

SAINTS AND SINNERS

Third Draft April 2009
An original script by Delaney Carpenter

FADE IN:

EXT. FOREST - NIGHT

A PRIEST (BROTHER REILLY) is running from something in the dark forest. He falls down an embankment and looks up in horror.

INT. ST. MARY'S SCHOOL CAMPUS CHAPEL - SAME TIME

A NUN (MOTHER ANNABELLE) is kneeling on the floor before a statue of the Madonna, praying, a rosary in her hand.

She genuflects and kisses the rosary.

She looks up at the Madonna holding a body-length iron cross before her and the nun starts.

Genuflecting again, the nun climbs hurriedly to her feet and rushes from the chapel.

The Madonna is crying blood.

EXT. ST.BENEDICT'S CATHEDRAL AND PRIORY - LATER

The street and lawn outside the church is riddled with cop cars, Media vans and ambulances.

One vehicle, a silver Audi 400, pulls into the last gap on the road and a 34 year old, black-haired MAN (JACK HAMILTON) exits the car. He is wearing a crumpled suit, the blazer emphasizing his broad shoulders.

He walks through the chaos of policemen, reporters, bystanders and others and ascends the stairs to the church.

INT. ST.BENEDICT'S CATHEDRAL - CONTINUOUS

The man stops at the entrance to the church and looks at the carnage within.

Pews have been ripped from the floor and tossed haphazardly about, interspersed by a dozen or so mutilated bodies of priests.

The stained glass window on the back wall of the church has been shattered.

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KAREN (O.S.)

Jack.

The man turns at the sound of his name to see a 36 year old, blonde, friendly-looking WOMAN (KAREN) with a slightly pear-shaped physique approaching him. She is dressed in a simple grey suit and white button up shirt. She is wearing plastic gloves which have some blood on the thumb and index finger of the right hand. She is wearing a white plastic tag on her blazer, indicating her as an official at the crime scene.

KAREN

Can you believe this? My family and I come to church and confession here.

JACK

I believe no suspect has been apprehended.

Karen shakes her head.

KAREN

We do have two survivors. One is missing.

Karen hands Jack a photograph.

C.U. PHOTOGRAPH

20 priests stand in an ordered group in the photograph. One is circled by a permanent marker. It is the priest who was running in the forest.

KAREN (O.S.)

His name is Brother Reilly.

INT. ST.BENEDICT'S CATHEDRAL - CONTINUOUS

Jack looks up at a PRIEST speaking with a POLICE OFFICER off to his right. The priest is wearing full priestly garb complete with white collar and holding a black book.

KAREN

Apparently he fled the scene during the incident.

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JACK
(Re: the priest)
Who's that?

Karen looks off to her left at the priest Jack is looking at.

KAREN
That's the other survivor, Father
Sebastian.

Father Sebastian is giving his statement MOS to a meanly-built, studious-looking police officer in his late twenties.

Father Sebastian is a tall, commanding man in his early forties with grey-peppered short hair and dark, narrow eyes. He appears to look over his long, straight nose at people.

Jack approaches the two men.

JACK
Father Sebastian.

FATHER SEBASTIAN
Yes?

JACK
I am Detective Jack Hamilton from
the St. Paul's Police Department.
(To the police officer)
I just need a few moments and then
you can carry on getting his
statement.

The police officer nods and walks off to one side.

JACK
Apparently, you were asleep when all
of this happened.

FATHER SEBASTIAN
Yes. I heard a huge commotion and
came running from my quarters. When
I got here, I saw this.

JACK

Quarters?

Jack clears his throat.

JACK

Do you usually sleep in your priestly robes?

FATHER SEBASTIAN

A helper of God must always be prepared.

JACK

Right. Can you explain why all the other priests are also fully dressed?

FATHER SEBASTIAN

Perhaps they have been following my example.

JACK

Father, if you weren't present when all of this took place, how do you know Brother Reilly was here?

FATHER SEBASTIAN

I saw him running out that door just as I came in through the priory entrance.

JACK

Did you call out to him?

FATHER SEBASTIAN

Yes.

JACK

Did he hear you?

FATHER SEBASTIAN

I don't know.

JACK

Did you see what he was running from?

FATHER SEBASTIAN

No.

JACK

You saw no one else?

FATHER SEBASTIAN

No.

JACK

Father, I'm not going to lie to you
'cos I don't want you to lie to me.
But I think you should rethink your
story and give me a call.

Jack hands Father Sebastian his business card and walks away. Behind him, the police officer returns to take Father Sebastian's statement.

Jack squats beside one of the dead priests and studies the four deep parallel gouges in his body.

He looks up at the pew lying upside down in front of him, its one leg missing and the four deep parallel gouges in the wood.

KAREN (O.S.)

Jack?

Jack approaches Karen where she's standing in the doorway of the corridor leading to the priory.

He follows her into the dimly lit corridor and Karen raises her torch to the concrete wall of the corridor and the four deep, parallel gouges in the wall.

INT. SAM'S BEDROOM. ST.MARY'S GIRL'S SCHOOL - SAME TIME

SAM, a sixteen year old, dark-haired girl is sleeping restlessly in her bed.

A Bible lies beside her on the bedside table.

SAM suddenly wakes and sits up with a start. Sweat droplets spatter her forehead.

She remains very still.

She suddenly gets out of bed and opens her door.

The sound of crying enters the bedroom.

INT. CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

The girl walks out of her room and down the lit corridor.

The girl carries on walking down the corridor in the dark, the sound of the crying getting louder.

The girl stops in front of a door.

The girl opens the door and stands in the doorway.

INT. BATHROOM. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

A sixteen year old blonde girl is sitting on the lid of the toilet. She is small-framed and very thin, her skin pale and her eyes pale blue. She is looking down at the blood on her thighs and crying.

SAM

Candice.

CANDICE

Sam.

Sam rushes to Candice's side.

SAM

What happened?

CANDICE

I

CAT (O.S.)

What the fuck?

Candice and Sam look up at a tall, slim and beautiful sixteen year old REDHEAD standing in the doorway.

Behind her is a sixteen year old, slender girl - MIZANA.

CAT
What's all that shit on your legs,
Candy?

CANDICE
He I went to get something to eat
and he ...

CAT
That fucking asshole!

Cat disappears from the doorway.

SAM
Cat!

Candice starts crying again.

SAM
(To Candice)
It's ok. We're gonna take you
to St. Anne's, ok?
(To Mizana)
Miz, stay with her.

Sam leaves the bathroom.

INT. KITCHEN. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

The podgy, thirty-something night watchman, CALVIN STEWART, is standing in the dimly lit kitchen, making himself a sandwich.

He takes a bite when the door suddenly flings open as Cat bursts in.

CAT
You sick fuck!

Cat kicks Calvin in the groin, grabs his shoulders and smashes his face into her upcoming knee, breaking his nose and rendering him unconscious.

Cat continues kicking the unconscious Calvin in the side and cursing him all the while.

Sam suddenly enters.

SAM

Cat.

Sam grabs Cat by the shoulders and pulls her backwards.

SAM

We gotta wake Mother Annabelle and get Candice to the hospital.

CAT

(To Calvin)

Fucking prick!

Cat spits on Calvin and leaves the kitchen with Sam.

INT. ST. ANNE'S HOSPITAL WAITING ROOM - LATER

Sam is leaning her head against Mother Annabelle's shoulder on the couch and Mizana sits patiently, reading a magazine while Sam watches Cat pacing up and down. Cat suddenly stops.

CAT

It's her own fucking fault, you know.

Mizana carries on reading as though she hasn't heard Cat.

CAT

I mean, fuck. After he forced himself on her the last time she should've done something.

SAM

It's not Candice's fault.

CAT

He's a sick fuck, okay? I could see it a mile away.

(A Beat)

All these fuckers are the same.

MOTHER ANNABELLE

Your language, Catherine.

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CAT

Sorry, Mother.

Mother Annabelle and Sam stand up and Cat follows their gaze to the DOCTOR walking towards them. He is wearing a white coat and carries a clipboard with a report on it. His pen is in the pocket of the coat he's wearing.

Mizana puts down the magazine but remains sitting.

DOCTOR VAN REENEN

Well, the tests have come back positive for rape.

CAT

Fucking asshole!

MOTHER ANNABELLE

How is she?

DOCTOR VAN REENEN

Still in a bit of shock.

SAM

Did he wear a condom?

DOCTOR VAN REENEN

No. We've done all we can for her now.

CAT

I could fucking kill him.

DOCTOR VAN REENEN

I can notify a detective I know who works rape cases if you'd like?

MOTHER ANNABELLE

Please? And can we see Candice now?

DOCTOR VAN REENEN

Of course.

Doctor van Reenen walks from the waiting room and the girls
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follow him.

INT. KAREN'S OFFICE. ST. PAUL'S POLICE STATION LABORATORY - MORNING

Karen's sitting at her desk in her office just off from the small laboratory. She's going through some charts.

Jack walks in and remains standing. His clothes are creased and his tie undone.

KAREN

That was fast.

Karen lowers her glasses.

KAREN

Still sleeping at the office?

JACK

More sitting than sleeping.

KAREN

Sleeping tablets not helping with the insomnia?

JACK

What you find?

Karen leaves her office and enters the laboratory.

INT. ST. PAUL'S POLICE STATION LABORATORY - CONTINUOUS

Karen walks towards a YOUNG MAN in his early twenties, blonde and slim, wearing a white coat. He's sitting in front of a computer running fingerprints.

Karen stops by the table behind the young man where a small piece of silver metal is kept inside a glass, cylindrical tube.

Karen holds the tube up as Jack takes a seat on the desk the young man is working on.

KAREN

This is the substance I pulled from the wall at the church.

JACK
It looks like steel.

KAREN
But it's not. In fact, I have no
idea what substance it is.

JACK
You don't know?

KAREN
It's an unrecognizable metallic
substance and I'm trying to match it
to our metals but so far, no luck.

JACK
There's no metal like it on earth?

KAREN
Not so far.

YOUNG MAN/JOE
It's an alien.

JACK
(To Karen)
Who's this?

KAREN
This is my new assistant, Joseph
Smit.

JOE
Joe ... Joe's fine.

JACK
And does Joseph here actually assist
you or come up with ludicrous theories
to waste my time?

JOE
It's Joe. Not Joseph.

KAREN

He's a lot of help, Jack. We both know I'm a one-man-band down here.

JACK

(To Joe)

Joseph, have you found anything helpful?

JOE

It's Joe and I'm still running prints from the crime scene and so far, they're all the priests' who live and work in the church and priory.

JACK

A simple no would suffice, Joseph.

Joe notices Jack's mismatched socks, one being brown and the other white.

JOE

I have a pair just like that at home.

JACK

Karen, call me if you find something that can actually help me find the killer? And hopefully it won't take all year. I'm off to check on the progress of the search for Brother Reilly.

Jack leaves the lab.

JOE

Man, that guy's grumpy. I feel sorry for his wife. No wonder she gives him mismatched socks.

KAREN

Detective Hamilton's separated, Joe. And just be careful what you to say to him about it. In fact, just don't talk to him at all.

Karen walks back to her office.

JOE

(To himself)

I should've stayed working at the
morgue. Living people are weird.

INT. ST. PAUL'S POLICE STATION - CONTINUOUS

Jack walks into the police station from the lift that leads down
to the laboratory.

Detective O'Neil is just walking out of his office.

JACK

Hey, Bob. Where you off to?

DETECTIVE O'NEIL

Jack. Got a rape case down at St.
Mary's.

JACK

The old Convent?

DETECTIVE O'NEIL

Yep. You?

JACK

Massacre at the church.

DETECTIVE O'NEIL

I heard about that. How's it going?

JACK

It's not. You going to pick up your guy?

DETECTIVE O'NEIL

(Shaking his head)

Unfortunately the son of a bitch has gone
on the run. Got an APB out for him.

JACK

Good luck.

DETECTIVE O'NEIL
Thanks. You, too.

Detective O'Neil leaves the police station.

INT. ST. MARY'S CHAPEL - MORNING

Mother Annabelle is standing in the chapel aisle, holding her rosary.

A slender and attractive, dark-haired WOMAN in her late twenties crouches in front of the Madonna with an open suitcase in front of her.

C. U. Spray of liquid from a spray bottle in the woman's hand onto drops of blood on the floor beneath the statue.

INT. ST. MARY'S CHAPEL - CONTINUOUS

The woman removes the specialized glasses she is wearing and looks up at the bleeding Madonna.

She stands and steps up onto the platform on which the Madonna is standing and, using a cue tip, wipes away at the corner of one eye. Almost instantly, blood reappears.

The woman pulls a magnifying glass from her utility belt and wipes the blood from the corner of the eye again. Through the magnifying glass, she sees no perforations in the statue. The blood appears again.

The woman steps down from the platform and calmly observes the Madonna.

MOTHER ANNABELLE
Well?

CHRISTEN
It's blood.

MOTHER ANNABELLE
Is it real?

CHRISTEN

I'd need to get my equipment out of the van and do a thorough search of the statue. I take it I can't break her?

MOTHER ANNABELLE

Christen, you should know better.

CHRISTEN

It was worth a shot.

MOTHER ANNABELLE

I still can't believe you used to be one of my most devout students.

CHRISTEN

And then I grew up. What's with this enormous cross she's holding? Is it iron?

MOTHER ANNABELLE

It was about two years after you left that I walked in one morning to find it there. Someone must have left it here. I assumed it was a donation.

CHRISTEN

It looks like it was coated in silver at one stage.

MOTHER ANNABELLE

I'm not sure. Where will you be staying?

CHRISTEN

Probably a B&B.

MOTHER ANNABELLE

I wish you'd accept my invitation to stay with me.

CHRISTEN

I'd probably be more of a nuisance than anything, what with my insomnia and all.

MOTHER ANNABELLE

You could never be a nuisance, Christen.

CHRISTEN

You may be the only person in the world who can say that, Mother.

MOTHER ANNABELLE

You still haven't forgiven her, have you?

Sam suddenly appears in the chapel doorway.

SAM

Mother Annabelle, the detective is here.

MOTHER ANNABELLE

Thank you, Sam. I'll be there shortly.

Sam leaves.

CHRISTEN

Looters in the graveyard again?

MOTHER ANNABELLE

No. One of the girls was raped last night.

CHRISTEN

That's terrible. Do you have the guy?

MOTHER ANNABELLE

No. He's disappeared and I feel absolutely terrible as it was I who hired him as night watchman. He came so highly recommended by his previous employer.

CHRISTEN

I'm sorry, Mother. Let me know if there's anything I can do to help?

MOTHER ANNABELLE

Thank you, Christen. I hope you will join me for supper tonight.

CHRISTEN

I will try.

Mother Annabelle nods and leaves the chapel.

INT. JACK'S OFFICE. ST. PAUL'S POLICE STATION - LATER

Jack is playing the Need for Speed Carbon playstation game on his PC when there's a knock at his door.

He saves and exits the game before turning quickly to the piles of paperwork on his desk.

JACK

Yes?

A POLICE OFFICER enters.

OFFICER CRAIGE

Sir, we've searched the entire forest and we still haven't found him.

JACK

How?

OFFICER CRAIGE

Excuse me, sir?

JACK

How can you not find him? He must be somewhere.

Officer Craige looks at Jack in silence.

JACK

No murder weapon, no suspect and no witness. How?

Jack stands.

JACK

How is it possible that no one can find anything? Our only surviving witness and you ...

After a moment in thought, Jack walks to the cupboard in the corner of his office and removes a jacket from the rack of clothes hanging up in the cupboard.

He leaves his office.

EXT. ST. BENEDICT'S CATHEDRAL - LATER. EARLY EVENING

The Audi 400 pulls up in the street outside the church.

INT. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

A short, podgy young PRIEST opens the one side of the large double doors to find Jack standing outside.

BROTHER

Can I help you?

Jack holds up his identification.

JACK

Father Sebastian.

BROTHER

You're looking for Father Sebastian?

JACK

That's what I said.

BROTHER

He's not available at present.

JACK

He'd better be.

BROTHER

I have been instructed to inform any visitors that he is currently in seclusion.

JACK

I'm sure.

Jack pushes the door open and almost knocks the podgy brother over.

JACK

Priory through here, is it?

Jack walks to the entrance to the corridor leading to the priory and disappears down it.

EXT. ST. BENEDICT'S CATHEDRAL PRIORY - CONTINUOUS

Jack walks down the corridor with the podgy Brother following after him.

Jack hears a raucous noise coming from one of the rooms.

He draws his gun and kicks the door open.

JACK
What in God's name is going on
here?

INT. ROOM. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

Inside the room are four PRIESTS, including Father Sebastian and they are performing an exorcism on Brother Reilly who is tethered to a bed by his hands and feet at each post.

The priests all stop and stare in bewilderment when the door is kicked in and genuflect at Jack's blasphemy.

JACK
Reilly?

FATHER SEBASTIAN
Detective, we are exorcising him.

JACK
Some exercises.

Father Sebastian pushes Jack out of the room and slams the door.

EXT. CORRIDOR. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

Jack holsters his gun.

JACK
What the hell?

FATHER SEBASTIAN

We are performing an exorcism on Brother Reilly which you rudely interrupted.

Father Sebastian casts a disapproving gaze at the podgy Brother.

JACK

I don't care what shit you were doing, I want to know why you didn't notify the police that our missing witness was no longer missing?

FATHER SEBASTIAN

Brother Reilly insisted as he believes he is possessed.

JACK

Look, I don't care about that mumbo jumbo shit, okay? Tomorrow morning I'm coming back to question my only witness and I'm bringing a doctor with to examine him.

FATHER SEBASTIAN

If you must.

JACK

Oh, I must.

FATHER SEBASTIAN

What are you doing here, Detective?

JACK

Oh, yes. That. I've been thinking about your story and the massacre and I figured that there would've at least been two killers.

FATHER SEBASTIAN

How do you suppose that?

JACK

Twelve priests killed before they could escape? Aside from one man running through a line-up of them with a chainsaw, which I doubt, there would've had to be more than one killer.

FATHER SEBASTIAN

What has that got to do with me?

JACK

I'm glad you asked. I just noticed it took me less than two minutes to get to this room. Where is your room, Father?

FATHER SEBASTIAN

Over there.

He indicates the door situated three doors from the room they're standing outside of.

JACK

Work with me on this. Twelve priests killed in five minutes minimum. It takes under one minute for a man to get from your room to the church if he was running and I assume on that night, you were running.

FATHER SEBASTIAN

Of course.

JACK

And you didn't see anything?

FATHER SEBASTIAN

I woke from the noise. For all I know, the scream of the last brethren could've been the scream that woke me.

JACK

Was it?

FATHER SEBASTIAN

I heard a few more.

JACK

Did you wait for the screams to die down?

FATHER SEBASTIAN

Of course not. I'm no coward.

JACK

With all those twelve priests screaming blue murder, you only woke when the last two or three were being killed?

(A Beat)

You must sleep like the dead.

FATHER SEBASTIAN

There's no need to make me feel guilty, Detective. I already feel guilty for not getting there sooner.

JACK

I'm sure. What was Reilly running from?

FATHER SEBASTIAN

I don't know. I told you I didn't see anything.

JACK

Of course but Reilly saw something 'cos that's why he ran.

FATHER SEBASTIAN

Perhaps he had been hiding and once the killer or killers had left, he came out of hiding and fled.

JACK

Wouldn't it make more sense that he would've run to you for help or someone else here in the priory?

FATHER SEBASTIAN

He was terrified. Men with fear in their hearts rarely think logically.

JACK

And that would explain his delusions of being possessed.

FATHER SEBASTIAN

Possession is no joke, Detective.

JACK

No more exorcising for today, Father. I'll be sending some officers over soon to watch over my witness until I come back in the morning.

Jack starts walking off when he sees the cowering, podgy brother standing against the wall.

JACK

Oh and Father? If Friar Tuck here gets in my way again, I'll arrest him for obstruction of justice.

Jack walks away.

The door alongside Father Sebastian opens and a weary and worn-out Brother Reilly exits.

BROTHER REILLY

Perhaps we need his help.

FATHER SEBASTIAN

Don't be ridiculous. The man is an agnostic. This is a spiritual war we wage, Brother Reilly.

BROTHER REILLY

I fear this may be too big for us.

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FATHER SEBASTIAN
Fear. That's what has got you into
this predicament in the first place.

Father Sebastian turns and walks back into the room.

INT. ST. PAUL'S POLICE STATION LABORATORY - NIGHT

Karen is leaning over a microscope, positioning the slide.
The image of the slide's contents shows up on the computer screen
alongside Karen.

JACK (O.S.)
Burning the midnight oil?

Karen jumps.

KAREN
Must you do that?

JACK
Every chance I get.

KAREN
It's not exactly the midnight oil.
It's more like ...

Karen looks at her watch.

KAREN
The eight-thirty oil. Besides, if
I don't put in some overtime, you'll
be complaining to me tomorrow about
why I'm taking so long.

JACK
Come on, Karen. You know I know
you're CI, ME and all the other
letters of the alphabet.

KAREN
Thanks. I guess. What are you doing
here?

JACK
I live here, remember.

KAREN
You know what I mean.

JACK
You're a Catholic.

KAREN
Yes.

JACK
I need to do some research on
exorcisms.

KAREN
Excuse me?

JACK
The Roman Catholic Exorcism Ritual.

KAREN
Why?

JACK
I need a hobby.

KAREN
Okay, don't tell me.

Karen walks over to a bookshelf and pulls out a book.

KAREN
Here.

Jack looks down at the book she hands him.

C.U. BOOK COVER

"The Exorcism Ritual" by the Roman Catholic Church.

INT. ST. PAUL'S POLICE STATION LABORATORY - CONTINUOUS

JACK

Thanks.

KAREN

Happy reading.

Jack walks towards the door.

JACK

Hey, why don't you go home? Before your little girl stops talking to you altogether.

KAREN

Thanks.

(A Beat)

Jack, why don't you call her?

JACK

Because I don't know where she is.

KAREN

You're a detective. I'm sure you can find her.

JACK

The fact that all correspondence regarding the divorce came from her lawyer's address including her personal letters, tells me she doesn't want me to find her.

Jack holds up the book.

JACK

Thanks for this. See you in the morning.

Jack leaves the laboratory.

INT. KAREN'S HOUSE - LATER

A weary Karen walks into her foyer and is greeted by her husband,
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DAN, a tall, slender, light-brunette.

He kisses her gently on the forehead.

KAREN

Is she asleep?

DAN

Nope, despite my best efforts.
She's been waiting for you.

Karen kisses her husband and walks up the stairs.

INT. LESLIE'S ROOM - CONTINUOUS

Karen's daughter, LESLIE is lying awake in her bed making her teddy dance on her chest.

She is a dark-haired, little girl with a pinched nose and rosy cheeks.

There's a knock at her door and Karen puts her head round it.

KAREN

Can I come in?

A sulky Leslie nods.

Karen sits next to Leslie in her bed.

KAREN

Are you still not talking to me?

Leslie shakes her head.

KAREN

Is Sophia talking to me?

Leslie shakes the teddy's head.

KAREN

Is no one talking to me anymore?

Leslie shakes her head again.

Karen pretends to cry.

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Leslie throws her arms about her.

LESLIE

Don't cry, mommy. I still love
you.

KAREN

I love you too, my angel.

INT. CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - LATER

The door to Cat's room opens and a tired, disheveled Cat emerges.
She walks off down the corridor and descends the stairs.

INT. LOWER CORRIDOR. ST. MARY'S GIRLS SCHOOL VARSITY CAMPUS -
CONTINUOUS

Cat walks from the stairs towards the vending machine in the
corridor.

She stops in front of the vending machine and starts uncrumpling
the R10 note in her hand.

She hears a noise off to her right and notices the kitchen door
is open.

Cat walks to the kitchen door but hesitates to go in.

She takes a step back and turns to walk away when she's suddenly
grabbed from behind and a hand clamps over her mouth.

INT. KITCHEN. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Cat is dragged backwards into the kitchen by Calvin Stewart.

Cat elbows him in the gut and runs for the door when Calvin grabs
her hair and rams her head into the wall.

Cat crashes to the floor, half-dazed.

Calvin closes the kitchen door and starts undoing his belt.

Cat comes to and kicks Calvin in the groin.

She jumps up and knees him in the face, breaking his nose and then pulls his head up by his hair and punches him in the face.

Calvin falls back against the counter and knocks the bottle of milk onto the floor where the lid pops off and milk starts spilling out onto the tiles.

Calvin slumps to the floor beside the milk but Cat is no longer looking at him. She's staring at the milk spilling onto the floor.

FLASHBACK:

C.U. MILK BOTTLE AND MILK SPILLING ONTO THE FLOOR

INT. KITCHEN.

A young Cat is lying on the floor, her gaze fixed on the spilling milk and tears running from her eyes.

Her head moves back and forth on the floor as though someone is having sex with her.

The sound of a man grunting can be heard.

END FLASHBACK:

INT. KITCHEN. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Cat stares at the milk spilling onto the floor.

INT. SAM'S ROOM. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Sam tosses and turns in her bed.

Her eyes shoot open in silence and she lies in her bed, holding her breath.

She slowly turns her head towards the ceiling and freezes in horror.

Sam leaps from her bed and flings her door open.

INT. CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Sam runs down the corridor.

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She half turns at the top of the stairs and screams when something scratches her side open.

Sam tumbles down the stairs to the corridor below.

INT. LOWER CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Sam hits the floor at the bottom of the stairs and is still.

INT. CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Mizana's door opens and Mizana rushes out.

Candice's door opens on the other side and soon all doors in the top corridor open as the girls run into the corridor.

MIZANA

Who screamed?

The girls all shake their heads.

Mizana notices both Cat and Sam's doors are open.

MIZANA

Where are Sam and Cat?

Mizana hurries to the top of the stairs where she pauses.

She looks down at Sam's still body.

Mizana runs down the stairs with the other girls following.

INT. LOWER CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Mizana drops beside Sam and rolls her over.

MIZANA

Sam?

Mizana lifts her bloodied hand up and then looks on Sam's left side to find the bleeding wounds.

MIZANA

Sam?

The girls hear a sound to their left and look towards the darkened hallway.

A bloodied Cat emerges from the darkness.

INT. JACK'S OFFICE. St. PAUL'S POLICE STATION - LATER

Jack is sitting at his desk looking at a picture of his wife, Sarah.

The Exorcism book lies open in front of him.

The phone on his desk rings and he picks up the receiver.

JACK

And?

INT. LOWER CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - LATER

Jacks walks in through the front door and through the police, reporters and paramedics.

He passes Cat being led out in handcuffs and Sam sitting at the bottom of the stairs being treated by two PARAMEDICS.

Jack stops in front of O'Neil who is signing off documents.

It takes a while for O'Neil to realize he's there so when he looks up and sees Jack, he starts.

DETECTIVE O'NEIL

Shit!

JACK

Yeah, sorry about my appearance.

Jack looks down at his crumpled clothes.

JACK

Didn't have time to iron these.

O'Neil looks at Jack's clothes now too.

DETECTIVE O'NEIL

I ... never mind. Basically, the
redhead sawed off the head of the
suspect in the rape case I've been
dealing with, making it a homicide
case and also now *your* case.

O'Neil hands Jack the documents he was signing off.

DETECTIVE O'NEIL

Most of the documentation you need.
I'll get the rest to you in the
morning.

JACK

And her story?

Jack indicates Sam as the two paramedics gather their equipment
and head off towards the kitchen.

DETECTIVE O'NEIL

Don't actually know. She apparently
had a nightmare and fell down the
stairs.

JACK

Okay.

DETECTIVE O'NEIL

By the way, when did you switch to
"and" instead of "yes" when answering
the phone?

JACK

Tonight.

DETECTIVE O'NEIL

I like it.

O'Neil pats him on the shoulder.

DETECTIVE O'NEIL

Dead guy's in the kitchen.

JACK

Thanks.

Jack walks towards the kitchen when the two paramedics pass him on the way out.

INT. KITCHEN. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Karen is squatting beside Calvin's body, examining his headless corpse with gloved hands.

Joe is taking pictures of the crime scene with labels alongside each item and each footprint.

Jack walks in.

KAREN

Don't walk there!

Jack halts and looks down at the bloody footprints on the tile and the bloodied carving knife alongside them.

JACK

Now who'd leave that where someone can trip over it?

KAREN

Ha ha.

JACK

So, where's the head?

Karen points a finger at the kitchen sink where the top of Calvin's head can be seen.

JACK

At least she made an effort to clean up.

Karen sighs and rests her forearms on her thighs.

KAREN

Something triggered this.

Jack watches Joe take pictures of the milk bottle.

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JACK

Joseph.

Joe makes a face and continues taking pictures.

KAREN

He attacked her and she fought him off and knocked him unconscious.

JACK

Yeah, I read that. He's a big guy.

KAREN

The suspect takes kickboxing and self-defense classes.

JACK

Right.

KAREN

So, he was unconscious. She was safe. She could've left and gone for help. But something set her off. She wasn't herself when she did this.

JACK

Thanks for the heads up that her attorney is going to plead temporary insanity.

KAREN

He'd be right. I spoke to Catherine. She's totally out of it. Do you have any idea how long it takes and how difficult it is to saw someone's head off?

JACK

Well, the last time I did it, it took me about two minutes.

KAREN

Jack, this wasn't a crime of passion. If she'd been angry she would've hacked and chopped at his neck and head. The injuries here show that she carefully, slowly and deliberately sawed off his head.

INT. UPPER CORRIDOR. ST. MARY'S GIRLS SCHOOL CAMPUS - CONTINUOUS

Sam walks up the stairs to find Christen bending over examining four deep furrows in the wall.

Sam hesitates when she sees the furrows.

CHRISTEN

Hi.

SAM

Hi.

CHRISTEN

I'm a friend of Mother Annabelle. Actually, I'm one of her past students.

Sam nods uncertainly.

CHRISTEN

(Re: Sam's bandages)

What happened there?

SAM

Oh, um, I'm not sure.

(A Beat)

I, uh, fell down the stairs. What's that smell?

CHRISTEN

What smell?

SAM

Like roses or something.

CHRISTEN

My perfume.

SAM

It's nice.

CHRISTEN

Thanks. How did you fall down the stairs?

SAM

I, uh, had a nightmare.

CHRISTEN

What about?

SAM

Um, I'm not sure.

CHRISTEN

(Re: Furrows in the wall)

Do you know where these came from?

Sam shakes her head.

CHRISTEN

Were they here before tonight?

Sam shakes her head again.

Jack appears up the stairs.

JACK

Hey!

CHRISTEN

Here's my card. Give me a call if you just
wanna talk.

Sam takes the card from Christen.

SAM

(Looking at the card)

A Paranormal Investigator?

JACK

Who are you and what are you doing here?

CHRISTEN

Christen and I'm here visiting a friend.

JACK

(To Sam)

Is this your friend?

Sam shakes her head.

CHRISTEN

I'm a friend of Mother Annabelle's, the Head Mistress and Matron of this school campus.

JACK

This is a crime scene.

CHRISTEN

Apparently.

SAM

Um, can I go to bed now?

CHRISTEN

Of course.

JACK

Sure.

Sam walks off down the corridor to her bedroom.

Christen notices she leaves the door slightly open and the light on.

JACK

I must ask you to leave.

CHRISTEN

Must you?

JACK

What's that smell?

CHRISTEN

Is it Detective?

JACK
Detective Jack Hamilton.

CHRISTEN
Do you have a card?

JACK
What?

CHRISTEN
A business card. In case I remember
something about this night?

Jack hands her one of his cards.

JACK
(Re: The revolver holstered at Christen's hip)
Do you have a permit for that weapon?

CHRISTEN
Absolutely. Good night, Detective
Jack Hamilton.

Christen turns to gather her suitcase and Jack sees the furrows
in the wall.

Christen notices this and looks back at the wall.

CHRISTEN
See something familiar, Detective?

JACK
You were leaving, weren't you?

CHRISTEN
Absolutely.

Christen starts walking off when she stops and calls over her
shoulder.

CHRISTEN
They were made tonight, by the way.

Jack stares back at the furrows.

Christen dials out on her cell phone as she walks down the stairs.

CHRISTEN

Mike?

(A Beat)

It's Christen.

(A Beat)

Good, thanks. You still working at the All Saints Chronicle?

INT. ST. BENEDICTS CATHEDRAL - DAY

Jack is standing with a studious, elderly man with greying hair and a mean build in the church.

One of the main doors opens slightly and in walks Christen.

JACK

What the hell?

Jack approaches her.

JACK

What are you doing here?

CHRISTEN

I've come to pray.

BROTHER REILLY (O.S.)

Detective Hamilton?

Brother Reilly enters from the corridor leading to the Priory, looking exhausted and drawn.

Jack scowls at Christen and walks towards the Brother.

BROTHER REILLY

I'm sorry to have kept you waiting, Detective.

JACK

Brother Reilly, this is Doctor Morone. Is there someplace where he can examine you and we can talk?

BROTHER REILLY
Of course. This way.

Brother Reilly leads the two men to a side door and opens the door for them.

INT. PRIEST'S STUDY - CONTINUOUS

Jack and the doctor enter the room and Brother Reilly follows them, closing the door behind them.

Jack looks about the study at the large, dark Mahogany desk and accompanying chair as well as the bookshelves lining the room.

He notices a book that looks familiar to him and approaches it.

He pulls out the book.

C. U. Book Cover.

"The Exorcism Ritual" by the Roman Catholic Church.

Brother Reilly approaches Jack.

BROTHER REILLY
Ah, yes. The book on the Exorcism Ritual.
Are you familiar with it, Detective?

JACK
Familiar? Not at all.

Jack replaces the book.

JACK
You're looking terrible, Brother Reilly.
Did Father Sebastian disobey me and
continue exorcising you?

BROTHER REILLY
I was allowed some time to rest and we
continued the ritual in the early hours
of this morning.

JACK
Was it helpful?

BROTHER REILLY
Time will tell.

JACK
What's with you priests and demons?
(To the doctor)
Sorry, Doc. Just want to get a few
things answered first before you begin.

DOCTOR MORONE
Not at all.
(To Brother Reilly)
Can I smoke in the church?

BROTHER REILLY
Unfortunately not, Doctor. You are more
than welcome to smoke outside though.

DOCTOR MORONE
Thank you.

The Doctor leaves the room.

BROTHER REILLY
Demons are a very real threat to
sensitive persons, Detective.

JACK
So are chick flicks, Brother.

BROTHER REILLY
You don't believe in demons.

JACK
I don't believe in anything I can't kill.

BROTHER REILLY
That's a very murderous outlook for a man
who is supposed to track done such persons.

JACK
Perks of the job. Tell me what happened
the night all your buddies were slaughtered
in the church outside this door?

BROTHER REILLY
Straight to the point, I see.

Brother Reilly takes a deep breath and walks to the window.

BROTHER REILLY
We were in the process of saying prayers
before performing an exorcism on myself.

JACK
Is that what you do here, Brother? Have
exorcisms performed on you? Suddenly my
job doesn't look so grim.

BROTHER REILLY
It's not that at all. For a time now, I
have been experiencing dreadful nightmares
and bitterly painful headaches. I have
battled to sleep and when I do, I would
see frightful visions.

JACK
According to some very well-thought of
shrinks, these are symptoms of stress,
anxiety and guilt. You have something
to feel guilty for?

BROTHER REILLY
Not at all. It is difficult to explain
such things to an agnostic.

JACK
Well, just pretend I'm a Detective then.

Brother Reilly smiles.

BROTHER REILLY
You are a difficult man to talk to,
Detective.

Brother Reilly moves away from the window and takes a seat in the
Mahogany chair in front of the desk.

Jack sits down on the table edge.

BROTHER REILLY

My work at the church involves confessions like most of the other priests and I've heard damaging and often unredeemable words spoken from people. As a priest, we are the men who stand between people and their demons. But sometimes, as a priest, we bear witness to things that threaten to shake the very beliefs we adhere to.

JACK

Such as?

BROTHER REILLY

Murder. Rape. Child molestation.

JACK

Three reasons I have a job.

BROTHER REILLY

I sympathise with you, Detective.

JACK

Of course. Was Father Sebastian present at this exorcism?

BROTHER REILLY

No. He was asleep as he had other duties to perform in the morning.

JACK

Did he know you would be performing the exorcism with twelve of your brethren?

BROTHER REILLY

Yes. He helped us prepare before retiring for the night.

JACK

So, you believed you were demon-possessed and were praying before the exorcism began. Was this the first exorcism to be performed on you?

BROTHER REILLY

Yes.

JACK

What happened after you finished praying?

BROTHER REILLY

We didn't.

JACK

You didn't finish praying?

BROTHER REILLY

No. I lost consciousness.

JACK

You lost consciousness?

Brother Reilly nods.

JACK

You don't remember fleeing from the church
and running off into the forest?

BROTHER REILLY

Unfortunately not.

(A Beat)

I'm so sorry I can't be of more help, Detective.

JACK

Who killed all those priests?

BROTHER REILLY

I don't know.

JACK

You must think I am a really stupid man.
I know you are covering something up. I
know you know more than you are telling me.
And I promise you, I will find out what you
are hiding.

Jack opens the door to leave.

JACK

I'll send the doc in now.

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BROTHER REILLY

Thank you.

JACK

I'll also be sending someone over to watch over this insane asylum.

Jack closes the door behind him.

EXT. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

Doctor Morone is on his third cigarette when Jack opens the door.

JACK

He's all yours, doc.

INT. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

As Doctor Morone walks off into Reilly's office, Jack walks down the aisle of the church and stands in front of the crucified Christ.

He hears a noise behind him and turns to see Christen rising from between two pews.

She's wearing white medical gloves and placing something into a small plastic bag.

JACK

You.

Jack approaches her as Christen walks towards the aisle.

JACK

First I see you on my crime scene at the school and now here. Who are you and what are you doing here? If you are investigating my cases, you're out of your jurisdiction.

CHRISTEN

Don't worry, Detective. There is no jurisdiction for what I do.

JACK

And what is that?

CHRISTEN

I'm a Paranormal Investigator.

JACK

A what?

CHRISTEN

Do I stutter? Have you got any suspects for what happened here?

JACK

That's none of your business.

CHRISTEN

So that's a no. Have you identified the metal in the gouges in the pews and the walls?

JACK

I'm going to have to ask you to leave.

CHRISTEN

A church?

JACK

My crime scene.

CHRISTEN

I see no crime tape.

JACK

That's because these priests are stubborn and full of shit.

CHRISTEN

No crime tape, no crime scene. Do you know what the chalk was used for?

JACK

What chalk?

CHRISTEN

The chalk on the floor.

Jack looks down at the clean floor.

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CHRISTEN

Look, Detective Hamilton, I'm not here to get in your way.

JACK

And yet that's all you seem to be doing.

CHRISTEN

You might solve this case but you won't catch the bad guy.

JACK

Why? Because it's some alien?

CHRISTEN

Uh - no. This isn't the X-Files. I want to help.

JACK

I don't need your help.

CHRISTEN

Yes, you do.

JACK

No, I don't.

CHRISTEN

Let me tell you what I know that you don't. There is no metal on earth equivalent to the metal you found in the furrows. Don't ignore the chalk in this instance as it has a very important role in this case.

JACK

What's that smell?

CHRISTEN

And I bet these priests are telling you they were performing an exorcism so it's none of your business and they are protected by Catholic law.

JACK

Like roses.

CHRISTEN

Fine. Be a stubborn ass.

Christen starts walking from the church.

JACK

You sound just like my wife.

Christen waves to him as she approaches the door.

JACK

How do you know all this?

Christen stops and turns towards him.

CHRISTEN

Do you really wanna know?

JACK

What do you want?

CHRISTEN

I want to go over the evidence your lab has collected on this case.

JACK

No way.

CHRISTEN

Are you sure?

JACK

You want that in writing?

Christen pulls out her cell phone and dials a number.

CHRISTEN

Hi, it's Christen.

(A Beat)

I'm doing really well, thanks. I'm actually in town at the moment.

(A Beat)

Yes. I'm seeing to something for Mother Annabelle.

(A Beat)

She's good thanks.

Jack sniffs the air a few times and looks about him.

CHRISTEN

I was wondering if you could help me?

(A Beat)

I'm investigating something that happened here at St. Benedict's Cathedral.

(A Beat)

That's right.

(A Beat)

I'd like to have a look at the evidence collected and work with your detective on this case.

(A Beat)

I'm not sure. That's why I need to see the evidence. And I promise I won't step out of line.

(A Beat)

Well, he's right here now if you want to talk to him.

(A Beat)

Just a moment.

Christen holds the phone out to Jack

CHRISTEN

It's for you.

Jack takes the phone.

JACK
Yes?
(A Beat)
Yes, sir.
(A Beat)
Yes, sir.
(A Beat)
Yes, sir.

Jack hands the phone back to Christen.

CHRISTEN
Hi.
(A Beat)
I would absolutely love to. What time
tomorrow evening?
(A Beat)
Thanks so much. See you then.
(A Beat)
Bye.

Christen puts her phone back in her belt.

Jack and Christen look at one another for a moment.

JACK
How the hell do you know my Captain?

Christen winks at Jack.

CHRISTEN
Shall we?

Jack scowls and marches out the door.

INT. ST. PAUL'S POLICE STATION LABORATORY - LATER

Christen is sitting at a desk in front of the computer with folders open all around her. She is looking through a microscope.

Behind her, Karen and Joe are sitting alongside one another while Jack is leaning on the table next to them. All three are looking at Christen.

Christen searches amongst the folders and looks for a photograph.

She puts the photograph down and leans back.

She swivels the chair round to face the other three.

CHRISTEN

You ready for this?

JACK

Do I need to take notes?

CHRISTEN

First piece of evidence.

Christen hands a photograph of the church to Jack.

CHRISTEN

The ring of smudged chalk around the
centre of the church.

Christen hands Karen the sample of Chalk in a plastic bag.

CHRISTEN

Second piece of evidence.

Christen hands Joe the small cylinder containing a metal
substance.

CHRISTEN

The metal alloy we can't identify.

She reaches back to the desk and pulls out a small envelope and
hands it to Karen.

CHRISTEN

Third piece of evidence is the cluster
of sulphur powder at the base of the statue
of the crucifixion.

KAREN

I didn't smell any sulphur when I was in
the church.

CHRISTEN

I imagine you wouldn't have. By the time the cops got there most of the smell would've dissipated out of the smashed stained glass window. You'll also find an unrecognisable dust-like substance in the sulphur powder. It's Brimstone.

JACK

Excuse me?

CHRISTEN

And the last piece of evidence.

(A Beat)

The fourteen priests.

JACK

You mean, twelve?

CHRISTEN

No, I mean fourteen. Twelve were killed, one escaped and one claims to have been asleep at the time.

JACK

Sebastian.

Jack looks at the photograph in his hand.

CHRISTEN

And of course the book on exorcisms.

JACK

What book on exorcisms?

CHRISTEN

The one Father Sebastian was holding when the cops arrived.

Christen hands Jack another photograph of Father Sebastian standing to one side speaking with the police officer who took his statement.

JACK

He's holding a Bible.

Christen hands Jack a magnifying glass.

Jack takes it and looks closer at the book in Father Sebastian's hands.

He can clearly make out the words "Roman Catholic" and "Exorcisms".

CHRISTEN

Do you want to know what it all means when put together?

They all stare at her in anxious silence.

CHRISTEN

These priests were trying to stop something coming across to our plane.

JACK

Excuse me?

CHRISTEN

White chalk is used in every spell and ritual for protection against negative energy. The book of Exorcisms speaks for itself but what few people realise is that it's not only used to remove demons from a person but to banish them in any capacity.

JACK

Are you trying to tell me that some demon killed all these priests?

CHRISTEN

What I'm trying to tell you is that the evidence points to a banishment ritual. That's what the priests were doing in the church at the time twelve of them were killed. It would also explain why they're still performing exorcisms on Brother Reilly.

JACK

It would?

CHRISTEN

If they feel they didn't banish whatever they thought was coming across to our side, they would conclude that it was using one of them as a host. And only two of the fourteen could possibly host it.

JACK

Wait! Let's just get off the topic of what these mad priests were doing and concentrate on who killed all these priests.

CHRISTEN

I don't know.

JACK

Well, that was helpful.

CHRISTEN

But I do know it also attacked Sam at the school but I'm not sure why it didn't kill her.

JACK

It?

CHRISTEN

Look, there is one piece of evidence here that eliminates all human beings from being your murderer.

JOE

The metal.

CHRISTEN

The metal.

JACK

Oh look. Joseph found another crazy person to play with.

CHRISTEN

I don't expect you to believe me, Detective but you don't know what I know.

JACK

And what's that?

CHRISTEN

Where I last came across this metal.

KAREN

You've seen this alloy before?

Christen's phone starts to ring. She looks down at the number.

CHRISTEN

Yes, unfortunately. Look, I've got to go.

JACK

So that's it? You look at our evidence and concoct some absurd theory and then you leave? Some help you've given us.

CHRISTEN

Look, Detective. This is now out of your jurisdiction. You will never catch this killer.

JACK

Why? Because it's some demon?

CHRISTEN

There is one other theory and that would be that some person managed to get their hands on this metal and forge his own weapon from it but there's one huge problem with that.

JACK

And what's that?

CHRISTEN

He'd have to have killed the thing that was attached to the metal and as far as I know, you can't kill a spirit.

JACK

You're honestly going with the whole "the devil did it" theory?

CHRISTEN

You haven't seen what I've seen, Detective.

JACK

I thought you weren't religious.

CHRISTEN

I'm not. I've gotta go.

Christen leaves the lab and Jack looks back at Karen and Joe.

INT. ST. PAUL'S POLICE STATION CORRIDOR - CONTINUOUS

Christen dials the number of the missed call on her cell phone.

CHRISTEN

Hello.

(A Beat)

I'm on my way.

INT. ST. MARY'S GIRLS SCHOOL CAMPUS CORRIDOR - LATER

Mother Annabelle opens the door.

Christen is standing outside.

MOTHER ANNABELLE

She's in the library.

INT. ST. MARY'S GIRLS SCHOOL CAMPUS LIBRARY - CONTINUOUS

Sam is sitting at the table, a Bible clutched to her chest.

Christen sits down opposite her. Mother Annabelle takes a seat at the head of the table.

CHRISTEN

Hi, Sam.

SAM

They say Cat is going to a mental institute.

Christen looks to Mother Annabelle.

MOTHER ANNABELLE

Her friend who was arrested.

CHRISTEN

Because she killed that man?

SAM

They say Cat was raped when she was much younger by her uncle. The memory of it is what caused her to kill Calvin.

CHRISTEN

Traumatic experiences will haunt someone if not faced.

SAM

That's what Mother Annabelle told me.

CHRISTEN

Sam? Did something traumatic happen to you?

Sam nods, tears starting to well in her eyes.

CHRISTEN

What happened to you on the night of the murder?

SAM

You're going to think I'm crazy.

CHRISTEN

Did you see a ghost?

Sam's eyes widen and she nods.

CHRISTEN

Did it have long silver claws?

SAM

Only when it touched something.

Sam nods, tears streaming down her face.

CHRISTEN

Only when it scratched the wall?

Sam nods.

SAM

And me.

CHRISTEN

You know what, Sam?

Sam shakes her head.

CHRISTEN

I don't think you're crazy.

Christen looks at Mother Annabelle knowingly.

INT. ST. MARY'S GIRLS SCHOOL CAMPUS LIBRARY - NIGHT

Christen is reading through a book on the table with other books spread out around her.

Mother Annabelle emerges from the rows of books carrying a large and very tatty book.

She puts it down on the table and Christen looks up at her.

MOTHER ANNABELLE

Didn't you come across this demon before?

CHRISTEN

The one in Brazil?

Mother Annabelle nods.

CHRISTEN

No, it's not the same one. Judging by the depth and diameter of the gouges in the walls, this one's a lot bigger. And the one in Brazil's claws were visible all the time.

(A Beat)

And as far as I know, the one in Brazil is still locked in its silver coffin.

Christen leans back.

CHRISTEN

How did they know it was coming? How did they know the exact day and the exact hour?

Mother Annabelle pushes the book she was carrying towards Christen.

The cover reads "Demons of the Ancient World".

MOTHER ANNABELLE

If this library has the answers you seek, they'll be in there.

Mother Annabelle stands unsteadily.

MOTHER ANNABELLE

Good night, child.

CHRISTEN

Night, Mother.

Christen pulls the book towards her and opens it.

INT. ST. PAUL'S POLICE STATION - LATER

Jack walks through the station towards his office.

The CAPTAIN, a large, grey-haired man, comes out of his office and locks the door.

CAPTAIN

Hey, Jack.

JACK

Cap.

Jack continues past the Captain to his office and walks inside.

The Captain stands in the doorway.

INT. JACK'S OFFICE. ST. PAUL'S POLICE STATION - CONTINUOUS

Jack throws his jacket over the back of the chair and walks round his desk to his chair.

CAPTAIN
How's the case going?

JACK
I don't know.

The Captain enters the office and sits down.

CAPTAIN
You don't know?

JACK
Your friend, Christen, is a nut job.
She has some crazy theory. How do you
know her, anyway?

(A Beat)
I mean, if I can ask?

CAPTAIN
Christen Morgan was one of the first
cases I handled. Her mother abandoned
her on the steps of St. Mary's chapel when
she was only a baby.

JACK
Did you ever find her mother?

CAPTAIN
Nope. But rumour is that Christen did.
She left the convent and the school
shortly after her seventeenth birthday.

JACK
Convent?

CAPTAIN
She was studying to become a nun.

JACK
You're kidding.

CAPTAIN
Nope.

JACK

Did she find her mother?

CAPTAIN

Apparently she found her grave. I don't know all the details but after that I heard she'd joined the CSICOP.

JACK

Who?

CAPTAIN

The Committee for the Scientific Investigation of Claims of the Paranormal. It's now been shortened to CSI; the Committee for Skeptical Inquiry.

JACK

How did she end up being a paranormal investigator if she was so skeptical?

CAPTAIN

I don't know, Jack. A few years back I heard she was working as a Vatican Investigator and then she dropped off the face of the earth for a bit.

JACK

Cap, do you believe all this stuff about demons and ghosts?

CAPTAIN

I don't know, Jack. But I've seen a man kill eleven policemen with his bare hands before collapsing from the dozens of bullets fired into him. And I've seen a guy walk into this station with an axe in his head and a crazed look in his eyes like he was on some kind of drug but all tox screens came up negative. When his artificial high died so did he.

The Captain stands.

CAPTAIN

What I think? This world is too big for anyone to know everything about it.

Jack nods.

CAPTAIN

Oh, before I forget.

The Captain pulls an envelope out from his briefcase.

CAPTAIN

Someone delivered this to the station but you weren't here so I signed for it.

The Captain hands the envelope to Jack. On it is a stamp reading "St. Catherine's Attorneys at Law".

CAPTAIN

Good night, Jack.

JACK

Night, Cap.

Jack waits for the Captain to close the door behind him before he opens the envelope. Inside is a smaller envelope with the name "Jack" written on it.

Jack opens the smaller envelope and unfolds the letter inside.

It starts: "Jack, I beg you, please sign the divorce papers. I've met someone ..."

Jack crumples up the letter and throws it in the bin.

INT. ST. MARY'S GIRLS SCHOOL CAMPUS LIBRARY - LATER

Christen is sitting at the table, reading the large book Mother Annabelle gave her. She rubs her eyes and looks at her watch.

It reads twenty minutes past twelve.

Christen turns a page and stops.

C.U. Sketch of a ghastly looking demon with long claws. Shift to Saints and Sinners - Copyright Delaney Carpenter 2007 © All rights reserved

the page alongside the sketch and highlight the words "666", "Conscription Demon", "666 years", "666 souls". C.U. of the claws in the sketch.

INT. ST. MARY'S GIRLS SCHOOL CAMPUS UPPER CORRIDOR - CONTINUOUS

Christen walks up the stairs to the lit corridor above.

She approaches the furrows in the wall and crouches down in front of them.

As she stands up, she hears a thud in the room closest to her.

Christen knocks softly on the door but there is no answer so she slowly opens the door, the light from the corridor revealing the empty bed and she freezes.

One of the school girls is pinned against the wall above her headboard by four long, silver claws through her neck.

The girl's pleading eyes turn to Christen.

Christen grabs the hockey stick alongside the bedside table and rushes forward onto the bed.

She slams the hockey stick down on the claws.

Christen balks and looks down at another four silver claws in her left shoulder.

She stares in amazed horror as the claws slowly become invisible as they withdraw from her and Christen falls to the floor, knocking the bedroom door closed and leaving the bedroom in darkness.

The girl is dead and Christen stares horrified at the ghostly figure of the demon and watches as the spirit of the girl is absorbed into the demon.

The demon releases the dead girl and turns its ghastly visage upon Christen.

As it leaps for her, she lifts the hockey stick above her head and the silver claws stab straight through it.

As the demon lifts the hockey stick, Christen runs from the room.

She looks behind her but can see nothing.

She runs into the bathroom and slams and locks the door just as the silver claws come straight through the wooden door.

Christen runs to the window and pulls it open while the demon struggles to remove its claws from the door.

Christen climbs out the window and hangs from the windowsill, looking down at the verandah roof below.

She screams and looks up at the claws penetrated through her jersey sleeve, her fingers bleeding from where the claws have sliced them.

Christen slips out of her jersey and drops down onto the verandah roof below. She rolls off the roof and runs down the length of the campus building towards the parking lot.

She pulls her car keys from her pants pocket and pushes the alarm button. The car unlocks and Christen jumps into the driver's seat.

She puts the key in the ignition and looks up to see the demon coming towards her across the parking lot; disappearing in the beams of light cast by the parking lights and reappearing in the dark spaces between the light beams.

Christen puts the car in reverse and the demon leaps for the car.

Its claws come through the roof of the car and then quickly withdraw.

As Christen drives, the claws keep penetrating the roof only to be quickly withdrawn again.

Christen drives as fast as she can and looks in the rear view mirror as the demon dwindles into the distance.

INT. JACK'S OFFICE. ST. PAUL'S POLICE STATION - LATER

Jack is looking through the case files and photographs and rubs his eyes.

He hears a knock at his door and approaches it.

He opens the door to find Christen standing in front of him, bleeding from her left hand and left shoulder and looking disheveled, her clothes filthy and torn.

JACK
What the hell happened to you?

CHRISTEN
I have something to show you.

EXT. ST. PAUL'S POLICE STATION PARKING LOT - CONTINUOUS

Jack stands alongside Christen and looks at her car, riddled with holes.

JACK
What the hell happened to your car?

Jack looks across at Christen who looks back at him.

JACK
Uh-uh. No way.

INT. ST. PAUL'S POLICE STATION LABORATORY - LATER

Karen is looking at slides under the microscope.

KAREN
You're lucky.

JACK
I am?

KAREN
Yes. Lucky that you called me out of bed for something worthwhile this time.

JACK
They're a match?

KAREN
Yes. Same weapon used on the walls, the pews and the priests was used on Christen's car and well, Christen.

JACK
(To Christen)
Don't even say it.

Christen is leaning on the table behind Karen's desk, her wounds dressed.

KAREN
Only this time there was a molecular
change in the alloy.

JACK
What kind of change?

KAREN
It looks almost as though it was melting.

Jack looks expectantly at Christen.

CHRISTEN
I don't know. It seemed to have a problem
getting through my car whereas it could
sail through walls and doors pretty fine.

JACK
Are we really calling it an it?

CHRISTEN
Fine, we'll call it a he.

JACK
You're still on this demon thing?

CHRISTEN
Hey! I saw it, okay? And I've seen things
like this before.

JACK
That just means you suffer from paranoid
delusions. I believe there is medication
for that.

CHRISTEN
Fine, I'll do this on my own.

JACK
Where are you going?

CHRISTEN
To the chapel. This thing isn't finished.

JACK
Now it's a serial killer demon.

CHRISTEN
As a matter of fact it is. And it still
has another 653 people to kill.

JACK
Oh great! Now it's got some kind of record
to achieve.

Christen shakes her head.

CHRISTEN
(To Karen)
Thanks so much for your help, Karen.

KAREN
You're welcome.

JACK
Where are you going?

Christen walks from the laboratory. Jack follows her.

INT. ST. PAUL'S POLICE STATION CORRIDOR - CONTINUOUS

Jack grabs Christen's arm and she shakes his hand off her.

CHRISTEN
You don't get it! It knows me now.

JACK
So?

CHRISTEN
So once they recognise me, they always come
back. How do you think I'm able to see so
many of them?

JACK

Them?

CHRISTEN

You know, for a detective you're pretty stupid.

JACK

Yeah well for someone whose life is in danger, you're pretty pig-headed and proud.

CHRISTEN

Proud?

JACK

If you want help, you just have to ask.

CHRISTEN

Would I get it?

JACK

There's only one way to find out.

(A BEAT)

CHRISTEN

Would you help me, please?

JACK

Sure. After all, how else am I going to prove you're insane without catching the real killer and saying, "See? It's human after all."

CHRISTEN

You're so going to choke on those words.

Jack follows Christen down the corridor.

INT. JACK'S AUDI - LATER

Jack's driving while Christen sits in the driver's seat.

JACK

You said you came across something similar to this once before.

CHRISTEN

Yes, in Brazil.

JACK

Well, how did you stop it? How did you kill it?

CHRISTEN

I didn't. I trapped it in a silver-coated iron coffin.

JACK

It's still there?

Christen nods.

CHRISTEN

Very well hidden, buried.

JACK

So we don't know how to stop this thing?

CHRISTEN

They seem to have trouble getting through anything metal or iron.

JACK

Okay, so what's the plan?

CHRISTEN

We need to find a metal or iron coffin or box. I thought I'd use the old reservoir on the school grounds. We wait for this thing to come for me and I'll lure it out to the reservoir and hopefully trap it inside.

JACK

Where is the reservoir exactly?

CHRISTEN

Right behind the chapel.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - LATER

Jack is standing in front of the Madonna, watching it cry blood.

Christen sits in the pew behind him, looking up at the stained glass window behind the Madonna.

JACK

So, you figure out how they did this?

CHRISTEN

The bleeding tears?

Jack nods.

CHRISTEN

Nope. It's real blood, human blood. But I can't find any perforations anywhere where they could be filtering the blood through. And Mother Annabelle won't let me break anything off her to find out.

JACK

You get a lot of these?

CHRISTEN

Yip.

JACK

And how many have been fakes?

CHRISTEN

I'd say about 75%.

JACK

And the rest?

CHRISTEN

Can't find any evidence to prove they're not legitimate.

Jack looks at the Madonna again.

JACK

So, 653?

Jack approaches Christen and sits down next to her.

CHRISTEN

It was a theory before I saw the thing myself. Now I'm sure.

JACK

You're going to have to elaborate for me here.

CHRISTEN

There are hundreds and thousands of scriptures identifying types of low-vibration entities, such as your demons, tokoloshes, jinns, et cetera. This thing seems to fit the profile and description of the Conscription Demon.

JACK

Excuse me?

CHRISTEN

There's a constant ongoing war in the spiritual realm between Satan and God and every six hundred and sixty six years, Satan sends his Conscription Demon to gather 666 souls and bring them back to hell to fight for Satan's army.

JACK

You're kidding.

CHRISTEN

It's what the myth says. But then again, these things are written by men and what person ever tells the same story exactly the same way?

JACK

So does God get to gather a couple of souls for his army?

CHRISTEN

Natural causes and since most people near death suddenly find God, he has quite an advantage.

JACK

So that's how the priests knew exactly what day this Conscriptio Demon was coming.

CHRISTEN

That's right.

JACK

Okay then. So why do they always come for you? I mean, what's so special about you? No offense.

CHRISTEN

No, it's fine. Mother Annabelle seems to think it has something to do with my scent.

JACK

Your scent?

CHRISTEN

The roses you're always smelling whenever I'm around.

(A Beat)

That's me.

JACK

What is it?

CHRISTEN

Scientifically, a small gland found at the base of my head which emits this scent. No doctor or physicist or anthropologist or pathologist knows what causes it or why I have it.

JACK

Can I see it?

Christen lifts her ponytail and Jack can see the small porous section on her skin.

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CHRISTEN

The religious, or more specifically, the Christian and Catholic explanation is that it's a sign of sainthood. And that's what Mother Annabelle believes helps the things I encounter recognise me.

JACK

They actually know who you are?

CHRISTEN

Not me, per se, but rather that I'm a threat to their existence, or the very least, their task. And, regardless of whether it has any truth to it or not, experience has taught me that once I'm in the presence of one of these things, they never stop trying to get me.

JACK

Can I ask you a somewhat personal question?

CHRISTEN

Sure.

JACK

If you've seen demons then why don't you believe in God?

CHRISTEN

I never said I didn't believe in God. I just said I wasn't religious.

JACK

How can you not be?

CHRISTEN

Because it's not only the demons from Christian and Catholic religion that I have encountered. It's all the goolies and boogie mans of almost every religion known to man. They all exist so how can I choose one religion over others?

JACK

I thought it might have had something to do with your mom actually.

CHRISTEN

What?

JACK

Nothing. Just that the Captain told me how he knows you. I'm sorry about your mom, by the way.

CHRISTEN

I'm not.

(A Beat)

She's not my mother.

JACK

That's not a very nice thing to say.

CHRISTEN

I know. I'm sorry. What I meant was that she was never a mother to me.

Christen looks down at Jack's wedding ring.

CHRISTEN

So what does your wife think about your long hours?

JACK

We're separated.

CHRISTEN

Oh, I'm sorry.

JACK

No, it's okay. It's because of the long hours.

(A Beat)

Actually, that's not true.

CHRISTEN

Look, Jack, I don't need to know.

JACK

Yeah but I think I just need to say it.

Jack stands and approaches the Madonna again.

JACK

We got married too young. And by the time we grew up we'd grown apart. We both knew it. I was just the idiot who didn't want to let go. Who still doesn't want to let go.

Jack turns back to Christen.

JACK

Do you ever get to the point where you think 'what the fuck is going on?'

CHRISTEN

You know what I do for a living, right?

Jack smirks.

CHRISTEN

I get to that point nearly every day of my life.

JACK

And how do you find some clarity in it all? Some truth?

CHRISTEN

I let the story play itself out. There's usually a conclusion at the end of it all. I worry about the here and the now and the rest will come.

JACK

And you go through all of this alone?

CHRISTEN

I don't work well with partners.

JACK

No, I mean, no boyfriend or someone special?

CHRISTEN

Well, it's kinda hard when I get to that point in the date when they ask me what I do for a living to find someone who won't think I'm totally insane.

JACK

You ever think about walking away from it all? Getting a normal job?

CHRISTEN

Sometimes. You?

JACK

Sometimes.

The door opens and in walks Mother Annabelle.

MOTHER ANNABELLE

Oh, I thought I heard voices. Christen, I was trying to get hold of you.

Christen pulls out her cellphone and it's off.

CHRISTEN

Sorry, Mother. My battery is flat. What's wrong?

MOTHER ANNABELLE

The police are at the dormitory. One of my girls was killed tonight. No one seems to have heard anything.

CHRISTEN

I know.

(A Beat)

I saw it, Mother.

Mother Annabelle genuflects.

MOTHER ANNABELLE

Is it gone?

Christen shakes her head.

MOTHER ANNABELLE

But it saw you?

CHRISTEN

Yes.

MOTHER ANNABELLE

It's coming back for you.

JACK

Hey, I have a question. Where does it go when it's not killing people? I mean, surely it should be flying around here all the time, killing everyone.

CHRISTEN

Typically, these kinds of demons are able to exist for extended periods of time by lying dormant in a human host. However, they are therefore linked to the host's consciousness.

JACK

What does that mean?

CHRISTEN

When the host is unconscious or asleep, the demon is free to roam and do whatever it wants to but once the host wakes and regains consciousness, the demon is immediately sucked back inside and cannot get out until the host is unconscious again.

JACK

So, it's in someone right now?

Christen nods.

JACK

We need to get that person here.

CHRISTEN

Why?

JACK

So that we can put the person inside the reservoir and then knock him or her unconscious and then when the thing comes out, we drag the person out quickly and close it in the reservoir.

CHRISTEN

How are we going to do that?

JACK

I'll figure something out once we get this person here. Now, work with me on this. There are only two people who were close enough to this thing when it first arrived for it to use as a host.

CHRISTEN

Brother Reilly and Father Sebastian.

Jack smiles and nods.

JACK

I'll be back soon with the priests.

CHRISTEN

I thought you didn't believe me.

JACK

I wanna see the story play itself out.

Jack leaves the chapel.

Christen turns back to Mother Annabelle.

CHRISTEN

Mother, may I borrow your phone please?

Mother Annabelle hands Christen her cellphone and Christen places her SIM card in Mother Annabelle's cellphone and turns it on.

MOTHER ANNABELLE

He seems like a nice man.

CHRISTEN

Who?

MOTHER ANNABELLE

That Detective. I didn't like him in the beginning.

At Christen's silence while she waits for her phone to start up.

MOTHER ANNABELLE

Was I interrupting you two when I came in?

CHRISTEN

No. Why would you even ask?

MOTHER ANNABELLE

Just because of the way he was looking at you.

CHRISTEN

The man is married and wants to stay that way.

MOTHER ANNABELLE

I worry about you, Christen. You're almost thirty and haven't had anyone special in your life in the entire time that I have known you.

CHRISTEN

Yeah, well. What can I say? Not a grand selection of men out there who are willing to put up with me and my life choices.

MOTHER ANNABELLE

You don't need to keep doing this, dear. You know that? I believe that God has another purpose for you.

CHRISTEN

This is my life and I am the only one who is going to have any say over my purpose in it.

MOTHER ANNABELLE

I fear that one day one of these things
is going to kill you.

CHRISTEN

We all die, Mother. I prefer to be
fighting for my life now than fighting
off death at a very old age.

MOTHER ANNABELLE

Stubborn. Just like your mother.

CHRISTEN

Don't.

MOTHER ANNABELLE

She loved you, Christen. She did the
only thing she knew would save you.

CHRISTEN

She abandoned me.

MOTHER ANNABELLE

She saved your life. She was only sixteen.
She was in no position to raise a child.
She did what was best for you, despite
the pain it caused her.

CHRISTEN

I'm sure she was crushed when she left
me crying my heart out on the steps of
the church.

MOTHER ANNABELLE

One day you will see.

CHRISTEN

What will I see? My mother left me.
And it wasn't enough to live in a
different country from me, she had to
cease to exist in this world altogether
by dying.

MOTHER ANNABELLE

Your mother is watching over you,
Christen. As she always has. I believe
it is she who has kept you safe all
these years while you've been fighting
all of hell's demons. And one day you
will see that.

Mother Annabelle walks towards the door.

CHRISTEN

Mother, I'm sorry. Please don't go.

Mother Annabelle opens the door and comes face to face with the
demon.

EXT. ST. BENEDICT'S CATHEDRAL STEPS - SAME TIME

Jack pulls up alongside the cathedral in his Audi.

He climbs out his car and jogs up the steps and knocks on the
door. There is no reply.

Jack tries the doors but they are locked.

JACK

Hello! Police! Open up!

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - SAME TIME

The demon stabs Mother Annabelle through the chest and lifts her
into the air.

The demon throws Mother Annabelle down the aisle and goes
invisible as it enters the Chapel.

Christen draws her gun and shoots the lights out.

She crawls under the pews and dials Jack's number.

Christen screams.

EXT. ST. BENEDICT'S CATHEDRAL STEPS - SAME TIME

Jack's phone rings.

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He answers it and hears Christen's scream.

JACK

Christen!

Jack draws his gun and shoots the doors open.

He runs inside.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - SAME TIME

Christen swivels round to find the demon's claws through her leg.

She shoots its claws and it squeals and recoils.

Christen crawls further under the pews.

The demon's claws penetrate the pew above Christen, missing her body as she lies flat, edging her way along.

She reaches the wall and rolls out from under the pew as the demon's claws come straight through.

The demon rips the pew out of the floor and turns to Christen.

She fires at its claws and misses.

The demon launches itself at her and Christen raises her hands over her head.

INT. ST BENEDICT'S CATHEDRAL PRIORY FATHER SEBASTIAN'S ROOM -
SAME TIME

Jack pulls a very surprised Father Sebastian from his bed while Brother Reilly stands in the doorway.

FATHER SEBASTIAN

What is the meaning of this?

JACK

I'll explain on the way.

Jack lifts his phone to his ear.

JACK

Chris?

(A Beat)

Christen?

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - SAME TIME

Christen hears Jack calling her name through the phone.

She peers through her arms and sees the demon is gone and the chapel is empty.

She raises the phone shakily to her ear.

CHRISTEN

Jack.

EXT. ST. BENEDICT'S CATHEDRAL PRIORY CORRIDOR - SAME TIME

Jack is walking behind the two priests towards the Cathedral.

JACK

Are you okay?

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - SAME TIME

Christen slowly sits up.

CHRISTEN

Yes, I think so. What happened?

INT. ST. BENEDICT'S CATHEDRAL - SAME TIME

Jack enters the cathedral and pushes the priests towards the door.

JACK

I've got them. I'll see you soon.

He hangs up.

FATHER SEBASTIAN

I demand to know what is going on,
Detective.

JACK

We figured out everything, Father.
Your little prevention spell didn't
work and the Conscription Demon is out
but best of all.

(A Beat)

It's in one of you idiots.

BROTHER REILLY

We know. That's why we've been trying
to exorcise it out of me.

JACK

Well, that's not working so we've got
another plan.

FATHER SEBASTIAN

What do you mean?

JACK

We're going for a little ride. Come on.

Father Sebastian suddenly doubles over.

JACK

Come on now. No stalling.

FATHER SEBASTIAN

I don't feel so well.

JACK

Yeah, yeah. Come on.

Jack grabs Father Sebastian's arm when the priest suddenly throws
himself back and Jack gets flung to the floor.

Father Sebastian shouts in pain as something tears itself free of
his torso.

Jack stares in horror as the demon emerges from Father Sebastian
and the priest falls dead to the ground.

The demon flies straight out of the cathedral while Jack fires
his gun at it.

He jumps to his feet and runs past a cowering Brother Reilly.

EXT. ST. BENEDICT'S CATHEDRAL - CONTINUOUS

Jack runs down the steps of the cathedral, his cellphone to his ear.

He reaches his car and jumps inside.

JACK

Chris.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - SAME TIME

Christen is sitting beside Mother Annabelle's dead body, crying silently.

Christen has the phone to her ear and her eyes widen in horror.

CHRISTEN

Just hurry, Jack.

She hangs up and pulls a new clip from her belt and loads her gun.

She stands awkwardly and hobbles towards the door on her injured leg.

She leaves the chapel.

INT. JACK'S AUDI - SAME TIME

Jack drops the cellphone onto his lap and accelerates.

JACK

Hang in there, Chris. I'm coming.

EXT. BEHIND ST. MARY'S SCHOOL FOR GIRLS CHAPEL - CONTINUOUS

Christen stands in front of the old reservoir behind the chapel, gun in hand as she forces the old rusted metal door open.

INT. OLD RESERVOIR - CONTINUOUS

She squeezes through the entrance and stands inside the massive closed iron reservoir where water was once stored.

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She holds her gun at the ready as she slowly turns round to see all of the reservoir.

She turns back to the door, waiting.

The demon soars through the open door and Christen fires at it.

It flies over her and she keeps firing at it as she backs towards the door.

It flies through the bullets and launches itself at her.

Christen runs out of bullets.

The demon stabs her through the injured shoulder, dragging her backwards out of the open door and into the air.

EXT. BEHIND ST. MARY'S SCHOOL FOR GIRLS CHAPEL - CONTINUOUS

It soars upwards and throws her through the stained glass window of the chapel.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - CONTINUOUS

Christen crashes through the stained glass window onto the floor and her gun pops out her hand.

Dazed, she crawls towards the gun, drawing a third clip from her belt.

She reaches her gun and pulls herself up into a sitting position against the large cross the Madonna is holding.

She releases the empty clip from her gun and reloads the full clip.

She freezes.

Coming over the statue of the Madonna is the demon.

Christen rolls to the side and fires round the Madonna at the demon.

The demon flies round to the front of the Madonna and stabs Christen through the other leg, lifting her into the air.

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As she's lifted up, she reaches out for the cross the Madonna is holding and grabs hold of it.

The demon pulls back on her, trying to loosen her from the cross.

Christen is staring at the crying Madonna looking back at her, tears of blood running onto Christen's hands and the gun she is holding.

CHRISTEN

Mother, help me!

Christen lets go with her hand holding the gun and fires into the demon's claws that are in her leg.

The demon squeals and releases Christen.

Christen's legs drop to the floor and she falls backwards, dragging the large cross free of the Madonna's grasp.

Christen falls onto her back and the cross lands on top of her just as the demon lunges downwards to stab Christen.

Both sets of claws sink deep into the iron cross.

EXT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - CONTINUOUS

The silver Audi drives up the steps of the chapel and Jack jumps out.

He runs through the open doors of the chapel.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - CONTINUOUS

Jack slows when he sees the body of Christen with the large iron cross lying on top of her.

He slowly walks towards her and drops to his knees at her head.

He takes her hand and feels for a pulse and looks up suddenly.

Christen's looking at him.

JACK

Oh, Jesus!

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Jack stands and pushes the cross off her. He drops beside her again.

JACK

You're alive!

CHRISTEN

I am? Sure doesn't feel like it.

JACK

Where is it?

CHRISTEN

In the cross.

JACK

What?

CHRISTEN

It's claws got stuck in the cross and it couldn't get them out. It was amazing to see. It was as though the thing burnt up, like fire coming through paper. So awesome.

JACK

Well, I'm glad you enjoyed it. Now, let's get you to the hospital.

Jack stands and puts his arm under Christen's arm and round her back and lifts her up.

They walk towards the chapel entrance.

JACK

Only you could find your own near-death experience awesome.

INT. JACK'S OFFICE. ST. PAUL'S POLICE STATION - DAY

Jack is sitting at his desk, a document in his hand.

C. U. Divorce papers.

Jack signs the papers, folds them and puts them in an envelope.

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He seals the envelope.

The address is to "Sarah Hamilton c/o St. Catherine's Attorneys at Law".

There's a knock at the door.

JACK

Come in.

The door opens and in walks Christen, her arm in a sling and scrapes and scratches on her face.

CHRISTEN

Finishing up some paperwork?

JACK

Paperwork that was long overdue. How you feeling?

CHRISTEN

Good, considering. I just came by to say thank you and to say good bye.

Jack stands and walks round his desk to her.

JACK

You're welcome and thank you.

CHRISTEN

For what?

JACK

For giving me courage to face the conclusion of the story.

Christen smiles.

Christen holds out her hand and Jack hesitates before taking it.

CHRISTEN

Look after yourself, Jack.

JACK

You too, Chris. I'll call you if I
have some more paranormal problems.

Christen smiles and leaves the office.

INT. ST. MARY'S SCHOOL FOR GIRLS CHAPEL - LATER

Christen stands before the candles in the corner of the chapel.

She lights one and bows her head in prayer.

She raises her head once more.

CHRISTEN

Thank you, mom.

She turns and walks down the aisle towards the open doorway.

Behind her, the statue of the Madonna stands, its face clean and
clear of all blood tears.

FADE OUT:

CREDITS: