOR
Because, I had to kill him for fucking
up.

Shields rolls his eyes and turns toward the car. The Goons
block the door.

Shields turns towards O'Connor, who motions to the Goons to
step aside. Shields enters the car and starts the engine.

O'Connor walks over and taps on his car.

O'CONNOR
I need you to keep the locals off my
back.

Shields has a smirk on his face.

SHIELDS
I think you forget sometimes that not
all of us are on your payroll.

Shields drives off.

With mild concern, O'Connor watches the car drive off.

INT. JOHN'S OFFICE - DAY

John is on the phone when Shields rushes into his office.
John hangs up and looks up at Shields.

Shields walks up to his desk and places his hands on top of
his paperwork.

SHIELDS
Are you keeping things from me?

JOHN WALKER
What are you implying?

SHIELDS
I need to know everything you know.
Who are your leads?

JOHN WALKER
What makes you think I'm holding back?

John stands up, and Shields stands his ground. You can feel
the tension in the room.

SHIELDS

(threatening)

Listen, you bastard, I want to solve this case and move on. I don't want it dragged out.

JOHN WALKER

(stern)

I follow my own speed and not the dictates of some stressed out veteran who simply sees this case as he would see a simple traffic violation.

SHIELDS

You fuck...

JOHN WALKER

(stern)

Back off!

Chief Constable Walker sees the commotion from across the room and walks over.

CHIEF CONSTABLE WALKER

You two knock it off!

Flustered, Shields looks at Chief Constable Walker and exits the room.

EXT. OUTSIDE OF COFFEE SHOP - DAY

John is standing in front of the coffee shop. He keeps looking at his watch. He sees Kate walking towards him.

JOHN WALKER

You're late.

KATE

No... I'm right on time.

Kate smiles as she walks by him. He catches up.

JOHN WALKER

There is something different about you. What happened to your glasses?

KATE

Call me Kate. Are we going somewhere or are we just going to stand here?

Kate pulls John by his belt.

JOHN WALKER
Kate? --Right, let's go then.

KATE
Can we go to your place?

JOHN WALKER
No, but how about dinner?

KATE
It Sounds a bit dull. How about a drink?

JOHN WALKER
Are you all right? You sound--
different, like something's changed.

KATE
Never better.

JOHN WALKER
Is Kate your middle name?

KATE
I got it. Let's go to my friend's pub.

Kate pulls John.

JOHN WALKER
Your friend?

KATE
O'Connor's Pub, have you heard of it?

JOHN WALKER
It's not exactly my kind of
establishment.

Kate pulls him along.

INT. O'CONNOR'S PUB - NIGHT

It's a dirty looking bar, and the waitresses dress like hookers. We see a few WOMEN sitting on the laps of MEN.

The Jukebox plays old eighties rock classics. You can smell the stench of cheap perfume in the air.

John and Kate walk into O'Connor's pub. They see Shields and O'Connor next to each other.

John walks up to Shields, and Kate follows. Kate's eyes immediately lock in on Danny. He's sitting next to O'Connor playing on his phone, he has a beer in his hand.

KATE

Hell, they do start young these days.

O'CONNOR

That's none of your fucking business.
Danny, go grab us another pint.

Kate smiles at Danny as he passes by. Danny has a smirk on his face.

John looks at Shields.

JOHN WALKER

What are you doing here?

O'CONNOR

He's enjoying himself.

JOHN WALKER

I was talking to my partner.

SHIELDS

You have your leads, and I have mine.

JOHN WALKER

It looks like you're having drinks
with an old friend.

O'CONNOR

Who's your nosy friend? She looks
familiar.

Kate is smiling and grabs a drink from O'Connor's table.

KATE

(sarcastically)

That's funny, you look familiar as
well. Wait, no, you don't.

Kate stares at O'Connor, and he stares right back. John leads Kate towards another table.

JOHN WALKER

We can go somewhere else if you want.

KATE

Why? I like it here.

Kate has a big smile, while O'Connor and his men look uneasy. O'Connor is whispering to Stanley.

John grabs two drinks from the bar and heads over to Kate.

O'CONNOR
(whispering)
Is that..

STANLEY
(Whispering)
I thought we killed her.

O'Connor pulls Shields over.

O'CONNOR
I have a problem that I need you to
fix.

O'Connor points at Kate. Shields nods.

O'Connor stares at Kate while she smiles at them. You can feel the tension in the air.

John looks uncomfortable, he hands her a drink.

JOHN WALKER
Do you mind if we get out of here?

John takes a sip of his drink. Kate finishes her drink.

KATE
Don't tell me you're a lightweight.

Kate grabs two drinks from a WAITRESS that passes by.

JOHN WALKER
So... besides serving coffee and
hanging out in dirty pubs. What else
do you like to do?

MARY (V.O.)
Kate, I know what you want to say, but
don't. I really like this guy.

Kate stays quiet for a beat.

KATE
--I enjoy drinking tea and going on
nice long walks at sunset.

John smiles.

JOHN WALKER
Really? I love taking long walks.

KATE
No, I'm just messing with you.

MARY (V.O)
Uh, you're so childish.

Kate starts to laugh. John smiles awkwardly.

JOHN WALKER
Yeah, I knew you were just playing.

They both smile and wave for another drink.

KATE (V.O.)
Mary, I'm starting to see why you like
these people.

Kate and John both share a moment.

SERIES OF SHOTS

A)KATE AND JOHN DRINKING BEERS LAUGHING.

B)KATE AND JOHN DANCING.

C)KATE AND JOHN TAKING SHOTS.

D)KATE LAUGHING SITTING ON TOP OF A GIRL'S LAP.

E)JOHN KISSING KATE.

INT. COFFEE SHOP - NIGHT LATER

John and Kate arrive at the coffee shop. Fiona pulls Kate towards the back.

FIONA
Where have you been?

KATE
Around.

FIONA
Around? What's wrong with you, Mary?
This isn't like you.

KATE
Maybe I've changed.

Kate begins to walk away, but stops for a moment.

KATE (V.O.)
Wait, this feels wrong. What would
Mary say?

Kate turns around.

KATE
I'm sorry. I've been a bit stressed.
Maybe we can chat tomorrow. I could
really use some of your special soup.

Fiona smiles and nods in approval. Kate awkwardly waves
goodbye and walks towards the door. John follows her.

JOHN WALKER
Hey, I thought we were eating?

John looks a little drunk.

Kate slows down and walks backwards. She smiles at John.

KATE
Something came up, but I'll catch you
later.

JOHN WALKER
Oh, I had a good-- time.

Kate walks out before he can finish his sentence.

EXT. OUTSIDE OF O'CONNOR'S PUB - NIGHT

Kate stops on the corner to look at O'Connor's Pub.

Kate walks around to the back entrance.

INT. O'CONNOR'S PUB-BATHROOM - NIGHT CONTINUOUS

Kate sneaks into the men's bathroom and hides in the stall.

INT. O'CONNOR'S PUB-BATHROOM - NIGHT A FEW MINUTES LATER

Kate sees Stanley walk into the bathroom. He's stumbling.
Kate's eyes start to glow red.

INT. O'CONNOR'S PUB-BATHROOM - NIGHT LATER

O'Connor walks into the bathroom with a smile on his face.

O'Connor walks over to the stall and jumps back as soon as he opens the door.

Stanley is on the floor with his body cut up. O'Connor's name is written on the wall in blood.

O'Connor slams the door and walks out of the bathroom.

INT. MARY'S FLAT-BEDROOM - DAY

Kate is abruptly awakened by the ringing of her phone.

KATE

Hello.

INT. JOHN'S BEDROOM - SAME TIME

JOHN WALKER

(on the phone)

Good morning. How are you feeling?

INTERCUT -- PHONE CONVERSATION

Kate hears knocking on the wall.

KATE

I feel--

DEMON (V.O.)

Kill, kill, kill--

Suddenly, Kate's eyes start to glow red. The Demon appears beside her and whispers in her ear. Kate looks like she's in a trance. She hangs up on John.

JOHN WALKER

Hello, hello, it must have been a bad connection.

John looks at the phone and then hangs up.

Kate walks over to her jacket, grabs a knife and heads out the door.

INT. MARY'S HALLWAY - DAY

Kate walks over to Mrs. Reeves' flat and knocks on her door

with the knife behind her back.

MRS. REEVES
Mary, what a wonderful surprise. Do
you want to come in for a cup of tea?

Kate holds her head for a few seconds. She looks like she's
in pain.

MARY (V.O)
Kate no!

MRS. REEVES
Is there something wrong, Mary?

Kate shakes her head and backs away.

INT. MARY'S FLAT - LIVING ROOM - DAY - SECONDS LATER

KATE
I must have lost control.

MARY (V.O)
The Demon is getting stronger. We need
to work together.

KATE
Thanks... I--

MARY (V.O)
I know, you didn't want to hurt her.

Kate looks upset.

INT. JOHN'S OFFICE - DAY

John is staring at his note which reads, "Jack the Ripper-
Mary. What's the Connection??"

Shields enters the room. John puts his note away.

SHIELDS
That girl from last night... Is she
one of your leads or are you just
shagging her on company time?

JOHN WALKER
I don't really think that's any of
your business.

SHIELDS

It is if she's a person of interest.
I'm going to need to ask her a few
questions.

JOHN WALKER

What the hell's wrong with you? She's
a friend, nothing more.

Shields approaches slowly.

SHIELDS

I do hope you're not in love.

John approaches slowly.

JOHN WALKER

I certainly wouldn't like to question
your loyalties, but if something
happens to her, I'm not coming to
O'Connor, I'm coming to you.

Shields turns away.

SHIELDS

(back to john)

You were warned.

Shields walks out of his office.

John makes a phone call.

JOHN WALKER

(into the phone)

Kate, we need to talk. I'm coming
over.

INT. MARY'S FLAT- LIVING ROOM - DAY SAME TIME

KATE

Why? Are you going to arrest me,
Inspector?

Kate laughs.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER

I believe O'Connor thinks you have
something to do with the deaths of his
men, and he's coming for you.

KATE

Let him come.

JOHN WALKER

Look, I just want to help. I'll be right over.

KATE

(sarcastically)

Sure thing, Inspector.

Kate laughs and hangs up.

INT. MARY'S FLAT - LIVING ROOM - DAY

We hear a loud bang at the door, followed by the sound of a door being forced open.

Three Goons break down the door. Kate is sitting in her chair with her legs crossed, playing a crossword puzzle.

FAT TONY is in his forties, he approaches Kate.

Kate puts one hand up.

KATE

Wait, what's a four-letter word for sex?... Never mind, I got it.

Fat Tony looks serious and towers over Kate. He waves his Goons off.

FAT TONY

The Boss sends his regards.

Kate's eyes start to glow red. Kate becomes angry and primitive in nature.

Fat Tony tries to grab Kate. She reveals a sharp knife behind her back.

Kate slashes Fat Tony's leg and watches him drop to the floor. He screams in pain. She stabs him in the hand to hold him down to the ground. Fat Tony is on the ground screaming.

The other two Goons attack Kate. We can hear the Goons scream from outside of her flat.

INT. MARY'S FLAT - LIVING ROOM - DAY A FEW MINUTES LATER

John rushes into Mary's flat. He sees the two dead Goons on

the floor and Kate holding a knife to the throat of Fat Tony.

John is shocked by Kate's appearance. She looks like a combination between Kate and the Demon. She's breathing hard and has a very tense look.

KATE

I'm not going to ask you again, fatso.
Where's O'Connor?

Fat Tony spits up blood.

FAT TONY

... He mentioned going to a coffee
shop-- that's all I know.

Kate puts the knife to his throat. Fat Tony has tears in his eyes.

FAT TONY

Wait, wait, I told you everything I
knew.

Kate looks demonic as she slowly plunges her knife into his throat, blood splatters on her face. John just stares at her as she gets up.

KATE

Now you know what I truly am.

John walks over to physically inspect Kate.

JOHN WALKER

Are you okay? What's happening to you?

As John caresses her face, her demon face starts to subside. They hold each other for a moment.

Kate puts her head down for a few seconds.

JOHN WALKER

What's wrong?

Mary picks her head up. She reaches into her pocket, takes out her glasses and puts them on.

MARY

I need to get to my friend Fiona, I
think she's in trouble.

JOHN WALKER
How do you know that, Kate?

MARY
I'll explain later.

Mary grabs his hand and leads him out.

INT. JOHN'S CAR - DAY - LATER

Mary's dialing her phone, but it keeps ringing and there's no answer.

JOHN WALKER
Please tell me what's happening.
Sometimes I think I'm dealing with two
different people.

John looks confused. Mary nervously smiles. They're interrupted... John's phone rings.

JOHN WALKER
(Into phone)
What do you want?

EXT. SHIELDS CAR - SAME TIME

SHIELDS
(on the phone)
I know you're with the girl, give her
up before it's too late.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER
How much is he paying? You think
you're going to get away with this.

SHIELDS
I already have. I was just giving you
one last chance. You know, for old
time's sake.

John hangs up his phone.

John turns to Mary.

JOHN WALKER
I have to take you somewhere safe.

MARY

It's not me I'm worried about.

INT. COFFEE SHOP - DAY CONTINUOUS

O'Connor walks into the coffee shop with two Goons.

O'CONNOR

Everyone get out!

A MAN and WOMAN try to run out of the shop. O'Connor shoots them down from behind. The two Goons grab Fiona.

FIONA

Why?

O'CONNOR

Because... I can.

FIONA

Your father would have never--

O'Connor smacks Fiona.

O'CONNOR

I'm not my father.

Fiona has tears on her face.

A big man named CATO, who's in his late thirties. He's muscular and looks like a hit man, walks into the coffee shop. The two Goons quickly step aside.

O'CONNOR

Teach her some manners. If she happens to know where the girl is, kill her anyway.

Cato smacks Fiona to the ground; her face is now bloody.

FIONA

I'll never give her up.

INT. COFFEE SHOP - DAY LATER

Mary and John show up at the coffee shop.

The coffee shop is a wreck, and Fiona is laying on the ground bleeding, barely moving. Mary runs to Fiona's side.

MARY

No, no, Fiona! It's going to be alright. John, call an ambulance!

Mary looks at John.

FIONA

They tried to make me talk. I told them, go-- go to-- t hell.

MARY

Save your energy. The ambulance is coming.

FIONA

(low voice)

It's okay-- it doesn't hurt any--

Fiona takes her last breath.

Mary's tears flow from her eyes as she slowly lays Fiona's head down on the ground.

KATE (V.O.)

What is this pain I'm feeling?

Mary puts her head down for a few seconds.

MARY (V.O.)

I know you're angry, but we need to stay calm. I can feel the Demon.

Kate gets up and drops her glasses on the floor.

John is still on the phone, but follows her.

JOHN WALKER

Wait, I have help coming.

Kate's eyes glow red as she gets up and starts to walk away. The lights of the coffee shop start to flicker.

KATE

I don't need help.

We can see Kate turn more demon-like than ever before. The lights blow out.

MARY (V.O.)

Please remain calm. The Demon is--

Kate stops hearing Mary and John's voices. She's breathing hard and shaking with anger. She runs out the door.

EXT. OUTSIDE OF COFFEE SHOP - DAY CONTINUOUS

John follows her outside, but she's already gone.

JOHN WALKER

Kate!-- Shit.

EXT. BUXTON STREET - NIGHT

Kate is standing in a dark alleyway outside of John's precinct until she sees Shields come out with a BODYGUARD.

INT. PARKING GARAGE - NIGHT CONTINUOUS

Kate follows them into a dark parking lot, lights are blown out.

Shields looks around but only sees darkness, with the exception of his phone light.

They hear a maniacal laugh getting closer as they walk.

SHIELDS

Who's there?

Kate comes out of the darkness. Shields pushes the Bodyguard towards Kate and runs away.

Shields gets in his car and quickly drives away.

Soon after, we hear a gunshot, followed by the Bodyguard's screams.

EXT. BUXTON STREET - NIGHT A FEW MINUTES LATER

Kate comes out of the garage with her eyes red and a bloody knife in her hand. She screams out loud in anger.

INT. O'CONNOR'S PUB - NIGHT LATER

Shields rushes into the pub. O'Connor puts his drink down.

SHIELDS

I need your protection! She's coming for me!

O'CONNOR

Are you mental?

Shields regains his composure.

SHIELDS

All I'm saying is, she's a problem that needs to be taken care of.

O'CONNOR

Don't waste your time thinking. I killed her friend, and now she's coming to us.

SHIELDS

You don't get it, she's hunting us.

O'CONNOR

Let her come.

SHIELDS

What about Walker?

O'CONNOR

What about him? Kill him too.

The BARTENDER hands O'Connor a drink.

O'CONNOR

After tonight, we're back in business. Tell your Deputy Chief Constable we're doubling the shipments.

O'Connor points at two of his GOONS and sends them with Shields. They walk out.

INT. JOHN'S OFFICE - NIGHT

John is in his office and makes a phone call.

JOHN WALKER

(into phone)

Where are you?

EXT. STREET - NIGHT - SAME TIME

KATE

(Into phone)

I'm going after O'Connor.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER

I can help you get him the right way.

I promise he'll pay for what he did to Fiona.

KATE

You want your justice and I want mine.
I won't bring you into this.

JOHN WALKER

I understand how you feel, but--.

Shields and two Goons walk into John's office.

JOHN WALKER

What do you want?

SHIELDS

I told you to let us have her.

JOHN WALKER

(into phone)

Don't worry about me. I can take care
of myself.

KATE

John.

Shields grabs his phone.

SHIELDS

Come alone to O'Connor's place.

John's phone is hung up.

INT. JOHN'S OFFICE - NIGHT CONTINUOUS

The Goons surround John.

SHIELDS

Come peacefully or we'll kill her.

JOHN WALKER

You won't catch her.

Shields punches John in the face.

SHIELDS

You're not supposed to fall in love
with a serial killer, Walker.

One of his Goons knocks John out from behind.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

Kate writes in the diary and then closes it.

The Demon appears and whispers in her ear.

Kate becomes enraged; she gets up, grabs her leather jacket, and heads for the door.

We can see Kate's reflection in the mirror as she passes by. She looks like the Demon.

EXT. WHITECHAPEL ROAD - NIGHT

As Kate is walking down the street, she spots Danny with three Thugs.

Kate appears from behind them.

They turn around and back up when they see her demon face. The Main Thug approaches Kate.

Kate takes a knife from behind her back. She quickly slashes his throat; he's dead before he hits the ground.

The other two Thugs are immediately frightened. They try to make a run for it, taking Danny with them.

Kate disappears into the shadows.

EXT. STREET - NIGHT - A FEW MINUTES LATER

We hear Kate's maniacal laugh getting closer. They keep looking around in fear but can't see her in the darkness.

Kate appears out of the dark corner and catches them by surprise.

Kate lets out a demon-like growl.

The two Thugs make a stand. Kate attacks them like a rabid dog. She jumps on the first Thug and stabs him repeatedly.

The Second Thug stands paralyzed in terror. You can hear his screams from blocks away.

Kate's in a demonic trance as she goes to finish him. Danny observes in amazement and fear.

After Kate finishes the Second Thug, she slowly heads towards Danny. She looks ready to attack him.

Suddenly, Kate shakes her head and snaps out of her trance-like state, her eyes no longer glowing red.

KATE

No.

Kate shakes her head again and then approaches Danny.

DANNY

What the hell are you?

Kate walks over, close enough to whisper in his ear.

KATE

(whispers)

Haven't you heard, I'm Kate the Ripper.

Danny looks nervous.

EXT. WHITECHAPEL ROAD - NIGHT LATER

Kate is standing outside of O'Connor's Pub. She puts her head down for a second. She looks at herself in a car window.

MARY (V.O)

What's your plan?

Kate has a knife in her hand and she makes a stabbing motion.

KATE (V.O)

I'm going in and killing everyone.

MARY (V.O)

No! You'll get him killed. I have a plan.

KATE (V.O)

For fuck sake, Mary-- What is it?

MARY (V.O)

All you have to do is call the Bobbies, report a brawl, and wait for them to go in. Once they're in, you can follow them.

KATE (V.O)

Your plan sounds all right, but how do I get him out?

MARY (V.O)
 Once they know you have Danny, they
 won't touch you and you'll just walk
 right out.

KATE
 We make a good team.

Just as Kate spoke, a male PEDESTRIAN was walking by. Kate
 smiles at him. He sees the knife in her hand and runs away.

Kate shrugs and starts to dial her phone.

KATE
 (into the phone)
 Hello, I want to report a crime.

OPERATOR (O.S.)
 (on the phone)
 What's your emergency?

KATE
 A fight broke out at O'Connor's Pub on
 Whitechapel road. My boyfriend is
 hurt, please send help.

OPERATOR (O.S.)
 (on the phone)
 Stay calm; we're sending someone now.

KATE
 Hurry, please.

MARY (V.O.)
 Nice job.

Kate hangs up and smiles.

EXT. OUTSIDE - O'CONNOR'S PUB - NIGHT LATER

Two BOBBIES walk into O'Connor's pub. Kate stands outside and
 waits.

Two PROSTITUTES, followed by a SKINNY MAN, hurried out of
 O'Connor's pub.

INT. O'CONNOR' PUB - NIGHT CONTINUOUS

Kate walks in as other PEOPLE walk out. She sees the two
 Bobbies in front of the back office.

Kate quickly walks up to the two Bobbies.

KATE

I was the one that called. My
boyfriend is waiting in the back room.

Kate points to the back room, and walks towards it.

Kate sees O'Connor and Shields. She walks in between them.
She whispers into Shields's ear and continues to the back
room.

Shields pulls O'Connor to the side. Shields flashes his badge
to the two Bobbies.

SHIELDS

The situation is under control, you
can head out.

Kate walks into the back room and she walks out with John a
few seconds later.

JOHN WALKER

Why did you come? They could have
killed you.

John has bruises on his face. Kate caresses his face.

KATE

They probably would have tried, but I
told them a little secret.

Kate waves at O'Connor as they both walk out.

JOHN WALKER

What did you tell him?

KATE

I told him Danny would be safe as long
as we walked out unharmed.

O'Connor slams his drink on the floor as they walk out. The
two Bobbies walk out with Kate and John.

SHIELDS

She's got balls.

O'Connor looks pissed.

O'CONNOR

Shut up.

EXT. OUTSIDE O'CONNOR'S PUB - NIGHT A FEW MINUTES LATER

Kate and John come out of the pub, the two Bobbies follow them.

John shakes the two Bobbies' hands.

JOHN WALKER

Thanks boys.

The two Bobbies nod and walk away.

John and Kate get into his car that's parked on the corner, and they drive off.

INT. JOHN'S CAR - NIGHT CONTINUOUS

JOHN WALKER

I want to help. What can I do?

KATE

Help? I'm confused. Didn't I just help you?

Kate laughs.

JOHN WALKER

Look, I'm serious. O'Connor won't stop until you're dead.

KATE

That's where you're wrong, John. I'm going after him and whoever stands in my way.

JOHN WALKER

What did you do to his son? Should I be worried?

KATE

Why? He deserves the same fate as his father.

JOHN WALKER

No, he's just a kid.

KATE

All right, then you better let him out of your trunk.

JOHN WALKER

What?

EXT. OUTSIDE OF JOHN'S CAR - NIGHT CONTINUOUS

John and Kate get out of his car and open the trunk.

KATE

Like I said, perfectly safe.

JOHN WALKER

Kate, what's wrong with you? Is he alive?

John checks his pulse.

KATE

Yes, for now.

JOHN WALKER

No! He's innocent.

KATE

No one is truly innocent, John.

John takes Danny out of the trunk and lays him in the back seat of his car. Danny's mouth is gagged.

INT. JOHN'S CAR - DAY CONTINUOUS

JOHN WALKER

We'll take him to my office, we can talk there.

INT. JOHN'S OFFICE - NIGHT CONTINUOUS

Kate, John, and Danny, who's now awake, walk into the office.

John walks Danny into the storage room. Danny walks in voluntarily.

INT. JOHN'S OFFICE-STORAGE ROOM - NIGHT

JOHN WALKER

Are you hurt?

DANNY

Is she going to kill me?

John ties him to a chair.

JOHN WALKER
No, stay here. Danny nods.

John walks out.

INT. JOHN'S OFFICE - NIGHT LATER

JOHN WALKER
Please talk to me. The demon face, the
killing, that's not normal.

Kate holds her head down for a moment, and then she slowly
picks it back up. She starts to look around.

MARY
What am I doing here?

JOHN WALKER
What? Are you alright?

MARY
Oh God, what did she do?

JOHN WALKER
She?

MARY
Kate... is my alter ego. It's a bit
complicated. I should have told you.

JOHN WALKER
You mean.

MARY
Yes, I have a multiple personality
disorder.

JOHN WALKER
That makes a lot of sense. Your
personality kept changing. It seemed a
little odd.

MARY
At first, I was able to control her,
but after I was--

JOHN WALKER
Kate told me, I'm sorry.

Mary looks upset. John hugs Mary.

MARY

Violence just seems to make Kate stronger.

JOHN WALKER

How?

MARY

It may have something to do with a magical diary and a Demon. I'm not really sure.

JOHN WALKER

A magical diary?

Shields walks in.

Mary looks uncomfortable and walks to the back room.

JOHN WALKER

What the hell do you want?

SHIELDS

O'Connor is willing to let you live if you hand over his son and that girl.

JOHN WALKER

You're going to jail for this.

SHIELDS

I don't think so, John. O'Connor owns this town, but don't take my word for it.

Chief Constable Walker comes in.

JOHN WALKER

Sir, what are you doing here?

CHIEF CONSTABLE WALKER

Son, all you have to do is look the other way, she's not worth it.

JOHN WALKER

That's where you're wrong, sir. She is to me.

CHIEF CONSTABLE WALKER

Don't be so naïve, son. Walk away.

John is quiet for a moment.

CHIEF CONSTABLE WALKER
I knew you wouldn't let me down.

John pulls his gun out and points it at Shields and Chief Constable Walker.

SHIELDS
Are you siding with a serial killer?

Mary walks out of the back room.

John looks at Mary and then Shields.

JOHN WALKER
I..

SHIELDS
She didn't tell you, did she?

JOHN WALKER
I know everything I need to know.
Let's go, Mary.

CHIEF CONSTABLE WALKER
Son, please.

JOHN WALKER
That's Inspector Walker, don't call me
son anymore.

John keeps the gun pointed at them. Chief Constable Walker looks devastated by John's words. He grabs Danny from the back room, and he walks out willingly.

SHIELDS
Don't be stupid, John. We're trying to
save your life. Join us.

John hesitates for a second and then slowly backs away.

INT. MARY'S FLAT - BEDROOM - NIGHT

John and Mary walk into her flat. John ties Danny up in the bedroom.

DANNY
Wait, I can help you.

JOHN WALKER
Stay calm, we'll let you go once this
is all done, I promise.

DANNY

You don't understand. I hate my father. I want to help.

JOHN WALKER

Wait here.

John sits him down and walks out the door.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

JOHN WALKER

We're going to need help. I know someone in M.I.Six that can help.

MARY

Are you going to turn us in?

JOHN WALKER

Kate single-handedly took on this city's crime boss. I think we owe you. Besides, you still owe me another date.

John grabs her hand and smiles; the tension is broken.

MARY

I just need to make sure me and Kate can keep the Demon under control.

JOHN WALKER

I thought my dad and I had problems.

Mary gives John a nervous smile.

INT. O'CONNOR'S PUB - NIGHT CONTINUOUS

Shields walks into the pub.

O'Connor is behind the bar, counting money. There is a case of cocaine open next to him.

O'Connor abruptly stops everything and directs his attention at Shields. He has a drink in his hand.

O'CONNOR

Is it finished?

SHIELDS

Finished? We can't stop her. She's killed all my men, and that damn

Walker won't cooperate.

O'CONNOR

What the fuck do I pay you for?! I want them both dead by tonight!

O'Connor loses his calm, he smashes his drink on the ground. Shields backs up and reaches for his gun.

O'CONNOR

Go ahead..

O'Connor raises his hand to tell his Goons to stay back.

Shields pauses for a moment before taking his hand away from his gun.

O'CONNOR

I'll let you in on a secret. I killed my own family members because they were an inconvenience. What do you think I would do to you?

Shields looks upset but stays quiet.

O'CONNOR

Get the fuck out there, don't come back until you have her head.

Shields nods and walks out with two Goons.

O'Connor walks over to the bar, grabs a drink and watches as they leave. He looks like he's on the edge.

INT. MARY'S FLAT - LIVING ROOM - NIGHT LATER

Mary's flat is trashed, she's holding her broken laptop.

MARY

I have an idea. Let's go over to Mrs. Reeves. She's my neighbor.

JOHN WALKER

Why?

MARY

Nobody knows about her. We can hide out in plain sight until your friend Wilks shows up.

JOHN WALKER
Brilliant. Lead the way.

John smiles at Mary.

INT. MARY'S HALLWAY - NIGHT CONTINUOUS

Mary knocks on Mrs. Reeves' door.

MARY
Mrs. Reeves, it's Mary. Please open
the door.

Mary can hear her moving around.

MARY
Mrs. Reeves, turn up your hearing aid!

MRS. REEVES
Mary, is that you?

Mrs. Reeves slowly opens the door. Mary and John impatiently wait.

MRS. REEVES
Mary, you need to speak up. Sometimes
I have a little trouble hearing.

John looks down the stairs and sees Shields with some goons coming up the staircase. John rushes into Mary's flat.

MARY
Can we come in?

Mary keeps looking around nervously.

MRS. REEVES
It's a little late for tea. How does
tomorrow sound?

John grabs Danny and brings him over. They barged into Mrs. Reeves' flat.

INT. MRS.REEVES FLAT - NIGHT CONTINUOUS

MRS. REEVES
Who are your friends?

JOHN WALKER
Sorry Mrs. Reeves, it's an emergency.

John quickly closes the door behind him and looks out the peephole.

MARY
(whispering)
Shh. There are some men out there
trying to hurt us.

MRS.REEVES
Why are you whispering?

MARY
(whispering)
Shh, I need you to keep quiet or
they'll hear us.

Mary puts her hand over Mrs. Reeves's mouth softly.

INT. MARY'S HALLWAY - NIGHT CONTINUOUS

John looks out the peep hole and sees Shields and two Goons pass by.

They walk over to Mary's flat. You can hear the noise from Mrs. Reeves' flat. He comes back out to the hallway after a few minutes.

SHIELDS
Fuck!

Shields looks around. He looks directly at Mrs. Reeves' door. He walks closer to listen.

INT. MRS.REEVES FLAT - NIGHT SAME TIME

John is looking through the peephole. You can feel the tension as Shields turns his gaze towards their door.

INT. MARY'S HALLWAY - NIGHT CONTINUOUS

Shields' starts to walk towards Mrs. Reeves' Flat... When his phone suddenly rings, he picks it up.

SHIELDS
(Into phone)
Not yet, but-- All right.

Shields walks away and his Goons follow.

INT. MRS.REEVES FLAT - NIGHT

John breathes a sigh of relief as he watches them walk away. Mrs. Reeves grabs sheets from the closet and hands them to Mary.

MRS. REEVES

Dating sure has changed since my day.
You're all welcome to sleep in my
living room. Good night.

Mrs. Reeves smiles and walks into her bedroom. John sits in a chair and watches Mary as she tries to fall asleep.

Danny lays down on the floor with a pillow, puts AirPods in his ears, and closes his eyes.

INT. MARY'S FLAT - LIVING ROOM - DAY

John and Mary both walk into her place, followed by Danny. Mary's flat is wrecked. John receives a phone call, it's Wilks.

JOHN WALKER

Thanks for returning my call Wilks.

INT. WILKS OFFICE - SAME TIME

Wilks is beaten up; there is blood on her face.

WILKS

(on the phone)
I'm calling to warn you. O'Connor's
men are coming for you.

INTERCUT -- PHONE CONVERSATION

JOHN WALKER

How do you know that?

WILKS

(on the phone)
I'm sorry John... they threatened my
family... I had no choice.

JOHN WALKER

What did you do?

WILKS

They asked me to track your phone.
It's only a matter of minutes before

they get to you.

JOHN WALKER

What?

John slams his phone on the floor. He looks upset.

JOHN WALKER

Shit.

MARY

What's wrong?

John grabs Mary's hand.

JOHN WALKER

My phone was being tracked, but I have a backup in my car. We have to go.

MARY

What about Danny?

JOHN WALKER

Leave him.

John runs to the hallway.

INT. MARY'S HALLWAY - DAY CONTINUOUS

John looks down and can hear loud footsteps coming up the stairs. He rushes back into Mary's flat.

INT. MARY'S FLAT - LIVING ROOM - A FEW SECONDS LATER

MARY

What's wrong?

JOHN WALKER

They're coming. Is there another way out?

Mary nods and leads him towards the back.

EXT. STREET - DAY

When John and Mary get into his car, she looks a little shaken up. John caresses Mary's face and starts the car, they drive away.

INT. JOHN'S CAR - DAY

John pulls over on the side of the road. Mary's still shaken up.

MARY

I don't believe I'm the right person for this situation.

JOHN WALKER

What are you saying?

MARY

I'm done being afraid. I think it's time I let go.

JOHN WALKER

Does it hurt when she... Takes over?

MARY

No, it's liberating...

Mary gives John a kiss on the cheek before closing her eyes slowly. She puts her head down and then picks it back after a few seconds.

Kate takes off her glasses and gives John a kiss on the lips before getting out of the car.

KATE

Wait here, love, I'll be back.

JOHN WALKER

Wait? Let me help you.

Kate steps out of the car and disappears into the shadows.

INT. JOHN'S CAR - DAY CONTINUOUS

John looks around and drives away after a few seconds.

JOHN WALKER

I'll never get used to that.

INT. MARY'S FLAT-LIVING ROOM - DAY

Kate walks into her flat and sees Shields and two Goons.

KATE

I'm new in town, can one of you help me?

SHIELDS
Kill that bitch!

KATE
So, maybe later.

The lights go out. We can see Kate's eyes start to glow red.

Kate smiles and begins to slice one after the other using her knife. It looks like a ballet in slow motion while classical music plays in the background.

INT. MARY'S FLAT-LIVING ROOM - A FEW MINUTES LATER

Only Shields is left standing. He starts to back up with his hands up. Shields drops to his knees.

SHIELDS
Please, I have a family.

Shields nervously takes out a picture of his wife and kids. He's looking around and notices his gun on the other side.

KATE
So did I... Her name was Fiona.

Kate pushes him down on the ground, he drops his picture. Kate stands on top of him.

SHIELDS
Wait, I have information.

Kate stops for a moment.

SHIELDS
O'Connor hired an assassin named Cato.
He's waiting for you at his place.

Kate laughs maniacally as she brings her knife closer to his throat.

SHIELDS
Wait, wait. I told you what I knew.
What do you want?!

Kate gets close to him with a knife in her hand. Her voice sounds demonic.

KATE
Your soul.

Shields has a terrified look on his face.

Kate slowly cuts his throat with a devilish smile on her face.

INT. MARY'S FLAT - LIVING ROOM - DAY A FEW MINUTES LATER

Kate looks around, then walks over and takes out more knives from her black bag. Kate hears her phone ringing.

KATE
 (into the phone)
 Good timing, I just finished my
 meeting with your old partner.

INT. JOHN'S CAR - DAY SAME TIME

JOHN WALKER
 Do I even want to know?

INTERCUT -- PHONE CONVERSATION

KATE
 He says hi.

Kate looks over at Shields' body.

JOHN WALKER
 O'Connor wants to talk. We should pay
 him a visit.

KATE
 Perfect, I'll swing by his place.

Kate is looking at one of her knives.

JOHN WALKER
 No, Kate, I meant together.

KATE
 Sorry John, I don't work well with
 others.

JOHN WALKER
 Wait, I can--

Kate hangs up.

The Demon appears beside her and starts to whisper in her ear. She goes into a trance-like state.

After a moment, she breaks out of her trance, her eyes stop glowing red, and she punches the mirror. Kate holds her head.

MARY (V.O)
Are you alright?

KATE (V.O)
Yeah, I'm better now-- Thanks.

The Demon growls and then disappears.

KATE (V.O)
You know, you're a lot stronger than I thought you were.

MARY (V.O)
Only on the inside, we complete each other and that's why it's going to take both of us to defeat this Demon.

KATE (V.O)
Yeah, I agree, but he'll be back.

MARY (V.O)
And we'll be ready.

INT. JOHN'S OFFICE - NIGHT

Danny walks into the office. He grabs John.

DANNY
If you want to save your friend, come with me.

JOHN WALKER
Why should I trust you?

DANNY
You want to save your friend, and I want to bring my father down. I have my reasons; she doesn't have much time.

JOHN WALKER
...Where are we going?

Danny pulls out his phone. It has a map on it.

DANNY
Last summer, I put a tracker on my dad's phone. I can give you his exact

location.

Danny smiles.

JOHN WALKER

That's where she'll be.

Danny sends a quick text while John's back is turned.

EXT. WHITECHAPEL ROAD - NIGHT

Kate walks down the middle of the road with a sharp knife in her hand. It's a dark and foggy night.

Kate sees a silhouette of a Man; we can't make out his face at first. Kate walks slowly towards the Man. Her eyes are glowing bright red, but she appears to be in control.

It's like an old-style showdown. He comes out of the shadows. We see it's Cato. He towers over Kate.

KATE

Beautiful night--for someone to die.

CATO

How's your friend from the coffee shop doing?

Cato smiles.

Kate looks like a savage after she hears those words. Kate lunges forward and slashes Cato's arm, he looks at it and licks his arm.

Kate regroups, and Cato lunges forward with his knife and cuts Kate's arm. Kate looks at her arm. She mimics him and licks her blood. Her wound stops bleeding in front of his eyes.

Cato's eyes open wide.

Kate slashes Cato with her knife again. He quickly stops smiling.

They begin to brawl. They wrestle each other to the ground. They both drop their knives as they grapple with each other, one trying to kill the other.

Nobody is giving way at first, and suddenly Kate tosses him like a rag doll.

They both quickly get back up. Kate sees Cato is getting tired and goes in for the kill.

O'Connor sneaks up from behind and shoots her in the back. Kate falls to one knee.

O'CONNOR
Now it's fair.

O'Connor walks up to Kate and punches her in the face. Cato holds her down.

Kate laughs.

CATO
This is going to be painful, and you won't enjoy it.

Cato holds his knife to her face. Kate is beat up, but her wounds are slowly healing.

O'CONNOR
I can handle that bitch!

O'Connor punches Kate to the ground, but she keeps getting back up. She spits up blood and can't get up.

KATE
You know, I wrote you a few love notes but you never replied. I'm starting to get the feeling you don't like me.

John and Danny arrive. John gets out of his car. Danny remains hidden in the back seat.

John sneaks up from behind them. He points his gun at O'Connor and Cato.

JOHN WALKER
Drop your gun and back away slowly.

O'Connor reluctantly drops his guns.

O'CONNOR
Big fucking mistake!

JOHN WALKER
You touch her again and I'll empty this clip. Now back away.

John picks up Kate and gets her in the car. They drive away.

INT. JOHN'S CAR - NIGHT

Danny is hiding out in the back seat.

KATE

How did you find me?

JOHN WALKER

Don't worry about that. I need to get you some help.

Kate looks bloody. Danny pops up but stays quiet.

KATE

No hospitals, take me to my place.

EXT. STREET - NIGHT - CONTINUOUS

O'Connor is making a phone call, but there is no answer. Cato and O'Connor walk away.

O'CONNOR

Where is Shields hiding? After this, make sure he disappears.

Cato is holding his wound.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

John and Danny both help Kate. They sit her down. The place is in shambles. He takes a look at her wounds.

JOHN WALKER

You're healing? How?

They can see her wounds healing while she sits in the chair.

KATE

A girl has to have her secrets.

Kate smiles and then puts her head down.

JOHN WALKER

Kate, are you alright?

MARY

It's me, Mary. Kate needed to recover.

DANNY

Who's Mary? And how are you able to heal so quickly?

Danny is staring at Mary's wounds as they disappear. Danny manages to secretly take a picture with his phone.

Mary grabs her glasses and has a serious look.

MARY

To be quite honest, I know very little about my powers.

Danny and John both listen intently.

MARY

What I do know is that there's a demon inside of me. All it wants to do is have Kate kill everyone so it can take their souls.

JOHN WALKER

Don't worry, we'll stop him.

MARY

I hope so, because it's getting harder to keep him at bay.

JOHN WALKER

It sounds like something out of a comic book.

MARY

It feels more like a nightmare to me. I just want things to go back to normal.

JOHN WALKER

How can I help?

Mary looks at John, but their moment is quickly broken up by Danny.

DANNY

You're a bloody superhero. Why would you want to be normal?

Mary awkwardly smiles.

Danny secretly sends a text message while they look the other way.

INT. O'CONNOR' PUB - NIGHT CONTINUOUS

O'Connor walks up to Cato.

O'CONNOR

Danny knows what to do. He's going to lead them right back here.

CATO

I'll handle that bitch.

O'CONNOR

Yeah, I saw you in action.

O'Connor looks pissed. He sits down to have a drink.

O'CONNOR

Get out of my sight.

Cato nods and walks away as O'Connor nervously drinks.

INT. MARY'S FLAT - LIVING ROOM - DAY

John wakes up and doesn't see Mary. He gets up from the couch and takes out his gun.

Danny picks his head up from his pillow but lays back down when he sees that it's John. Danny's half asleep.

Kate pops out of her room and catches John by surprise. He slowly lowers his weapon.

JOHN WALKER

Mary?

KATE

No, it's me, Kate. I'm feeling better, but I'm going to need more blood for the diary.

Danny is listening as they talk.

JOHN WALKER

Do I even want to know why?

Kate holds her head. She starts to have flashes of the Demon. It's like he's punishing her. Kate looks uncomfortable.

JOHN WALKER

What is it?

KATE

The diary needs human sacrifices. Without it, I'll eventually die.

JOHN WALKER
What can I do?

KATE
Nothing, I'll be fine for now.

Kate looks vulnerable. John comforts her. Danny walks over.

KATE
O'Connor needs to pay for what he did.

JOHN WALKER
I promise you, he will.

Danny gets in between.

DANNY
I can help you.

JOHN WALKER
Why are you helping us?

DANNY
I watched that man beat my mother to death. He's the real monster. I've been waiting for this chance.

JOHN WALKER
I'm sorry about your mother, but..

DANNY
I helped you find her, didn't I? I just want revenge for my mother.

KATE
Call your dad and tell him to come pick you up.

Kate hands him her phone, but Danny turns it down.

DANNY
My dad won't come. Do you think he's mental? We have to go to him.

KATE
I'll go.

JOHN WALKER
Not this time. You're not alone anymore, Kate.

John grabs her hand and she nods.

John notices Danny secretly sending texts but says nothing.

KATE

Grab what you need. We go at sunset. I work better at night.

Kate smiles and starts to grab a few knives.

John grabs another magazine clip and tucks another gun in his back. Danny tries to touch his gun but pushes his hand away.

DANNY

Can I get one of those?

JOHN WALKER

No, you're staying out of the way. I want to make sure you don't get hurt.

DANNY

Fuck no! I want to see him when he begs for his life. I'm going.

KATE

I like this kid.

DANNY

Do you ever use guns?

KATE

I'm old school.

John whispers in Kate's ear. They walk out together.

INT. MARY'S HALLWAY - NIGHT CONTINUOUS

Dr. Feldman watches as Kate, John, and Danny walk out of her flat. She stays out of sight until they leave.

Dr. Feldman walks over to Mary's flat. The door is broken, so she walks right in.

INT. MARY'S FLAT - LIVING ROOM - NIGHT

Dr. Feldman walks into Mary's flat. She frantically starts to search.

INT. MARY'S FLAT - LIVING ROOM - NIGHT A FEW MINUTES LATER

After an exhaustive search, Dr. Feldman stops and notices a

painting of dead flowers on the wall. She takes it down and finds the secret compartment in the wall.

Dr. Feldman opens it and finds the diary. She opens it and sees there are names already written inside. The diary starts to go blank.

DR. FELDMAN (V.O)

Kate, what have you done?

The Demon appears in front of her, Dr. Feldman backs up, holding onto the diary.

DR. FELDMAN

I won't let you have them. This ends tonight.

The Demon hovers towards her but can't physically attack her.

DR. FELDMAN

It's over. I'm going to end this curse tonight.

Dr. Feldman sits down, she takes out a vial of blood and an old fashioned quill pen. She starts to write in the diary.

The demon growls and finally disappears.

EXT. OUTSIDE OF O'CONNOR'S PUB - NIGHT SAME TIME

Kate, John, and Danny are huddled around the corner from the pub, and suddenly, Danny runs inside the pub. John and Kate wait a moment before following him.

Kate holds her head for a moment, like there's something wrong.

JOHN WALKER

Are you alright?

KATE

Yeah, it's nothing.

John points towards the front door before they split up. John walks towards the back door, and Kate goes to the front.

INT. O'CONNOR'S PUB - NIGHT CONTINUOUS

Danny runs up to his dad.

DANNY

Dad, we have to get her diary. That's the source of her power.

O'CONNOR

Good job, son. You know what to do.

DANNY

Dad, we need the diary.

O'CONNOR

Go open the door now!

Danny runs towards the back.

O'Connor hides in his office and Cato waits by the front door.

INT. O'CONNOR'S PUB - BACK ROOM - NIGHT CONTINUOUS

Danny lets John in. He looks outside again before closing the door.

DANNY

Where's Kate?

John grabs Danny and points the gun at him. He makes him walk in front of him quietly.

JOHN WALKER

You think we fell for the "I hate my dad" speech? I looked into it. Your dad didn't kill your mother. She died from a drug overdose two years ago.

Danny looks pissed.

John holds him by his sweater and pushes him forward with his gun pointed at him.

JOHN WALKER

Wait here. I think Kate has a few words for your dad.

Danny looks antsy. John is holding him.

INT. O'CONNOR'S PUB - NIGHT CONTINUOUS

Kate kicks the front door open. She looks pissed off.

Cato is waiting by the door, he stays back.

Kate rushes towards Cato and attempts to stab him.

Cato avoids her knife and grabs her by the neck. Kate drops her knife on the floor.

They both fall to the ground. She appears to be weaker than usual.

While Cato is trying to choke Kate, she manages to grab another one of her knives from her jacket. She knocks him off with the butt of her knife.

Kate gets on top of him.

KATE

This is going to be painful, and you probably won't enjoy it.

Kate is holding the knife to his throat.

O'Connor comes from behind, pointing a gun at her.

O'CONNOR

Put it down and let him up.

Kate punches Cato and drops her knife as she gets up.

O'Connor shoots her in the shoulder. Kate falls to one knee but doesn't make a sound.

John comes out with a gun pointed at Danny.

JOHN WALKER

Kate!

Kate is profusely bleeding but is able to get back up. While O'Connor is distracted looking at John, Kate grabs a knife from inside her leather jacket.

Kate surprises Cato. She jumps on top of him and starts to stab repeatedly until he is no longer moving.

KATE

I told you, you won't enjoy it.

O'Connor takes a step back.

JOHN WALKER

Kate, are you alright?

Kate is hurt but is strong enough to stay up.

O'CONNOR

I shot you, and you didn't even make a sound.

DANNY

I told you, dad, she isn't normal.

O'CONNOR

Alright Inspector, let's make a deal.

O'Connor smiles and drops his gun on the floor. Kate is breathing hard and can't stop bleeding.

KATE

Step outside, John. I don't think you want to see this.

JOHN WALKER

It's alright, Kate, he's giving up. I can arrest him now.

O'CONNOR

That's right, Inspector.

KATE

He'll buy his way out and be out next week. This stops now.

O'Connor backs away from Kate. She runs towards O'Connor, jumps on top of him, and savagely starts to stab him.

O'Connor screams.

Danny is in shock for a moment.

JOHN WALKER

Kate! No!

While John is distracted, Danny picks up a gun and shoots Kate. Kate falls to the ground.

John reacts by shooting Danny, as he falls to the ground, he looks lifeless.

John rushes to Kate's side.

JOHN WALKER

I need to get you to a hospital.

KATE

(breathing hard)

No. I need to go back to my place. I need the diary; something's wrong. I should be healing by now.

Kate collects some of O'Connor's blood in a vial before walking away.

JOHN WALKER

You're bleeding out.

Kate is trying to walk by herself. John helps her.

KATE

I'll be fine, thanks.

O'Connor's pub has bodies all over the floor. Kate leans on John as they both walk out.

EXT. - OUTSIDE OF O'CONNOR'S PUB - NIGHT CONTINUOUS

John has tears in his eyes as he helps Kate into his car.

JOHN WALKER

Hold on Kate.

Kate passes out as he gets her in his car.

INT. MARY'S FLAT - LIVING ROOM - NIGHT CONTINUOUS

John carries Kate into her flat; he places her down in the chair. She slowly wakes up.

KATE

It's hidden in a secret compartment behind the painting.

John moves the painting and looks inside the compartment.

JOHN WALKER

I don't see a diary.

Kate grabs her phone from her pocket.

JOHN WALKER

Could someone have taken it?

KATE

There's only one other person who can possess the diary.

Kate dials her phone slowly. Her hands are shaky and covered in blood. The phone is picked up after the first ring.

INT. DR. FELDMAN'S OFFICE - SAME TIME

DR. FELDMAN
(into the phone)
Did you lose something?

INTERCUT -- PHONE CONVERSATION

Kate starts coughing up blood.

KATE
I'm not calling you for my sake. I'm
doing it for Mary.

Kate falls back; she's bleeding profusely and is too weak to sit back up. John grabs the phone.

JOHN WALKER
This is Inspector Walker. I'm going to
need that diary, Dr. Feldman.

DR. FELDMAN
You don't know what you're asking for.
She's being controlled by a demon.

JOHN WALKER
Look, you don't understand. They're
dying. We don't have much time.

DR. FELDMAN
What? Where are you?

JOHN WALKER
We're at Mary's place, and doctor,
please hurry.

John hangs up. He holds Kate's head up.

JOHN WALKER
Stay awake, Kate. She's bringing the
diary.

Kate gives him a half smile.

KATE
(low voice)
So-- This is what love feels like.

John gives Kate a kiss. He's holding on to her closely. He's covered in her blood.

JOHN WALKER
I love you too.

INT. MARY'S FLAT - LIVING ROOM - NIGHT LATER

Dr. Feldman rushes through the door.

DR. FELDMAN
Hello.

JOHN WALKER
Over here, doctor.

Dr. Feldman sees them by the couch and rushes over.

DR. FELDMAN
There's no time to waste.

JOHN WALKER
Why did you take the diary?

DR. FELDMAN
The diary is part of a family curse, I must perform a ritual in order to save them.

JOHN WALKER
Why?

DR. FELDMAN
Inspector, they will die unless I can finish the ritual. Quickly, take her into the bedroom.

John carries Kate into the bedroom.

INT. MARY'S FLAT - BEDROOM - NIGHT

John lays her on the bed.

JOHN WALKER
What can I do?

DR. FELDMAN
I need you to stay out until it's over.

Dr. Feldman has a somber look. She stops before closing the

door.

DR. FELDMAN
Inspector, take care of Mary for me.

John nods and Dr. Feldman closes the door.

INT. MARY'S FLAT - LIVING ROOM - A FEW SECONDS LATER

Kate's eyes are open but is too weak to speak. Dr. Feldman starts to swing the pendulum in front of her until she's in a trance.

DR. FELDMAN
I need to speak to Mary. Mary, I need you to come back to me. Follow my voice.

Mary starts moving around. After a few seconds, Mary finally wakes up.

MARY
Why are you crying, Dr. Feldman?

Mary is looking at her body covered in blood.

MARY
Am I bleeding? What happened?

DR. FELDMAN
There's little time to waste. I must confess something to you... I'm your mother.

MARY
What? All this time, you've been lying to me?

Mary tries to get up but is too weak.

DR. FELDMAN
I'm so sorry. Please listen carefully. You have little time. You must take possession of the diary again.

Mary nods. Mary's bleeding doesn't stop.

DR. FELDMAN
I was once like Kate, but worse. I inherited the diary when I murdered my father. A demon controlled me and it

made me do horrible things.

MARY

Is this the same demon that is trying to control Kate now?

Dr. Feldman puts her hand up.

DR. FELDMAN

Yes, but I figured out a way to break the demon's curse. A sacrifice must be made.

MARY

What sacrifice?

Mary has tears in her eyes.

DR. FELDMAN

Remember that I'll always love you.

Dr. Feldman has tears in her eyes. She takes out a sharp knife.

The Demon appears, but Mary can't see it.

MARY

What's wrong, mother?

Dr. Feldman turns to the Demon. Her hands are shaking excessively.

DR. FELDMAN

I told you, you can't have them!

Dr. Feldman turns back to Mary.

DR. FELDMAN

No matter what happens, you must finish the spell, use my blood to write my name in the diary. It will heal you and this evil curse will finally be broken.

Dr. Feldman places an old quill pen in Mary's hand and hands her the diary.

Dr. Feldman backs up, sits down on the floor and without hesitating she slits her own throat. Mary is too weak to stop her.

Mary's head goes down and Kate wakes up.

Dr. Feldman falls back as she bleeds out.

Kate manages to slowly crawl over to Dr. Feldman as she lies on the floor bleeding. She grabs a towel and places it over her throat, she slows the bleeding down but can't stop it.

KATE

Mother it's Kate. I'm sorry, all I ever wanted was your love. I didn't really want you to die, I, I love you.

Dr. Feldman has tears in her eyes, she squeezes Kate's hand as she lets out her last breath. Kate has tears in her eyes.

The Demon appears in front of Kate.

KATE

I will not end your curse today but I will use it for good.

Kate grabs the diary and takes out a vial of blood. She uses the quill pen to write the name "O'Connor".

MARY (V.O)

What happens now?

KATE (V.O)

We honor our mother's memory by protecting the weak.

The Demon growls and backs away into the shadows. Kate begins to heal.

John rushes through the door. He looks over at Dr. Feldman.

JOHN WALKER

What happened? Is she...

KATE

Mother's curse has finally ended.

JOHN WALKER

So, it's over.

KATE

No, it's just the beginning...

Kate grabs John's hands and smiles as her eyes start to glow blue.

JOHN WALKER
So what's next for us?

KATE
I'm thinking of taking a nice long
walk. Would you care to join me?

John grabs her hand and smiles as they walk away.

KATE
I have to make a quick stop at my
school.

JOHN WALKER
School? Why?

KATE
I have to see a teacher about a test.

Kate has a grin on her face as they walk away.

Inside the diary, we see the name Katherine Holmes magically
disappear and a new name appears: Property of Kate The
Ripper.

FADE TO BLACK

INT. O'CONNOR'S PUB - NIGHT A FEW MINUTES LATER

The Demon places his claws over O'Connor's chest.

O'Connor rises and lets out a deep breath. Suddenly, his eyes
start to glow red.

O'Connor looks over and sees Danny's lifeless body. He yells
in a rage.

The Demon physically hands O'Connor a red diary.

DEMON
I have a deal for you.

FADE TO BLACK.