

BERNETTI

SERIES

The Quest

The cryptic Stonehenge is revealed

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Premiere Episode 1

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STONEHENGE
Banetti's Quest

Series Episode 1 - Premiere

TEASER

FADE IN:

BLACK

A SONG PLAYS - THE DEVIL SONG by C. Douglas.

A BOLD GOLDEN 3D SCROLL OF BANETTI'S WORDS RUNS DOWN THE BLACK SCREEN AS HE SPEAKS AND THE SONG FADES AWAY -

BANETTI (V.O.)

(Italian accent)

The beautiful Dragon also known as Lucifer joined by his band of loyal fallen angels dares to rise up and war in heaven: The defending Archangel Michael clashes in battle with those who would dare challenge God almighty.

Lucifer's power withers away when betrayed by a falsehearted follower known as Lucifrago. Satan and his legions are cast out and thrown down to new earth where he reigns beneath heaven.

Now, a new and savage cosmic war rages on, between Lucifer's fallen and mankind, tainted by Lucifargo's constant selfish meddling.

Suddenly a flash of brilliant cosmic light blinds the screen.

DISSOLVE TO:

EXT. CAIRO EGYPT GHETTO STREET - NIGHT

A pair of jack booted khaki covered legs runs across an ancient tar covered roof. The boots quickly go over the side wall and slides down a metal ladder bolted to it, as the boots hit the ground, another set of cloaked legs and sandaled feet rush past.

A small and old, CRUDE EGYPTIAN man (70's), with a greying goatee rushes down the ancient street holding an iPhone in his hand. He glances back with genuine fear on his face.

GUNTER ADOLF (40's), a very pale, short haired man with a dark Hitler style mustache and cold eyes wearing khaki's and combat style boots rushes through the crowd trying to catch the old Egyptian.

The Egyptian moves on through the crowd and abruptly cuts across the street in heavy traffic.

Gunter loses track of him.

He lets his eyes scan the people and cars.

He sees the old man. The man is frightened and runs between to buildings.

Gunter takes off after him. Suddenly he falls from being tripped.

A sexy dark haired GYPSY WOMAN (30's) smiles and looks down at Gunter.

GYPSY WOMAN
(Romanian accent)
I am so sorry. My I help you up?

Gunter is disgruntled and looks at her angrily. He gets up by himself and glances toward the old Egyptian's last location, then looks toward the gypsy woman.

She is gone.

DISSOLVE TO:

EXT. SEMIRAMIS INTERCONTINENTAL HOTEL/CASINO - CAIRO - NIGHT

The magnificent SEMIRAMIS resort is beautifully Located in the heart of the Cairo City Centre, facing the ancient River Nile with the GIZA PYRAMIDS visible in the distance background.

Many luxury vehicles drive to the front of the plush hotel; LAMBORGHINI's, FARRARI'S, CADILLAC's and BENTLEY limousines. All greeted by elegantly uniformed valets, opening doors and tending guest.

INT. SEMIRAMIS INTERCONTINENTAL HOTEL/CASINO - CAIRO - NIGHT

The hotel and Casino is a luxurious five-star hotel decorated in the best expected fineries reflected by it's pristine look.

DOCTOR OTELLO BANETTI (30'S) aka BANO to some is a PhD of Parapsychology and Quantum Physics at the University of Milan Italy. He is a classic athletic, dark wavy haired handsome Italian man dressed in a fine black CORNELIANI tuxedo sporting an elegant PIAGET watch.

Bano plays Baccarat Banque watching the cards being dealt to a full house of players. Bano wisely looks at them and the dealers.

The bank takes a card.

A pretty CASINO WAITRESS (20's), with dark hair stops next to him and smiles flirtatiously.

CASINO WAITRESS
(Egyptian accent)
Drink sir?

BANETTI
Fontodi Flaccianello number seven.

The waitress eyes checks him out playfully as she leaves.

The DEALER (40's), a handsome dark man continues his more serious job.

DEALER
(Egyptian accent)
Bets all in?

Ban puts down four five hundred dollar chips. The cards are dealt.

BANETTI
I feel lucky tonight.

He looks at NANCY SULLIVAN (late 20's), a chic Anglo-Saxon American beauty standing next to him. Nancy's red lipstick and diamond earrings accent her elegant face as she smiles back.

The dealer is enjoying his job.

DEALER
We have a winner.

Chips are paid to Bano.

Nancy squeezes closer to Bano looking seductive as she makes room for a person coming to the table. Bano likes it and glances at her and the game like a professional in both fields.

L.T.D. (Lucifer The Devil) JONES (appears 40), a handsome man with long wavy black hair wearing an expensive ARMANI suit watches Banetti while sitting at a table sipping GLENLIVET SCOTCH and playing a video game on his cell iPhone.

BUTLER DEADMAN (appears 40's), A short and pale well-dressed man stands next to him quietly. His light blue eyes scanning the casino.

BUTLER
(American accent)
Here comes looney tunes.

Gunter walks in with a wild look on his face and sits at the table. Lucifer smiles.

GUNTER
(heavy German accent)
I'm sorry Mr. Jones, I lost him.

L.T.D. Looks at him for moment then smiles.

LUCIFER
(French accent)
No you haven't. You're just an idiot.

BUTLER
Bingo.

Lucifer is unconcerned, nods toward Bano.

They see the Egyptian walking next to him.

Gunter's is angry about being called an idiot. He gives Lucifer an evil stare.

LUCIFER
Deadman, apologize to our friend.

Deadman nods toward Gunter and mumbles.

BUTLER
Sorry.

LUCIFER
Let's see what our cheeky back
stabbing little friend does.

They watch the Egyptian.

Bano is abruptly interrupted by the crude old man tugging on his sleeve for attention.

Gunter starts to get up and go for the Egyptian. L.T.D. Puts his hand on Gunter and Gunter stops.

Bano nods for the dealer to continue. The old man whispers in Bano's ear.

CRUDE EGYPTIAN
(Egyptian accent)
I have it.

A husky casino security man starts moving toward Bano and the little man.

Bano looks up and gives the security man a look.

The security officer stops and shrinks back.

Bano hands the Egyptian a one hundred USD game chip.

BANETTI
(Italian accent)
Let me see.

The Egyptian discreetly pulls out an iPhone 5 with the picture of a small and old lambskin map on the screen as others look on.

CRUDE EGYPTIAN
It is the key to Stonehenge.

Bano is amused.

CUT TO MAIN TITLE

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. SEMIRAMIS INTERCONTINENTAL HOTEL & CASINO - CAIRO EGYPT - NIGHT

Banetti is thumbing his casino chips and looking at the dealer then the Egyptian.

BANETTI

What do I find with this key to Stonehenge?

CRUDE EGYPTIAN

The mystery that all seek.

BANETTI

You don't know, do you?

The Egyptian smiles.

Bano gives him six, five hundred USD chips and takes the iPhone, then stuffs it in his inside breast pocket. Bano continues playing.

The little man nods a thank you and leaves while the Casino bosses watch him.

A boss nods to his security man. The man goes after the Egyptian.

L.T.D. nods to Butler and puts his hand up for Gunter to stay. Butler moves toward the security guard and steps in front of him at the main door. The security man looks for the Egyptian trying to get past Deadman.

BUTLER

Excuse me, I'm so clumsy.

The guard looks around.

The Egyptian is lost.

Lucifer nods for Gunter to follow. Gunter moves toward the exit.

The security man looks back at his boss and he is signaled to return to his post.

EXT. SEMIRAMIS INTERCONTINENTAL HOTEL/CASINO - CAIRO - NIGHT

Gunter rushes outside and sees the Egyptian getting into a highly colorful decorated Gypsy motor van with the words, "Fortune Telling" emblazoned across the side. Gunter rushes to the van and grabs the drivers side door as it pulls away.

POV GUNTER

OUTSIDE TO INSIDE - The sexy gypsy woman that tripped Gunter is driving. The Egyptian sits in the passengers seat looks at Gunter hanging on.

CRUDE EGYPTIAN

Shoot him, he's L.T.D. Jones man.

The beautiful woman pulls a forty-five pistol from the seat and cocks it pointing the barrel at Gunter's forehead.

GYPSY WOMAN

(in German sub-titled in English)

Auf Wiedersehen (good bye) dumb-ass!

BACK TO SCENE

Gunter's eyes get big still holding on to the door as the vehicle speeds forward.

The gypsy turns a sharp corner and Gunter's boots drag on the rough street.

She smiles and turns the gun, now holding the barrel and slams the butt of the pistol across Gunter's fingers.

A muffled sound of pain is heard from Gunter as his eyes look over the door at the gypsy. He lets go as she slams his fingers again. The Egyptian laughs.

Gunter falls to the street and rolls next to an old woman on a park bench waiting for a bus. She looks down at Gunter as he rolls to a stop. The woman shakes her head.

OLD WOMAN

Get a job.

He gets up and watches the truck leave.

The gypsy woman shoots him the finger and drives on. He turns and walks back toward the casino.

OLD WOMAN

You should keep better company.

Gunter rolls his eyes as he walks.

INT. SEMIRAMIS INTERCONTINENTAL HOTEL/CASINO - CAIRO - NIGHT

Butler is back at his post next to L.T.D. as Gunter enters the casino.

BUTLER
There's the almost human wasteland.

LUCIFER
Deadman, mine your manners... Oh look, who's back, it's Gunter. I assume the Egyptian got away?

Gunter nervously runs his hand through his hair.

GUNTER
Well yes but, he had a gypsy helping.

LUCIFER
A gypsy? A powerful gypsy. Did you get your fortune told?

GUNTER
She was going to shoot me in the face.

BUTLER
Looks like she did.

Gunter gives him a mean looks.

GUNTER
Don't talk....

LUCIFER
Shush Gunter. Your time will come. You're like those wonderful hunting dogs. They are rather stupid until about three years old and then something happens and they are wonderful.

BUTLER
Maybe when he's three hundred.

LUCIFER
Now Butler, Gunter is up-set.

Gunter gives Lucifer and Butler another mean look.

GUNTER
My time is now. I am not a lackey.

LUCIFER

Lacking is more like it...
 (turns to Butler ignoring
 Gunter)

See Butler. Our man has taken the
 bait and you saved the day. I say
 bravo to all around.

Gunter is sullen.

BUTLER

Why play games? Just do it. We got
 the juice to take the map.

GUNTER

Do what? That's my place.

Lucifer ignores Gunter and looks at Deadman.

BUTLER

I still say. We should just take'em
 down.

LUCIFER

The game I enjoy so much is afoot.

BUTLER

Games, we always play games.

LUCIFER

And they work so well. Besides we
 still have a chance to recover the
 map or what the map leads the owner
 to. Patience little man.

BUTLER

Son-of-a-bitch. I ask you not to
 say that.

LUCIFER

Say what... Lit...tle.

BUTLER

Damn it.

LUCIFER

Sorry lit-tle man.

Butler leaves up-set and mumbling. Lucifer gives him a
 discreet smile.

GUNTER

Pheasant.

Lucifer shakes his head.

LUCIFER
Find the Egyptian, he will lead you
to the eye.

GUNTER
Eye?

Lucifer leans back in his chair, just short of discussed.

LUCIFER
The crystal. Go, you'll know it,
when you see it. If the gypsy has
it let her go.
(Gunter gets up and moves
toward the exit giving
Lucifer a look)
Do not screw this up... like you
did in your past lives.

Gunter gives him another look as he moves on.

Bano double-checks the iPhone map inside his tuxedo pocket.
He picks up his chips and drops them in his side jacket
pocket and starts to walk away. Nancy pulls him back.

NANCY
(American accent)
Where are you going?

BANETTI
I have business.

Looking at Bano very sexy.

NANCY
With me.

Bano is intrigued. He takes her hand and they walk past
classically dressed people and elegant game tables. Bano
turns for a moment and flips a casino chip to his dealer.

The dealer catches it and looks.

It is a five hundred dollar chip.

The dealer smiles and goes back to dealing.

Bano walks out with Nancy.

EXT. SEMIRAMIS INTERCONTINENTAL HOTEL/CASINO - CAIRO - NIGHT

Bano and Nancy walk-out of the Casino. He gives a valet twenty Euros. The valet talks on a two-way radio.

Gunter stands on the steps behind some people that are talking, watching Bano and Nancy.

In a moment Bano's black PORSCHE CAYENNE TURBO SUV complete with off-road tires, custom wheels, fog lights and metal rack on top rumbles to a stop in front of Nancy and Bano. The valet gets out. Bano gives him a twenty and he walks on. Bano holds the door for Nancy.

When she gets in, the split in her skirt opens enough for him to see an automatic pistol strapped to her shapely leg.

INT. BANETTI'S PORSCHE CAYENNE - NIGHT

Bano drives away. He looks down to see Nancy's beautiful legs visible through the designer split in her elegant dress. He puts his hand on her dress and pulls it higher. To reveal a .380 brushed aluminum BROWNING Automatic in a garter holster.

BANETTI
Expecting trouble?

NANCY
Not from you.

She nibbles on his neck. Bano smiles and speeds on.

EXT. BANKS OF THE NILE RIVER - EGYPT - MOON LIT NIGHT

A well marked Egyptian Federal Police unit (TOYOTA LANDCRUISER) uses spot lights to search the river bank as it cruises slowly forward. Three policemen in the vehicle speak inaudible Egyptian as they point and look.

A man in yellow scuba gear stands chest deep in the lazy river. He glances at the police and swims into deeper water.

The lit silhouette of the great Sphinx of Giza is visible in the background as spotlights move across the river searching for an unknown object. The spotlights search the river bank. They cut across a small hill and scan on.

Nancy sits in the Porsche SUV behind a ridge now covered with camo net watching patiently.

The diver swims on following the current of the Nile into what seemed to be a ditch full of water cutting into the bank. The search lights dance across the water again and the diver submerges as they stop near him.

EXT. UNDERWATER NEAR THE ENTRANCE TO CAVERN - PRESENT DAY -
MOON LIT NIGHT

The diver swims toward the entrance to the cavern. He has a flash light and a light on his diving helmet showing him the way.

The light exposes many ancient artifacts. There are; chariots, a few skulls, some armor and spears.

The diver swims on to the entrance.

INT. UNDERGROUND CAVERN FIRST ROOM - PRESENT DAY - MOON LIT
NIGHT

The diver emerges from the dark water surveying the area. The lamp on his diving helmet illuminates the surroundings.

The light reveals a room with ghostly white stone walls corroded by time.

Calmly, the diver gets out of the water lies his flashlight down and removes his scuba gear draping it across a rock next to him revealing Bano.

Bano retrieves his small flashlight and directs the light toward the walls.

He sees the walls covered with ancient Egyptian hieroglyphics and a few clay artifacts on the floor. A nondescript sarcophagus lies in the corner while mice and insects scurry about.

Bano looks at the Old Egyptian's iPhone map covered by a plastic zip-lock bag and begins his work by closely examining the map and the wall in front of him.

Bano passes through a low opening. Abruptly as he moves into the next smaller low ceiling room, bats fly in his face and startle him.

INT. SMALLER CAVERN ROOM - MOON LIT NIGHT

Bano recovers from the bats. In the middle of the little room sits a cube shaped altar carved in granite.

Bano stares at it. The trappings on the weird structure resemble the medieval planetary paintings of the cosmos, with the sun, planets, and stars in circles around the earth.

BANETTI

What are you, bella mia (my beautiful one)?

With one hand holding the flashlight, he pushes a fake firmament star. Bano hears a dull noise as one of the room's walls opens.

He sees only darkness. Bano shines his flashlight in the center of the room and a brilliant luminous object shines.

The professor cautiously approaches studying the object. It looks like an exquisite diamond but much bigger.

He slowly stretches out his hand and picks it up gently looking around for some unknown event. Suddenly the entire object lights up when Bano's flashlight passes over a cylinder looking hole in the top. The Crystal object puts off a beam on the wall much like a camera. Bano adjust the viewer.

The illumination on the wall is a hologram revealing a picture of massive stones in a circle on a green lawn with a beam of light illuminating to the heavens in the center. It is a pristine version of the modern day ancient Stonehenge.

The Doctor looks closer.

BANETTI

Stonehenge?

Abruptly everything goes dark. Bano shakes his flashlight, it flickers and comes on dimly. He places the crystal in a net bag hanging from his waist. Then Bano starts back to the first room. He steps on a loose stone in the cobblestone floor.

INT. FIRST ROOM - MOON LIT NIGHT

The wall rumbles and shuts abruptly, almost hitting Bano, but he is able to escape, then the floor begins to give way.

Bano runs across the falling stones and plunges back into the dark river leaving his scuba gear behind.

EXT. BANKS OF THE NILE RIVER - EGYPT - NIGHT

The Egyptian Federal police are still searching the river banks with their scanning lights down river. The river waters are calm then abruptly Bano breaks the surface with a gasp. He catches his breath and swims for shore.

Bano's black sport Porsche speeds up with the headlights off and abruptly stops next to him as he comes out of the river.

The old Egyptian steps out of the darkness holding an old German Luger pistol with the gypsy woman and a hoodlum with him.

CRUDE EGYPTIAN

Thank you Doctor. I knew you would get it for me. Give me the eye.

BANETTI

What's this eye?

He is impatient and cocks his pistol.

CRUDE EGYPTIAN

The damn crystal, hand it over.

Banetti takes the crystal from his pouch watching the criminals closely.

GYPSY WOMAN

Give it to me.

The Egyptian nods an okay.

Gunter moves quietly from the shadows holding a very big 44 caliber revolver.

GUNTER

No, give it to me...
 (everyone turns toward
 him)
 Don't move, if you want to live.
 Hand me the crystal.

Banetti shrugs and tosses the crystal.

The Egyptian fires a shot at Gunter. The thug draws his pistol and start shooting.

The gypsy grabs for the crystal in mid-air.

Gunter blast away at the Egyptian.

Bano jumps and grabs the crystal out of the Gypsy woman's hand as he catches it. He gets in the car and Nancy speeds away. The flash of gunfire continues in the background.

Suddenly the Egyptian Police spotlight shines on the Porsche as Nancy blast forward.

The police Landcruiser falls in behind her with running light glaring on the Porsche from the Landcruiser overhead light bar.

Nancy cuts across the desert boiling dust. The Porsche goes into a ravine and blast out the other side moving up a steep bank and becoming airborne. The vehicle lands and the engine moans as it billows dust across the desert.

The Toyota slides to an abrupt stop on the other side of the ditch. The Egyptian Policemen get out and look toward the Porsche.

INT. BANETTI'S PORSCHE CAYENNE - NIGHT

Bano is smiling looking at Nancy.

BANETTI

That was... exciting. Could I see your tatoo.

NANCY

Sorry baby. Fantasy's over. The Egyptian Federal Police are after your wife. We gotta roll.

BANETTI

Right. It is hard to out run a police radio, better hit it, while I enjoy the scenery.

He pulls up her dress and high on her thigh is a Tattoo of a colorful dragon.

He admires his wife and her tattoo.

Nancy smiles as she shifts gears glancing at her husband.

Bano holds up the crystal look it overs.

NANCY

What now?

Bano smiles.

EXT. CAIRO HIGHWAY - NIGHT

The Porsche's turbos whine and they race toward Cairo.

DISSOLVE TO:

EXT. DESERT NEAR CAIRO - DAWN

The ragged looking Gunter is slowly walking toward the city carrying his big handgun, as the sun comes up.

DISSOLVE TO:

EXT. DANTE STREET - ELEGANT SIDEWALK CAFE - MILAN ITALY - DAY

Nancy is very well dressed in her summer dress and heels. Her manners are pristine. She sits with her parents JOAN (50's) a beauty like her daughter and DICK (50's), a short haired POLO conservative. They all sit at an outside umbrellaed cafe table having cappuccino.

JOAN
(American New York accent)
How was your Cairo trip sweetie?

NANCY
Fun, We played baccarat at the casino and Bano went for a swim.

JOAN
What a wonderful vacation. How do I get grandchildren that way?

Nancy smiles at her mother.

NANCY
The old fashion way mother.

DICK
(American mid-west accent)
This new husband of yours caused you to drop your beautiful violin playing at the New York Philharmonic. I mean really...

Joan sips her drink.

JOAN
Daddy, she's in love.

DICK
Did you hear that from his warden?

NANCY
Bano, is a self-made man. His parents were killed in a car wreck, then he was raised in a Catholic orphanage, now look at him.

DICK
So he's a religious freak.

L.T.D. Jones sits at a patio table drinking Espresso reading a newspaper with Gunter standing by a ROLLS ROYCE PHANTOM in his background.

Joan notices Lucifer and smiles.

He acknowledges her discretely.

NANCY

Oh please, by the time he was
twenty, Bano already had several
significant patents.

JOAN

How wonderful. How did you first
meet sweetie?

Deadman puts cloth napkins on a nearby table dressed as a
waiter listening to every word.

NANCY

Oh it was so special. We met in a
little Catholic church...

L.T.D. Jones looks closer at his newspaper rolling his eyes.

DISSOLVE TO:

EXT. SMALL PROVINCIAL CATHOLIC CHURCH - DAY

The quaint little church's walls are finished in cobble stone
and surrounded by climbing pink roses. Bano looks around the
outside suspiciously as he moves toward the front door.

In the distant community parking lot, MR. BLACK (30's), a
handsome man and MR. WHITE (30's), a tough looking man, both
wearing dark suits get out of a new black Jaguar and move
toward Bano.

INT. SMALL PROVINCIAL CATHOLIC CHURCH - DAY

Bano looks around inside the church for a moment then looks
back out the door at Mr. Black and Mr. White approaching.

Bano looks across the beautiful little church, at the smooth
dark wooden floor, past colorful stained glass windows with
biblical scenes and the few people that pray in the pews.

The altar is lit by a spotlight shining from the back of the
church and candles burn along the base of the altar.

On the floor, in the space between the first row of oak pews
and the base of the ornate altar there is a polished red
casket chained to, four anchored heavy metal loops protruding
from the floor sitting inside a painted white circle. Several
shiny metal Crucifixes surround the evil intrusion lying
around the circle.

Bano quickly looks around, gazing at the shiny chained coffin for a moment.

A few people sit in pews praying. He waits until no one is looking and hides in the confessional watching the eerie coffin.

Nancy enters the pristine little church and looks around until she spots the confessional. Nancy walks over to it glancing curiously at the unusual red coffin and then steps inside the altar as the two men from the parking lot move through the front door looking around.

INT. CONFESSIONAL - DAY

Nancy puts her hand on the side of the confessional and kneels down.

Bano is a little startled as he realizes someone is about to confess their sins to him, but the site of Nancy's beautiful fingernails through the decorative opaque screen of the confessional impresses him.

BANETTI

Umm, that is no ordinary nail polish.

NANCY (O.C.)

I'm no ordinary woman.

(She reconsiders while thinking)

Should a priest be saying that? I mean the umm.

Bano playfully replies.

BANETTI

Maybe only the more liberal. Go on child.

Nancy becomes earnest.

NANCY

Well, it seems impossible to find someone who loves me, for me.

Bano raises his eyebrows.

BANETTI

That sounds hard to believe.

NANCY (O.C.)

No, it's true. It just sex, sex, sex.

BANETTI

That's believable... It's a little steamy in here dear one, what is your question?

NANCY (O.C.)

They all want you know what and as a Baptist I've been taught that having... that, outside of marriage is a sin.

Bano is thinking.

BANETTI

Lot of people sinning these days. Is that what your minister told you?

Suddenly Nancy's confessional door opens and Mr. White is looking in at her. Nancy gasp while his eyes search the booth.

NANCY

WHAT THE hell?... Sorry Father.

MR. WHITE

(American accent)
Excuse me,
(looks toward the
confessional screen)
Sorry Padre.

NANCY

Well, I never.

MR. WHITE

Let it go lady.

The man shuts the door. Nancy looks out at him.

EXT. SMALL PROVINCIAL CATHOLIC CHURCH - DAY

The two men are leaving still looking around.

BANETTI (O.C.)

I'm sorry, some people are so rude.

INT. CONFESSIONAL - DAY

Nancy brings her head back in the booth and closes the door.

NANCY

I know. That was not a mistake
padre, they are after someone.

BANETTI

Some innocent soul probably.

NANCY

Probably, sorry father, I got ta
go.

BANETTI

But...

Nancy rushes out toward the coffin.

A YOUNG PRIEST (20's), an average man with brown hair is
moves toward the confessional.

The coffin wobbles and makes the chains rattle. Nancy shows
concern and speeds up to get out.

The young priest admires Nancy body as she leaves.

Bano steps out of the confessional watching her also.

BANETTI

That could change any man Padre.

The priest notices Bano and snaps out of it.

YOUNG PRIEST

(Honduran accent)

What are you doing.

Bano pauses for a moment thinking.

BANETTI

Same as you. Admiring that
beautiful woman.

YOUNG PRIEST

Oh my God, you're Otello Banetti?
Why me Lord?

Bano answers proudly.

BANETTI

Yes, yes I am.

YOUNG PRIEST
 OMG, I like you and all, but stay
 away from our coffin and this
 church. We can't afford any bad
 publicity.

BANETTI
 Come on Father, the publicity
 usually helps.

YOUNG PRIEST
 Right, go away now.

Bano smiles and walks toward the exit. The coffin rattles. He
 glances sideways, then at the priest continuing to move out
 past the rattling coffin.

BANETTI
 I'll treat you to a stake later.

YOUNG PRIEST
 I'm laughing on the inside. Don't
 bring any television cameras. I
 have a sensitive little village
 here.

DISSOLVE TO:

EXT. VILLAGE CAFE - DAY

Bano walks past the cafe and notices Nancy. He stops and
 looks.

INT. VILLAGE CAFE - DAY

Bano moves inside and sits down at a table next to Nancy. She
 is reading a newspaper.

Bano notices the unusual polish on Nancy's fingernails. Nancy
 is completely unaware of Bano's presence.

BANETTI
 I'd recognize that polish anywhere.

Nancy looks up from reading the newspaper.

NANCY
 Excuse me?

BANETTI
 I said you are very beautiful.

Nancy rolls her eyes.

NANCY

Oh, brother.

Bano grabs a newspaper holding it up over his face. He speaks from behind the paper.

BANETTI

Let me introduce myself. I'm Otello Banetti. My friends call me Bano.

Nancy looks up from the newspaper directly at Bano.

NANCY

Are you for real. I can't even see your face.

BANETTI

Yes. I am Otello Banetti

NANCY

The weird scientist?

Bano smiles and sees the two men walking past the cafe window. He puts his newspaper over his face.

BANETTI (O.C.)

Eccentric professor.

NANCY

Are you coming on to me professor?

The two men walk past the front window as Bano looks from behind his newspaper still hiding.

BANETTI (O.C.)

Yes, if you mean stunned by your beauty. But I am different. Most men just consider women's beautiful bodies. I see what's inside.

Bano puts his paper down.

Nancy resumes reading her newspaper and glances at Bano.

NANCY

Right. After you check out their big boobs...

(smiles)

Listen, is that the romantic Italian speaking or are you just horny.

BANETTI

Course words from such beautiful
lips.

She smiles and stands up to leave, but Bano gently takes her hand. He looks up at her and manages to make direct eye contact.

NANCY

That was such a cheesy line and the
lip thing, are you from back in the
twenties?

BANETTI

Don't go so soon.

He smiles at Nancy warmly. Nancy shakes her head showing interest.

NANCY

I am expecting a damn good story
Romeo.

Suddenly Mr. Black and Mr. White, the two men that were following Bano burst into the cafe with vampire's fangs bared moving toward Bano.

BANETTI

Holy....

NANCY

So, this is your life. Finding
creeps or them finding you.

BANETTI

In academia we call it paranormal
research and solution.

Nancy picks up a silverware knife from the table.

NANCY

Right.
(focuses on the vampires)
Don't come any closer, I'll cut
you.

Mr. Black and Mr. White smile. Bano stands and moves in front of Nancy poised to defend. He takes out a very sharp wooden stake from inside his coat.

MR. BLACK

That's amusing. Come with us
Banetti.

BANETTI

Don't think so.

Mr. Black and Mr. White moves forward a little and snarl. Banetti thrust the stake at Mr. Blacks heart. Black grabs the stake and tosses it to the side and Banetti is able to back off.

MR. WHITE

Come on Mr. Banetti, let's go.
Someone wants to see you.

Banetti reaches in his coat and comes out with an ornate glass bottle of water. He takes the top off.

MR. BLACK

What now, drinking on the job?

BANETTI

Holy water, amateur.

Mr, Black and Mr. White look at each other. They move on Bano.

Bano positions himself and splashes the water on the vampires. They are burned and smoking where the water touches them. The vampires try to wipe it off to no avail.

NANCY

What is this? Are these guys for
real?

The young priest walks in.

YOUNG PRIEST

Hey, Mr. Banetti... Oh, crap. Are
you vampires.

NANCY

Vampires?

The priest nods.

YOUNG PRIEST

Yes, that's their friend chained to
floor in the church.

Mr. White and Mr. Black glance at the priest while still watching Banetti and having some success with getting the water off.

The young priest expeditiously pulls out a big iron cross hanging around his neck. The vampires angrily draw a few feet back and leave a vapor trail from the hot holy water.

YOUNG PRIEST
Don't come back, I'll touch you
with it next time.

NANCY
Woo, tough.

BANETTI
Thank you Father.

NANCY
What the He... What was that?

YOUNG PRIEST
No big deal. They come all the
time. I didn't believe it either,
until one of them bit the old
priest that ran our parish. They're
real all right.

Nancy looks toward the vampires, then the priest and finally
Banetti.

NANCY
Frea-ky.

Banetti shrugs his shoulders.

DISSOLVE TO:

EXT. SMALL CATHOLIC CHURCH - PRATO ITALY - DAY

The church is decorated for a beautiful white wedding.
A scratched up Nancy and Bano are standing in the outside
garden kissing while the young priest stands in front of them
smiling and texting on his iPhone.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. VIA DANTE STREET - SIDEWALK CAFE - MILAN ITALY - DAY

Deadman is still faking setting up tables to listen in.

Nancy, Dick and Joan are still enjoying their day at the sidewalk cafe.

NANCY

And that is how you got your new son, Daddy.

JOAN

How romantic. What happened to Bano's two friends that you met in the cafe.

NANCY

Oh, I forgot. They got hit by an Italian bus.

JOAN

How tragic.

Deadman ventures closer while pressing table clothes and straightening napkins.

Nancy gives her mother a cute smile.

NANCY

We weren't close mother.

JOAN

Oh dear, you should be more sensitive.

DICK

Oh brother.

Joan blatantly ignores her husband.

JOAN

Where is your husband now dear?

NANCY

He is researching that rock pile in the UK... Stonehenge, I think.

DICK

So he left you alone?

NANCY

No Daddy, I wanted to meet you and Mom for a little family time.

JOAN

I've heard of that place, how charming.

DICK

What could you possibly find at a place that only has rocks in it?

JOAN

Try to be more positive dear.

Dick raises his eyebrow and shakes his head.

NANCY

I love you guy's and my husband. Since Bano is not here, I'm ordering his favorite wine, to toast him, coming into our family. Waiter...

The ever pale Butler Deadman dressed as a waiter, is still standing nearby. He smiles and acknowledges her.

BUTLER

Yes madame.

NANCY

A bottle of Fontodi Flaccianello number seven, please.

BUTLER

Yes madame, very good choice.

Dick rolls his eyes.

DICK

Give me a Bud number one.

BUTLER

Of course sir, like you are.

Butler rolls his eyes as he leaves.

DICK

See that, the waiter's here are so great, but he sounded a little like an American.

Nancy and her mother are amused at the hard headed father.

EXT. SKYLAB OFFICE BUILDING - LONDON UK - LATE AFTERNOON

The Skylab lobby is bright with lights as employees walk through the big glass doors; some are heading for the trains and others for their cars. They chat amiably as they leave.

INT. SKYLAB OFFICE BUILDING HALL - LATE AFTERNOON

A small group of people step out of an elevator and a heavily tattooed lean young man, MARCO ROCKS (20's), pushes his janitorial cart toward the water-closets bumping into Butler Deadman that is walking with L.T.D. Jones.

Butler gives him a harsh look.

BUTLER

Watch it worm-hole.

Gunter walks up behind Marco like he is going to do something and L.T.D. nods him away. Gunter moves beside Deadman.

MARCO.

Sorry my man. No harm done

BUTLER

Watch where you're going.

MARCO

It was a mistake man what is your problem.

L.T.D. looks him over.

LUCIFER

Ignore my rude friend. Don't think a thing about it.

(Marco smiles and pushes his cart away)

We'll see you soon enough.

MARCO

What?

LUCIFER

I predict you're going to be a rich man.

MARCO

Right, maybe rich thinking.

LUCIFER

Maybe, but I'm usually right,

Marco gives him a strange look as he is leaving.

L.T.D. looks at Gunter and Deadman.

BUTLER

What's with him? I tried to be nice.

GUNTER

Nice as a fart in an elevator.

Lucifer is amused, but a little discussed.

LUCIFER

You're short and you, are crazy... looking.

GUNTER

There you go, insulting us.

LUCIFER

Get over it. I need my amusement.

Marco stops at the men's restroom and places a "Cleaning in Progress" sign on the door. He backs into the door, pushing it open with his rear, and pulling his cart in behind him.

INT. SKYLAB MEN'S RESTROOM - LATE AFTERNOON

Inside several men are using the urinals or washing their hands. A thin man in a particularly fine SUIT (40's) looks at Marco.

SUIT

(British accent)

Hey, it's the pisser king. When I see you, I know it's time to go home.

MARCO

To what, your sick mum and a bed pan?

The suit looks at him and decides to leave in a huff.

Marco has a pleased look on his face.

A balding SHORT MAN (40's) in a gray suit dries his hands with a paper towel and throws it toward the wastebasket, but misses.

He smiles and then starts to walk out.

Marco begins mopping the floor. He slings the wet mop across the man shined shoes.

SHORT MAN
(British accent)
What the hell? You bloody ass.

Marco shakes his head.

MARCO
Pick it up.

The man looks at him for a second.

SHORT MAN
Kiss my raunchy bum mate.

Marco gives him an evil look.

MARCO
Pick... it... up.

SHORT MAN
Since when did you become the water
closet police?

Marco just keeps looking at him.

The man is a little frightened as Marco steps toward him. He picks up the paper towel, puts it in the trash and quickly leaves.

Marco smiles big.

MARCO
Later cue ball.

He starts mopping again and walks backward making wide arcs on the restroom tiles. He finishes the mopping and leaves the men's room.

DISSOLVE TO:

EXT. CITY STREET - NIGHT

Later Marco strolls down the street adjusting the collar on his shirt, taking in the night air. He passes a couple leaned on a wall kissing. They stop and look tough at him. He gives them an evil smile and keeps walking.

MARCO
Don't even think about it, Dan
Druff.

The man and girl settle back against the wall.

Marco catches sight of a newspaper vending machine and his eyes widen at the headline.

CLOSE ON HEADLINE - STONEHENGE: Mystic Circle of Exorcism?

MARCO

What a lot of bunk.

Marco goes to the machine and slides some coins into the slot. He grabs a copy of the paper and scans the article quickly.

ENOS (20's), a strong looking tattooed man and Marco's younger brother pulls to the curb in his old yellow Mini Cooper. He looks out and yells to Marco.

ENOS

(British accent)

Hey ass clown, you want a ride?

Marco smiles and gets in the car. They drive on.

EXT. POOR NEIGHBORHOOD STREET - MARCO/ENOS HOME - LONDON UK - NIGHT

A few small broken down cars sit in driveways along the dark lane with a street light burned out.

Their small house's yard is dirty and littered. Two stray dogs sniff a few chicken bones near the sidewalk that have been thrown. They suddenly snarl and fight over them.

Marco and Enos move to the front door ignoring the dogs and Marco unlatches an intricate mosaic of locks and pulls open their front door.

MARCO

Home sweet, home.

INT. MARCO AND ENOS HOME - NIGHT

Long ago the home was quaint, now it's gray and broken. Paint is peeling off the walls and the windows that aren't cracked are covered with heavy black plastic over them.

Enos' room is just off the side of the kitchen with the door open. It is the only room in the house that has been taken care of. His bed is made and the floor is tidy.

Marco walks from the front of the house to the refrigerator and pulls out a bottle of CARLSBERG beer.

Enos sits at the kitchen table and turns on a mini TV. He takes out a 9MM automatic from his backpack and examines it.

Marco sits down, eyeing the weapon and immediately grabs it from his brother.

MARCO

What's this?

Marco checks it out.

ENOS

It's none of your business.

Marco holds it like he is going to shoot the wall.

Enos rips it out of Marco's hand.

ENOS

Careful. It's mine, you pug.

Marco is older and meaner. He pushes Enos back and takes the Gun from him again.

MARCO

Where did you get it?

ENOS

Not that it is any of your business, some creep at my building found it in the alley. Probably a throw away from a killing or something.

Enos reaches for it again and Marco moves away.

MARCO

Let's pawn it.

ENOS

Hell no. The coppers would be all over that.

MARCO

I have a better idea...

EXT. STONEHENGE SECURITY OFFICE - DAY

Bano walks past an old beat-up golf cart, glancing at it and goes inside.

INT. STONEHENGE SECURITY OFFICE - DAY

Bano looks around.

He sees SAM (40's), A husky happy man and JUNE (40's), an attractive solid built professional woman sitting in front of computer screens and key boards. Sam is playing Donkey Kong with the sound effects and June is looking at FACEBOOK liking someone.

Bano looks out the window.

He sees Marco and Enos walk toward the stone circle.

Sam wheels his office chair around.

SAM
(British accent)
How can we help ya sir?

Bano snaps his attention back to Sam and June.

BANETTI
I'm...

JUNE
(British accent)
Otello Banetti.

BANETTI
Yes.
(smiles)
Yes I am.

Sam smiles bigger.

SAM
Holy crap, in person.

June throws the Nation Enquirer and The London Guardian, all with Bano's face on the cover and lots of blurting headlines across her desk.

JUNE
We're fans.

SAM
You here to figure out Stonehenge?
I'm telling ya this is a creepy
place, especially at night.

JUNE
Don't scare him off, just the facts
Sam.

BANETTI
Have you noticed any strange
occurrences.

SAM

Oh yeah, Lighting on demand. Rain anytime you want it. Wild noises and the list goes on. It's prime time, Banetti.

BANETTI

Tell me more.

EXT. STONEHENGE - DAY

Enos walks with his brother toward a kid.

Enos and Marco go to the pimply YOUNG KID (12).

MARCO

What's up?

YOUNG KID

(British accent)

What do you want?

Marco is casual.

MARCO

I got a deal for ya.

YOUNG KID

Like?

ENOS

Listen kid, we all need money, right?

YOUNG KID

Right.

ENOS

You spot rich tourist around here and we'll take'em down as they move to their cars and cut you in for a three way deal.

The kid smiles.

YOUNG KID

Done.

L.T.D. Jones, Gunter and Butler Deadman walk up.

LUCIFER

Scat little boy. I have business with Marco.

The boy runs away. Lucifer and Butler look at Enos.

BUTLER

He with you?

MARCO

Yeah, do I know you?

LUCIFER

All of your life... L.T.D. Jones is the name, this is Gunter Adolf and Butler Deadman, my associates...

(puts his hand on Marco's shoulder)

We want you to come into business with us. We'll make you rich, instead of these nickel and dime low brow criminal acts.

Marco and Enos give him a disbelieving look. Lucifer looks up to sees Bano.

POV L.T.D.

Bano is talking and looking toward Lucifer and his crew.

DISSOLVE TO:

EXT. LONDON GUARDSMAN TABLOID - LONDON UK - DAY

MEAGAN (20's), an athletic attractive female journalist with short, cropped neon red hair and a Gothic look walks with determination that causes her hips to move seductively covered only by a black mini skirt rounded out with black combat boots. Meagan breezes through the front doors of the tabloid.

INT. LONDON GUARDSMAN TABLOID - CORRIDOR - LONDON UK - DAY

The attractive red headed journalist walks on across the short corridor where it opens to various workstations. She stops at an office and looks at the name on the door - JOHN RIPLEY.

INT. LONDON GUARDSMAN TABLOID - RIPLEY'S OFFICE - LONDON UK - DAY

John Ripley's desk is overflowing with papers and books scattered about. The nearby wall is covered with journalistic certificates and awards.

JOHN RIPLEY (30's), a slim, light haired, well-dressed reporter stands next to the wall.

He stares at an article tacked to a corkboard about Bano Banetti that includes a photo of the chained red coffin.

Meagan enters his office smiling.

MEAGAN

(British accent)

Hey still gawking at the professor?
You're almost bloody gay.

RIPLEY

(British accent)

Otello Banetti is a continuing
story line. His adventures never
end.

MEAGAN

A tabloid's dream.

He points to a cover of an issue of "Time" that is on his desk.

CLOSE ON THE COVER - headlines read "MAN OF THE YEAR" under a photo of Bano standing next to the Mormon Tabernacle in Salt Lake City Utah USA.

RIPLEY

That's right, it never ends. He's
like.... The great Sherlock Holmes
(smiles)
Italian Holmes.

MEAGAN

Right, at least this Holmes would
get some if he's Italian.

RIPLEY

I hear he's on some big thing about
Stonehenge, maybe there's a story
in that.

MEAGAN

You know that won't fly with Bull,
unless its bizarre. He likes the
two headed kids and dancing
chickens stuff.

Ripley nods his head and Meagan smiles. She leaves the room.

RIPLEY

Later.

Ripley's eyes follow her sexy swinging hips.

INT. LONDON GUARDSMAN TABLOID - CORRIDOR - LONDON UK - DAY

The loud voice of ROBERT BULL (50's), a well-dressed tall stocky man is heard yelling at one of his young reporters.

ROBERT
(British accent)
If you don't find news, invent
some! We're a Tabloid for Christ
sake not some hoady toady rag.

Meagan sees Bull looking her way as she walks toward him. Meagan quickly turns around and moves back toward Ripley's office.

OUTSIDE TO INSIDE RIPLEY'S OFFICE - She pokes her head into his office.

MEAGAN
Bull's coming this way. Do the
Stonehenge story thing with him,
okay.

Ripley smiles and looks toward Bull.

RIPLEY
We'll do it together.

Meagan gives him a thumbs up and walk away as Robert Bull steps up looks at her as if she is crazy.

EXT. STONEHENGE - NIGHT

A beautiful night at Stonehenge. The sky is filled with stars. The moon shines bright and the surrounding clouds are accented by its glow. The immense size of the stones makes their shadows long and eerie.

A late model, slightly beaten up security golf cart approaches and parks. Sam and June step out of the cart. Sam extracts an electronic cigarette from a brass case. June looks around holding a flashlight.

SAM
I hate this place at night. It's
really... spooky.

He puffs on the electric cigarette while he and his partner are still looking around.

JUNE
Creepy is the word... Don't ya know
those ciggies will kill ya.

SAM
It's electric jacky-ass.

JUNE
Still kill ya.

SAM
Why do they sell them then?

JUNE
To get rid of stupid people.

Sam smiles and blows a smoke ring. The two guards stroll close to the border of the circle and stop to contemplate it.

SAM
Look, I'm making electric rings...
(June rolls her eyes)
I heard once that a fat guy climbed
up the altar and it gave him a
stroke.

JUNE
I heard the wanker was drunk and
that did it.

SAM
I always heard a drink was good for
ya. You know, like hot toddies and
such.

JUNE
Who told ya that, an alcoholic?

A big dark cloud covers the moon and obscures the light. The place becomes darker and darker. Sam looks up at the clouds.

SAM
Watch this.

Sam moves a step closer to the border of the circle, thunder fends and the wind threatens.

Sam looks around and with a sure step enters the circle. A rod of lightning streaks through the sky and illuminates the scene. He stops immediately and gets out.

JUNE
Coincidence, meatloaf.

SAM
This is the stuff I was telling
Banetti about.

Sam smiles and puts a toe in the circle. Thunder sounds off and a bolt of lightning hits the end of his shoe. Sam's eyes get big looking at his smoking toe.

Sam pats his shoe and puts out the tiny flame on the toe.

SAM

Coincidence my arse. Does this look like a coincidence?

JUNE

Screwing around like you do is why the rules forbid us to enter the circle at night Flames McNutt.

Sam smiles and starts to stick his toe in again. Lightning strikes near his foot and Sam jerks back. He smiles.

SAM

It was close that time. The demon's aim is improving.

Sam steps forward. A sudden rain starts. Sam back away and the rain stops. Sam moves toward the circle, it rains. He moves back and it quits.

JUNE

What demon?

SAM

You know the Stonehenge one.

JUNE

That's just a stupid legend

He rocks back and forth in the circle and it rains then stops several times.

SAM

This rainy day ain't no legend and that famous paranormal guy ain't here just to see us.

JUNE

Quit playing. The office bosses can see you.

SAM

Don't think so. I'd know, I been here ten years.

Sam moves beside the car and starts urinating while smoking his electric cigarette between his teeth.

He turns his head, and gives June a know it all look. A loud speaker comes on.

LOUD SPEAKER (V.O.)

Sam, we see you. Put your equipment away and quit screwing around. Respect the tourist.

(Sam looks around for tourist and shoots the speaker the finger)

I saw that. You need to get back to the office Mister and by the way, this is a non-smoking job.

SAM

It's an electric, jackass.

Sam farts, still urinating and June smiles.

LOUD SPEAKER (V.O.)

June, get out of there. That fart was sexual harassment.

June waves an okay to the camera.

JUNE

Come on now. We best be getting back, before a bolt of lightning hits you square in the arse... and you're lighting cigarettes from the flame on the end of your pecker.

Sam quits urinating and smirks.

SAM

Funny June. That comedy routine of yours is gold.

June gives him a look and walks on.

DISSOLVE TO:

EXT. DEVILLE CASTLE - DAY

A new black Rolls-Royce Phantom rolls through the security gates of the castle and stops at the front doors.

Deadman get out and opens the door for Lucifer as Gunter gets out of the drivers side and follows them inside.

INT. DEVILLE CASTLE - FOYER - DAY

The High Priest meets them.

HIGH PRIEST
 Master, so glad you could come.
 Welcome, welcome.

LUCIFER
 Thank you Priest, have you prepared
 our rooms?

The priest gestures toward a staircase.

HIGH PRIEST
 Of course, follow the werewolves,
 they will assist you.

Two well mannered werewolves dressed in cloaks and hoods lead
 the way upstairs carrying large iron keys in their hands.

INT. DEVILLE CASTLE - UPSTAIRS - DAY
 The group take a step to the landing on the second floor and
 a werewolf opens the first door with his massive key and
 swing open the door.

Lucifer walks inside and the werewolf closes the door.

INT. DEVILLE CASTLE - LUCIFER'S CHAMBERS - DAY

Lucifer looks around.

He sees a shapely body on the canopy bed.

Lucifer moves closer and smiles.

The gypsy woman is in the bed covered by a satin sheet
 looking seductive.

LUCIFER
 Fancy meeting you here.

The gypsy smiles.

GYPSY WOMAN
 When summoned, I obey.

LUCIFER
 My kingdom is rich.

EXT. STONEHENGE - AFTERNOON

Bano and Nancy are casually strolling on a sunny day with a
 group of tourist.

NANCY
 So, What's with this Lucifer versus
 some demon in Stonehenge thing.

BANETTI

I don't know anymore than you just said.

NANCY

Don't you think God would have something to say about all of this?

BANETTI

Why would he? His enemies seem to be attempting to destroy each other without his intervention. All he has to do is wait and get rid of the few that remain.

June is directing a few people toward a park guide that is taking people to the stones. Two children are bored and hang back as their parents drag them along.

Bano stares at the giant stone carvings. Nancy is not interested in what the park has to offer.

June sees Bano.

JUNE

Hello Doctor.

BANETTI

Hello June. Nancy this is June the lady I told you about.

Nancy and June shake hands.

NANCY

Very nice to meet you June.

JUNE

Like wise. We all think your husband is great.

(June walks on)

Come by and say hello sometime.

NANCY

Yes, I will.

BANETTI

Let's take a break.

Bano and Nancy break away from everyone and lie down on the grass.

NANCY

It odd that a circle of stones could arouse so much interest?

BANETTI

It's more odd that you don't feel
the wonder of this place.

Bano looks out the corner of his eye at Nancy. She smiles
then shrugs and looks around, not affected by his stare.

NANCY

I'll tell you what's odd. This is
no vacation. We're on another of
your investigations Doctor Banetti.
What a BS artist you are.

Nancy stands up. Bano rises with a kind gesture and puts his
arm around Nancy's waist.

BANETTI

Let's say, we are here to vacation
and who knows... we may discover
something interesting.

He removes his hands from her waist and thoughtfully
approaches the nearest stone.

NANCY

Here we go.

Bano pulls what appears to be a jewelry box from his pocket
and presents it to Nancy with a gallant smile.

BANETTI

Remember this?

Nancy takes the box and slowly opens it. She sees the
enormous crystal from the cavern.

NANCY

Wow, we never did figure out what
this thing does.

The clouds overhead roll and cast shadows on the ground while
Nancy turns the crystal in her hands.

L.T.D. Jones looks at the Banetti's from nearby. Deadman
watches from behind a group of people. Marco and Enos are
near him watching.

Lucifer nods to Marco and Enos, then Deadman.

Nancy's face shows her renewed interest, like a child who has
just received a gift.

BANETTI

It may be an ancient viewer of some kind. Maybe a crude video? What do you think?

NANCY

I don't know, maybe.

Marco and Enos are working their way to Nancy to grab the crystal.

Deadman is moving on her from another direction.

Bano is enthused about the crystal.

BANETTI

Look there. The crystal has a place to put your eye. See if it works.

She nods, places the glass near her eye and looks through it.

NANCY

I see landscape. It's very clear.

She continues looking through the key but nothing happens. Bano gets impatient and gently pushes her in a different direction.

BANETTI

How about over here?

POV NANCY

As she moves the Crystal slowly in different directions, the view is the same, until a bright beam light erupts from the altar stone and blast into the Crystal like a laser while Nancy looks on. She stares awkwardly for a moment.

BACK TO SCENE

Bano, concerned, comes closer while the clouds still rumble overhead.

BANETTI

What happened?

POV NANCY

As she stares, a mystical glow emanates from the altar. It turns from red to gold and then to a swirling mist. Suddenly an evil human like entity pops up in her eyes.

BACK TO SCENE

Nancy whimpers, then drops the key as if it's on fire. Bano takes her in his arms.

BANETTI

What happened sweetheart?

She shakes her head, petrified.

Marco, Enos and Deadman are close now moving in, so as not to alert the crowd.

Bano picks up the key and holds it to his eye.

Nancy turns and begins to walk briskly away.

L.T.D. Jones, Marco and Butler are closer, ready to grab the crystal.

Sam and June look up.

They see Nancy pushing through the crowd and people saying rude things to her.

Sam and June rush toward Nancy.

Marco is behind Bano ready to attack. Gunter shows up and moves toward Bano. Abruptly Bano turns looking for Nancy and accidently knocks Marco to the side causing him to trip another person.

BANETTI

So sorry.

Sam and June turn from Nancy and are walking toward the fallen Marco.

Lucifer nods for Marco, Enos and Butler to back off. He turns and walks away.

Marco gets up joins the crowd.

Sam and June stop and focus on Marco.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. STONEHENGE - AFTERNOON

Bano continues after Nancy. He catches Nancy and embraces her, panting from the ordeal as he asks her.

BANETTI

What did you see?

Nancy turns toward the stones. She shakes her head again and walks away. Bano walks with her.

NANCY

It was evil, pure evil. I never experienced anything like that before.

L.T.D. watches from inside a crowd.

DISSOLVE TO:

INT. LONDON GUARDIAN TABLOID - CORRIDOR - LONDON UK - DAY

It is the usual bustle at The London Guardian. Reporters are on the phone, secretaries are scrambling from one place to another while others sit at their desk.

Everyone in the office hears Robert Bull. He is giving orders to everybody for final publication the following day.

ROBERT

Listen-up. Our publication sales are slipping bad, bring me a two headed kid story or something.

Meagan walks past Lucy.

MEAGAN

Lucy, run away. The devil's coming.

His secretary LUCY (late 30's), a frumpy sweet looking woman calmly sips a cup of coffee standing next to the fax waiting on a print-out

LUCY

I know this devil.

She isn't aware that Mr. Bull is standing behind her with a hand full of papers. She continues to quietly enjoy her cup of coffee. Robert steps in front of her, indignant.

ROBERT
Why aren't you working?

Lucy rolls her eyes and throws her plastic cup in the trash.

LUCY
(British accent)
I am working, get your contacts
checked.

ROBERT
Really? Now you think I'm stupid!

LUCY
No, you are mental. I worked here
for twenty years and you have said
for twenty years' Why aren't you
working? Well, I'm still working.
And further more...

Robert hands her a list of names interrupting.

ROBERT
Okay, okay, call these people and
get some interviews.

LUCY
And you are what?

ROBERT
Gees, all right... sorry.

Lucy opens her desk drawer and pulls out a fresh cup of coffee as Robert walks away. She yells toward Bull as she looks at the list.

LUCY
I've called these people before.
They won't do it. Everyone of them
thinks you're a tabloid ass. Wait,
here's one. Satan said, he'll do
it, when he sees you in hell.

Robert looks back.

ROBERT
I get it. Come on, let it go
already... Call Meagan, I want to
see her.

Lucy picks up the phone while looking at Robert.

INT. LONDON GUARDIAN TABLOID - RIPLEY'S OFFICE - LONDON UK - DAY

Ripley is sitting at his desk, trying to organize his ideas for a new article. Meagan comes in waving a sheet of paper.

MEAGAN

Looks like your dream is coming true, Pee Wee Herman.

RIPLEY

Is that a World Science conference invitation?

She passes the fax. Ripley takes the sheet from her hand, leans back in his chair and reads it with care.

MEAGAN

Yes it is and it has your name on it. Nancy Banetti will be there. Don't forget to share, I'm writing the story.

RIPLEY

Thanks Meagan. I owe you.
 (the phone rings, Ripley picks it up)
 Hi Lucy. Sure.
 (Ripley looks at Meagan)
 Robert wants to see you.

Meagan smiles.

MEAGAN

Oh damn. He wants me to do one of those stupid alien stories.

RIPLEY

You can do it. Go get some new piercing to get you in the mood.

Meagan is leaving.

MEAGAN

You owe me big, Hellboy.

Ripley nods his head as she leaves.

EXT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - DAY

The Banetti's enter the hotel holding hands.

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - DAY

The Banetti's go to the front desk. Banetti speaks to the WALDORF CLERK (30's), a small handsome man.

BANETTI
Any messages?

WALDORF CLERK
(British accent)
Yes sir, one.

The clerk passes him a business card. Bano scrutinizes it thoughtfully. The Clerk points a finger toward Ripley, who is sitting in the lobby.

He is writing something on his iPhone.

WALDORF CLERK
That gentleman asked about you and your wife.

The clerk discretely holds out his hand. Bano give him a twenty.

Bano looks at his wife.

BANETTI
Do you know anyone in London?
(looks at the clerk)
Do you know him.

WALDORF CLERK
Yes sir, he's a reporter from the Guardian. It's a tabloid you know.

Banetti smiles and nods. Nancy shakes her head no.

BANETTI
I heard.

Banetti sees John Ripley waiving. Ripley gets up and hurries toward the Banetti's.

Gunter is watching from behind a newspaper.

Bano smiles as he and Nancy walk toward Ripley. When they meet Ripley, he and Bano share a vigorous handshake.

RIPLEY
Hello Professor Banetti. I'm John Ripley with The London Guardian and a very big fan.

BANETTI
Tabloid?

RIPLEY

Yes.

BANETTI

I like Tabloids. They printed my stories before anyone believed me.

Ripley is relieved.

RIPLEY

I wonder if you have a moment for an interview?

BANETTI

Sure.

RIPLEY

I would like to talk to you about a jewel or a crystal someone overheard you calling a key.

Nancy exchanges a dread look with her husband.

BANETTI

What key?

Ripley glances at Nancy.

RIPLEY

You know what I'm talking about, don't you?

Nancy stares at her husband and takes his hand.

Bano looks at Ripley sternly.

BANETTI

I'm sorry. We'll talk about this another time? We are very tired.

Bano and Nancy walk on.

RIPLEY

If you don't tell me I'll write what I think.

BANETTI

You would anyway.

INT. HEADQUARTERS OF THE FBI - WASHINGTON D.C. - DAY

Sitting at a huge desk is DANIEL CRAVE (50'S), the Director of the FBI, grey hair, snakeskin cowboy boots, a man's man and goes by the name of - DAN.

And sitting in a red leather chair in front of Dan's desk is WILLIAM BLUTE (50's) A robust man and CIA Director, goes by the name of - WILL. A military type posture with a thin mustache.

Crave stands, pushes a button on the phone and looks at Will.

CRAVE

(American Southern accent)

Bring in Banetti's folder.

(He turns to Blute.)

Our jurisdiction is domestic, yours is foreign. I would like to have a cooperative agreement between our agencies, thereby allowing us to cover any assignment.

BLUTE

(American Boston accent)

Why now?

An elegant secretary knocks on the door. Crave looks up and gestures for her to come in. He takes the Banetti file and passes it to Blute. Who opens it and studies the contents.

CRAVE

This guy has made outstanding discoveries in physics and other fields and most are foreign. That's where you come in.

BLUTE

All right.

Crave replies with a nod.

CRAVE

I want to know what Banetti and this Doc Bible are doing with Stonehenge. You should have a folder on them after what happened in Salt Lake.

BLUTE

So, you want to use my foreign resources?

CRAVE

Yeah. Look at these.

Crave hands him pictures of L.T.D., Gunter and Deadman.

CLOSE ON THE PICTURES - Blute thumbs through them.

Crave smiles as Blute still looks.

CRAVE

These three weirdos got something to do with Banetti and Stonehenge, but they got no record of any kind.

BLUTE

Foreign agents?

CRAVE

I don't know, that's where you come in.

INT. LONDON GUARDIAN TABLOID - ROBERT BULL'S OFFICE - DAY

Robert Bull's office is uncharacteristically pristine. Robert is having another animated discussion with Ripley.

ROBERT

Banetti's playing you. Something big is going down. I heard it straight from our CIA spook.

RIPLEY

They don't know anything. I got guys at the FBI and Scotland Yard, and they are asking me.

ROBERT

Listen, Banetti did the vampire thing, then the mad scientist gig and they turned out to be true. We could use a scoop like those. So, help me out here. We like weird. Speaking of weird. Rose come in here.

The gypsy woman is sitting outside Robert's office. She stands and comes in his office.

GYPSY WOMAN

Yes sir.

ROBERT

I hired Rose here. She is big in Spain and we need her.

(MORE)

ROBERT (CONT'D)

She can write the best bizarre, you
have ever seen.

GYPSY WOMAN

Thank you sir. I try.

Robert gestures toward Rose for Ripley's approval.

RIPLEY

Very good. I'll have him followed.
Something will surface.

ROBERT

In the mean time Rose will write
some stuff to keep us afloat and
help you.

RIPLEY

All right then.

ROBERT

Good keep me informed. Go get'em
Rose. You too buddy.

She smiles at Robert and Ripley seductively and walks out.

GYPSY WOMAN

You can depend on me.

Robert walks out with her.

ROBERT

Come on I'll show you your new
office.

Ripley watches them and shakes his head.

DISSOLVE TO:

EXT. NICHOLAS BIBLIACONI'S BOOK STORE LONDON CITY STREET -
DAY

CLOSE ON ORNATE GOLD LEAF TRIMMED SIGN - hanging over the
front door - Savoy House Books, proprietor - Nicholas
Bibliaconi (Doctor Bible), curator of Biblical, Occult and
Mystical subjects. Fortunes told in the back.

Bano and Nancy approach the steps of the small pristine shop,
located in a quiet middle-class neighborhood with a street-
side glass fronted display filled with collector books and
current affairs material.

A group of boys roll past on skateboards.

On the opposite side of the street is a pub, The Goat and The Ram. Two rough looking workmen working in the small flower garden outside are banging their Wellington boots against the railing outside trying to knock the mud off.

NANCY

Why are we here?

Nancy shivers with the chill in the air.

BANETTI

To see Doc Bible. He knows almost everything there is to know about the occult. We've been e-mailing for years.

NANCY

What kind of a name is Doc Bible.

BANETTI

Nick name, his real name is Nicholas Bibliaconi. He is also an excellent detective. We were in the Navy Reserve together.

Bano opens the door.

NANCY

For Christ sakes, do I have to call him Doctor Bible? How about just Doc or Nick, something like that?

BANETTI

Call him Nicholas.

Nancy looks at the door warily.

INT. NICHOLAS BIBLIACONI'S BOOK STORE LONDON CITY STREET - DAY

His store is absolutely pristine, it reigns order. Book shelves cover the walls holding endless literary treasures. One entire wall appears to have nothing but ancient Bibles in endless shapes, colors, and languages.

NICHOLAS BIBLIACONI (60's) aka DOCTOR BIBLE or Doc, is a tall Londoner with an old boys Eaton accent. Thick, messy salt and pepper hair tops his slender body like a giant Robert Divot.

A short, round, appearing CONFUSED MAN (40'S) approaches him with a book in his hands.

CLOSE ON THE BOOK - TITLED: Symbols for Every Mind.

DOC
 (British accent)
 Great book. By the way, do you know
 the symbol of the rib?

CONFUSED MAN
 (British accent)
 What?

The man shakes his head, wobbling his belly, and looks even more confused. Doctor Bible gestures him closer as he sees women around them and whispers.

DOC
 God told Adam: I'm going to make
 the most amazing creature on earth,
 her name is Eve. But you have to
 pay me. An eye, an arm, and a
 leg.... Adam is terrified and after
 a few second asks: 'What can I have
 for a rib?

CONFUSED MAN
 Ah... okay.

A tall ELDERLY WOMAN (70's), looks up at him and the confused man while browsing on a shelf.

ELDERLY WOMAN
 (British accent)
 That's so corny.

The confused man awkwardly smiles and walks away.

The woman approaches Doctor Bible, surprisingly, with the same book in her hand as the confused man. She asks a question in a high pitched loud voice while pushing her hearing aid into her ear.

ELDERLY WOMAN
 What's your opinion on this one
 genius?

Doc gently takes the book from her, turns it in his hands, brings it up to his nose, and smells it slowly, inhaling deeply. He hands the book back and smiles with his blue eyes.

DOC
 Simply delicious.

ELDERLY WOMAN
 Oh boy. You'll say anything to sell
 a book.

The slender lady makes her way to the very old female cashier to buy the book. Doctor Bible watches her leave.

The tiny bird bell at the top of the door tinkles with the door opening. Doc looks at Bano and Nancy coming in.

DOC

May I help you find something? Oh, Otello. It's so good to see you.

BANETTI

Good to see you.

DOC

And the beautiful Nancy. What a pleasure.

(he puts a hand on Bano's shoulder)

You're here about Stonehenge?

Bano looks around the shop. Doc pats him on the shoulder.

NANCY

We just need a few facts to prove up our research. So we either debunk all of the theory's or prove them up.

DOC

As I said in my e-mails, most written things about Stonehenge are only theory; in the Scriptures there is nothing either.

BANETTI

Is there anything that remotely resembles fact?

Doctor Bible walks over to one of his shelves, pulls down a small, well worn Bible and silently reads a page. He looks up and nods to no one in particular.

DOC

According to this, some believe Stonehenge is a cosmic cage created to contain something. Maybe real or maybe a fairy tale, but this writer has always been reliable.

NANCY

Nicholas, we need more. Is there anything else?

Doc thinks. He squeezes the small Bible in his back pocket.

DOC
Come with me. I have something to
show you.

BANETTI
Great.

Motioning for the couple to follow. He looks at the elderly
cashier.

DOC
It's all yours.

She waves as they leave.

EXT. NICHOLAS BIBLIACONI'S BOOK STORE LONDON CITY STREET -
DAY

On the street the trio walks quickly toward a small Catholic
church just a few doors down.

DOC
I'm not Catholic, but as a
religious scholar I like to
investigate all beliefs and know
all about them.

NANCY
Bano's Catholic.

DOC
Your past experiences with vampires
and Eden must have made you
question some of your beliefs.

BANETTI
I'm still thinking about it.

They stop in front of the very old church.

DOC
Ah, here we are.

They go inside.

INT. SMALL CATHOLIC CHURCH - DAY

They enter the small cold church and see candles burning then
hear faint footsteps from the back. Banetti approaches the
container of holy water and dips his hand in, he makes the
sign of the cross as Nancy and Doctor Bible watch curiously.

A tall THIN PRIEST (50's) approaches them.

THIN PRIEST
(Italian accent)
Welcome Nicholas.

DOC
Thank you, we'd like to see the
library.

THIN PRIEST
Of course.

He turns and walks down a dark, narrow corridor beckoning them to follow.

Ripley slowly and discretely enters the church. He glances carefully around. He moves quietly along the stone floor next to the wall.

The Priest shows them the entrance to the library. The door is opened and they see a large musty room with six or seven people reading quietly at long rectangle desks.

A small man sleeps peacefully with his head resting between the pages of an ancient book.

Banetti and Nancy stand close together and watch the people at the tables.

INT. SMALL CATHOLIC CHURCH - LIBRARY - DAY

Doctor Bible goes in and finds a large circle on the floor right in the middle of the library.

Bano and Nancy move inside next to Doc. The priest watches from the doorway.

DOC
This is what I wanted to show you.

BANETTI
What is it?

DOC
Many Catholic churches have
protective circles within their
halls. It's not uncommon.

NANCY
What are they Protecting?

DOC

More like protecting against. You saw them in Bruges, when we met in the church. The coffin of the vampire was in the middle of the mystic circle and chained keeping him in, completely surrounded by crucifixes. We didn't pay attention to it then, but I do remember the marks on the ground around it.

Nancy looks at Bano.

BANETTI

I remember that circle. It was eerie.

DOC

Take my advice—stay away from Stonehenge. If I'm right, it is very dangerous to pursue this mystery.

BANETTI

Do you still think Stonehenge is some kind of protective circle or a cage to keep something in?

DOC

Yes, something.

Ripley glance in from the doorway as the priest moves inside.

DISSOLVE TO:

INT. THE GUARDIAN TABLOID NEWSPAPER - ROBERT BULL'S OFFICE - DAY

Robert Bull has his scuffed shoes up on his desk sloppily eating a sandwich when Ripley walks in.

He can see a hole in Robert's left sole.

RIPLEY

Robert...

ROBERT

Yeah.

RIPLEY

Are you all right? I mean you have let yourself go lately.

ROBERT

I'm okay, just loosening up a little. Listen, Bano and his wife spent part of the day at a book store owned by that weirdo bible guy and then went to church.

Ripley gives him a look.

RIPLEY

What church?

ROBERT

I don't know, ask Rose. Those things are all the same to me, like McDonald's.

RIPLEY

You're going straight to hell. You probably want a drive through bank and a church where you can drop off the cash and be saved at the same time.

ROBERT

Okay, I'm not like everyone else. You are worse than Lucy with the innuendos.

RIPLEY

Lighten up. Everyone is trying very hard and lately you have just made it worse.

ROBERT

Okay, okay, let's focus on what sort of information the professor is collecting? Maybe we can get one of his crazy true stories out of it?

RIPLEY

Read the reports I gave you. Banetti's checking the circles you see in Catholic churches sometimes. He's trying to tie it in to Stonehenge.

Robert puts his sandwich down still chewing.

ROBERT

I read those reports, but I like to hear it direct.

(MORE)

ROBERT (CONT'D)

So, what's the big deal about Stonehenge again? This could be big.

RIPLEY

I don't know yet. We need to take more time with this.

ROBERT

Times up. Get Rose to help you. I got deadlines and headlines. If you don't find one, make something up that sells. I'm in the business of what's fantastic today.

RIPLEY

We're suppose to give a damn Robert. You know, tell the truth.

ROBERT

No my friend. Tabloids are like stage, we're putting on a show.

RIPLEY

My mistake, I thought we're a newspaper.

ROBERT

Wrong again. We're entertainment.

Ripley smiles, shakes his head and leaves.

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON- LOBBY - DAY

The hotel has a new guest, RANDY TURDO (30'S), a slickly dressed, slender and handsome Puerto Rican with a mustache and cunning eyes covered by Ray-Ban sunglasses. He is immaculate, wearing Armani slacks and a pressed white shirt.

Randy walks in and surveys the entrance to the hotel.

It is pure nineteenth century opulence; intricately patterned marble floors, oversized lavishly carved wooden tables with a huge gold and glass chandelier.

Randy's brown eyes cut back and forth scanning the room.

He notices the wealth of the people in the lobby. The fourteen carat diamond rings on the ancient finger of an ugly duchess.

Randy approaches the front desk clerk but before he can reach it a YOUNG MAN (20's) in a cheap wrinkled suit hurries quickly past and approaches the receptionist handing him an envelope.

YOUNG MAN
(British accent)
It's for Professor Banetti, from
Ripley at The Guardian News.

No sooner has he said this than the young man turns on his heels and heads for the hotel exit, brushing past Randy.

The clerk places the envelope in the Banetti box. Randy gets a glimpse of the room number on the slot and smiles. He leans on the counter.

RANDY
(Puerto Rican accent)
I'd like a room please.

WALDORF CLERK
Yes sir, a suite?

The clerk looks Randy over not really approving.

RANDY
No, I'm just here one night. A
simple room.

WALDORF CLERK
Off course sir. Card please.

Randy slaps down three one hundred pound notes.

RANDY
Cash.

The clerk raises an eye brow.

WALDORF CLERK
Name?

Randy smiles.

RANDY
Randy, Randy Turdo.

The clerk smirks without missing a beat. A middle-aged stylish woman walks up waiting to be served behind Randy.

WALDORF CLERK

Yes sir, Mr. Turd-o, is that right.
 (Randy nods)
 Address please, Mr. turd-o?

Randy smirks. The woman tries not to grin.

RANDY

Number six, Cornwall UK and that's
 Turdo, not Turd-o.

WALDORF CLERK

Of course it is sir.

The clerk takes a card from the panel behind him and hands it to Randy.

RANDY

How much?

WALDORF CLERK

Two hundred Euros sir, Ah, sorry,
 Mr. Turd-o.

Randy smacks two one hundred pound notes on the counter and nods a thank you, then flashes his slick smile and moves to the elevator stepping inside as the doors close.

The woman steps to the clerk with a strong expression, looking toward Randy's last location.

STYLISH WOMAN

(British accent)

Take my card and do not even utter
 my last name. Just call me Eddie.

The clerk looks at her card. He smirks.

WALDORF CLERK

But of course Mrs. Balls.

EXT. FOURTH FLOOR HALL - DAY

The elevator doors open and Randy looks down the hall checking where his room is compared to the Banetti's. They are close, He is room 469 and the Banetti's are 466, across the hall.

A youthful looking CLEANING LADY (30's) is in the corridor, arranging bottles on her cart. Randy smiles pleasantly; moves in front of Banetti's room and pretends to use his card to enter.

RANDY
These things never work!

He complains loudly and gestures impatiently.

The cleaning lady looks up and comes over to him holding her pass card. She moves to Randy's side.

CLEANING LADY
(British accent)
May I help you sir?

Randy hold his card with his thumb on the last number and grumbles.

RANDY
The card doesn't work.

CLEANING LADY
I'm sorry, Let me try my Master Card.

Randy gives her a look. She slides her card through the slot and easily opens the door.

Randy displays his most charming smile and blows her a kiss then enters the Banetti suite.

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - BANETTI SUITE - LIVING ROOM - DAY

He closes the door quietly behind him and looks around the elaborate room. Randy immediately starts his search. He opens all the cabinets and closets in the living room. Nothing.

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - BANETTI SUITE - BATHROOM - DAY

He walks into the bathroom and searches the cupboards below the sink. Frustrated he heads for the bedroom.

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - BANETTI SUITE - BEDROOM - DAY

Inside he sees a large cabinet with a television perched on it. He opens the cabinet doors and on a shelf near the bottom is a hotel safe.

He begins turning the wheel using a stethoscope to hear the bolts move. The clicks narrow down the numbers in a few seconds and he has access to the safe. A recorder is right in front, he takes it and stuffs it into his pocket.

He hesitates for no apparent reason.

Randy sees a box in the corner of the safe. He knows he shouldn't take it and hesitates for second.

He reaches in, takes out the box, and opens it. He is pleased when he sees the beautiful jewel and places it into his pocket. He closes the safe, and leaves the room.

EXT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - HALL - DAY

Bano and Nancy are getting off of the elevator and they see Randy coming out of their room.

BANETTI

Hey!

Randy takes off and runs for the stairway.

NANCY

Hey!

Nancy takes off after him. Bano runs after them. Bano catches up to Nancy as she opens the stairwell door.

BANETTI

Stay here.

NANCY

Hell no, this my perp. Take the elevator and cut him off.

(Bano gives her a strange
look)

Go!

Bano smiles and heads for the elevator.

Nancy goes through the stairwell door speaking as she goes.

NANCY

Don't worry, I got this.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON- LOBBY - DAY

The elevator door opens and Randy runs out just as Nancy comes out of the stairwell exit. She smacks him in the face and grabs him. He head butts her and knocks her down.

Bano comes out of the elevator and comes face to face with Randy. He punches Randy in the nose and sends him rolling.

He looks at his wife and then toward Randy. Randy is running outside.

Nancy jumps up. She and Bano chase him.

EXT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - ENTRY - DAY

Randy sees four people dressed in leather and helmets sitting on DUCATI STREETFIGHTER S motorcycles. They are getting off as Randy rushes toward them. He grabs the keys from a female rider and shoves her down. Randy starts the motorcycle and speeds away.

Bano and Nancy are right behind Randy moving toward the stunned riders. The couple gets on two of the motorcycles that still have keys in them. Bano and Nancy start the bikes and speed away.

The female rider that Randy pushes down gets up and goes to the other riders that lost their motorcycles. She points toward Randy, Bano and Nancy inaudibly trying get the last rider to chase them. The rider with the only motorcycle left shakes his head no.

EXT. LONDON CITY STREET -DAY

Nancy and Bano catch up to Randy that is weaving in and out of traffic.

Nancy speeds up beside Randy and kicks the side of his bike making him wobble. He speeds forward. Bano comes up on the other side and bumps Randy.

Randy cuts to the side and turns down a narrow side street with Bano and Nancy directly behind him.

A car is in the way and Randy speeds around. Bano and Nancy speed around narrowly missing an on coming car.

Randy turns off the street passing cars and abruptly turns again.

INT. LONDON ABANDONED WAREHOUSE - DAY

Randy roars through the abandoned warehouse with Nancy hot on his trail.

He glances back at Nancy and when he turn back Bano is speeding head-on toward him. He dodges and his motorcycle goes down sliding.

When Randy's motorcycle stops sliding, he gets up running toward another factory building.

Bano and Nancy spin their bikes around and roll to a stop next to Randy's bike.

They look toward his last location and see nothing.

Nancy's eyes search the area.

NANCY

We lost him. I should have been more aggressive.

Bano is smiling at his wife filled with love.

BANETTI

I don't think we need any more aggression. You ride like a racer, where did you learn that.

NANCY

At home. I was a dirt tracker.

BANETTI

That's my woman.

DISSOLVE TO:

INT. SMALL PUB - DAY

It's a small pub low-key, with mahogany trim Robert sits in a corner, drinking and watching the people mingle. Anxiously he looks at his watch.

A waiter hurries by and Robert shakes his glass in the air.

ROBERT

Hey mate, get me another one of these.

He slugs the rest of his drink down and wipes his mouth with his sleeve.

In a moments Randy limps into the booth with a couple of band-aids on his forehead and more on his fingers.

ROBERT (CONT'D)

Did you get the information?

Randy passes the package to him.

RANDY

Done, this is a copy, the original is back so they won't notice.

ROBERT

Good job. I got some good tabloid now. Anything else?

RANDY

You got what you wanted. Give me my money.

ROBERT

What the hell happened to you?

RANDY

Nothing.

Robert grabs Randy's arm.

ROBERT

It's vital the professor doesn't think he's been robbed. I told you to leave the place nice and clean. Tell me: What else did you take?

Randy appears slightly nervous and jerks away.

RANDY

Nothing... I said!

Quickly and firmly Robert takes Randy's arm again staring into his eyes.

Randy and Robert begin to argue.

ROBERT

Stop the lying... I'll pay you for the job, but whatever you took, return it at once. I don't want Banetti to know you were there.

Ripley is following and watching Randy and Robert from seclusion.

Bull releases Randy's arm and Randy places the box on the table.

RANDY

I don't think you can afford this.

He slowly opens the box, even in half darkness the crystal gem is brilliant.

Robert glares at him.

ROBERT

You are an idiot. You don't think Banetti would miss this?

Robert examines the key for a moment, then pockets it. This time it's Randy's turn to grab Robert's arm with a threatening look.

RANDY

Not so fast. We need to talk cash.

ROBERT

You screwed up and now you want money?

RANDY

I'm not stupid, this is some major tabloid hype. I know how much you could sell that thing for on the street.

ROBERT

You don't deserve Jack.

RANDY

I don't much care if I leave here with the money, or you lying in a pool of blood. Give the money or the crystal, that's the good side of your choices.

Robert looks at him for a second and reaches into his crumpled jacket.

Randy reaches inside his jacket pocket and stops when he sees Robert pull out a checkbook. Robert writes out a check and passes it to Randy, who takes it with a note of skepticism.

ROBERT

I discounted your fee because you didn't follow instructions, you bloody wanker.

RANDY

You don't have much experience in this side of life do you?

ROBERT

No and damn proud of it.

RANDY

Let me help you. Double the amount
and we're done.

Randy extends his open palm and waits. Robert sighs deeply,
and grudgingly fills out another check, signs it and passes
it to him.

ROBERT

There's you're money, you greedy
bastard. We never met, clear?

Randy takes the new check and stands.

RANDY

I wish we hadn't. But, we will meet
again, if these checks don't cash,
Mr. What's Your Name.

Robert gets up from the table and leaves.

Randy stares for second and walks out moving past a secluded
booth. Butler Deadman comes out of no where and slams him in
the booth and Gunter slides in beside him.

Randy is abruptly sitting face to face with L.T.D. Jones as
Gunter and Deadman sit close beside him.

LUCIFER

Mr. Turdo, it's so nice to meet you
on a professional criminal basis.

RANDY

Who the hell, you think you're
talking to?

LUCIFER

I know who I'm talking to. No sole,
no remorse. You are a wonderful
creature...

Randy starts to speak interrupting L.T.D. and Gunter punches
him in the side. Randy doubles over from the pain.

GUNTER

He speaks, you listen.

Randy grimaces and nods.

LUCIFER
Where is my crystal?

Randy looks at Deadman. Deadman nods.

RANDY
I sold Banetti's crystal to Robert
Bull, the guy that runs the
Guardian.

Lucifer looks at him for a moment.

LUCIFER
I remember him. The one that likes
those little foot stories.

BUTLER
Big foot.

LUCIFER
Smelly foot. Who gives a damn... I
really hate my limitations here on
earth, it is getting on my nerves.

BUTLER
Sorry Master.

Randy gives him a look.

LUCIFER
Normally I would just know where
the crystal is, but now I am
reduced to asking you, Mr. Bag-O-
crap. Get it back and bring it to
me.

Butler gives him an iPhone.

BUTLER
Call it in.

Randy looks at them as if they are stupid.

Gunter punches him in the side. Randy holds his side and nods
yes.

LUCIFER
Go with him Gunter.

Randy starts to speak.

RANDY
I...

He stops realizing he could be in for a beating.

Deadman and Gunter stand as does Randy.

LUCIFER

Gunter, bring me the crystal when
Mr. Turdo has it in hand. Your name
is so hard for me to say.

RANDY

It's an easy name, means fast.

LUCIFER

No, sounds like it means... never
mind, go quickly now.

Gunter and Randy walk away.

Deadman and L.T.D. look at each other and laugh.

EXT. THE STONES RESTAURANT - DAY

The restaurant is located in a tiny village near Stonehenge. It is a small, cozy affair catering to the up-scale market of an endless stream of tourists.

Bano and Nancy drive up in a rented Jaguar on the curved gravel driveway and get out. Bano gives the keys to the eerie looking valet and they walk towards the restaurant, hand-in-hand.

INT. STONES RESTAURANT - DAY

As they walk in the restaurant they see it is spattered with Stonehenge decor and a high-end bar.

Tonight the restaurant is crowded, but the maitre d' manages to seat them at a table on the outer edge of the ring.

Nancy glances around. She frowns and nods to her husband to look.

NANCY

Do you think it's a coincidence?

John Ripley is sitting at a table in a corner of the room all by himself.

As Banetti sees him, he slaps his napkin down on the table.

BANETTI

You gotta give it to them, those
tabloids never give up.

NANCY

I guess. But, they are a little sleazy and lie like a rug.

Banetti cellphone rings. He reaches inside his jacket, pulls out the phone, and flips it open.

BANETTI

Hello?

DOC (TELEPHONE V.O.)

I have news for you... but, I prefer to talk face-to-face. Five PM tomorrow, Stonehenge?

BANETTI

Good. I'll be there.

Bano hangs up the phone thinking. Nancy smiles at him.

NANCY

Trouble?

BANETTI

No, we're meeting Doc tomorrow.

Ripley smirks as he listens with a directional microphone.

DISSOLVE TO:

INT. WALDORF HILTON COVENT GARDEN HOTEL LONDON - BANETTI SUITE - NIGHT

Bano and Nancy walk into their suite. Laughing and talking.

BANETTI

You know, I said they didn't get anything when that thug was in our room.

NANCY

Yeah, not to mention the three thousand Euro's we were out for motorcycle repairs and unhappy bikers.

BANETTI

I'm checking the safe again.

Nancy gets close to Bano and kisses him. They embrace for a moment.

NANCY

We are so lucky to have each other.

BANETTI

Who else would have us.

They smile.

Nancy takes off her suit jacket down to a classy halter top.
Bano takes off his jacket shirt and tie then checks the safe.

NANCY

Well.

Bano looks at Nancy as he stands.

BANETTI

They took the crystal.

NANCY

That's it. Why would they want that?

BANETTI

I don't know. But, I suspect it is a part of something big.

NANCY

Oh boy, here we go.

Bano is amused. He takes his wife in his arms and kisses her deeply.

BANETTI

You make my life so good.

NANCY

I know how this is going to play out. We make love...

BANETTI

Are you physic.

NANCY

Then we start researching your new adventure. Probably on the same night.

He kisses her again.

BANETTI

Then more love making.

NANCY

Yes, a lot more love making.

Bano pulls her to the bed and they lie down.

Nancy kisses Bano deeply. He looks into her eyes.

BANETTI

I love you.

Nancy becomes very aggressive and wraps her leg around his, pulling closer, kissing him deeply.

DISSOLVE TO:

INT. LONDON GUARDIAN TABLOID - ROBERT BULL'S OFFICE -
AFTERNOON

Robert Bull is reading next weeks headlines and marking out the parts he doesn't like. Randy and Gunter walk in.

Robert looks up and is surprised.

ROBERT

What the hell are you doing here...
with your weird friend.

RANDY

I want the crystal.

ROBERT

I need not remind you, I have a
sizable investment in that thing.
Besides, it is not for sale.

RANDY

I didn't say, I'm buying. I need to
return it to it's rightful owner.

ROBERT

Forget it. I've already made a
deal.

RANDY

Unmake it.

ROBERT

Get lost, I'm not dealing with you
anymore.

Gunter pushes Randy back with his arm.

GUNTER

Mr. Bull, you don't understand...

ROBERT
Here's what I understand.
(he pushes his intercom
button)
Security, I need you.

Gunter looks at him for moment and punches him in the throat.
Robert chokes and holds his throat.

GUNTER
Mr. Bull, we expect your full
cooperation.

Two security guards come in.

Gunter immediately punches one and knocks him out. He looks
at the second one and he leaves.

ROBERT
You'll never get it.

Police sirens are heard.

RANDY
Let's go the cops are coming.

The gypsy woman comes in Robert's office, looking evil at
Gunter and Randy.

GYPSY WOMAN
What are you no goods doing here?

ROBERT
Be careful Rose.

GYPSY WOMAN
I'm always careful.

She picks up a rather large letter opener.

RANDY
Come on.

Gunter is unimpressed. Randy hurries out. Gunter looks toward
Bull.

GUNTER
We will see you again.

Robert and Rose just watch them leave with little concern.

INT. LOCAL LONDON LIBRARY - DAY

Banetti is sitting at a long desk close to a computer in the local public library computer room surrounded by piles of books. He leans back, stretches with both arms raised high. Nancy walks up behind him with a small stack of books. Nancy stretches with a sleepy yawn.

NANCY

Found anything sweetie?

Banetti relaxes.

BANETTI

I can't concentrate from thinking about you.

NANCY

Right.

Banetti smiles. He points to the computer screen with a slight nod of his head.

BANETTI

I did find this thing called, The demon's eye. It may be our eye.

NANCY

The what?

Nancy sets the books down and leans over his shoulder to see.

BANETTI

Yeah, you know, like ah, a funky eye, The Eye, the crystal. I think it's the key.

NANCY

Key to what?

BANETTI

To Stonehenge. Prometheus called it the eye. I'm sure it is, sort of.

(Banetti points with his pen to a passage in the open book.)

A Celtic priest thought so too.

EXT. NICHOLAS BIBLIOCONI'S BOOK STORE LONDON CITY STREET - DAY

Doc walks out of his store and continues down the street talking on his cell phone.

DOC
Hello. Ciao Bano. Yes, I'll come
over. Sure right now.

Gunter and Randy walk up to Doc.

GUNTER
Hello Doctor, my name is Gunter
Adolf.

DOC
Yes?

GUNTER
We understand you know a lot about
prophecy and we need information
about how to locate a certain
antiquity.

Doc give him an odd look. Gunter's phone rings and he
answers.

RANDY
Don't answer.

GUNTER
Hello.

RANDY
Dummy.

LUCIFER (TELEPHONE V.O.)
Gunter do you know who this is?

GUNTER
Yes sir.

LUCIFER (TELEPHONE V.O.)
Do you know why I'm calling?

GUNTER
Yes sir. I'm speaking to wrong
person sir?

LUCIFER (TELEPHONE V.O.)
Yes. Leave our enemy alone, before
he does his god thing and causes us
more problems than you already
have.

GUNTER
Yes sir.
(looks at Doc and closes
his phone)
(MORE)

GUNTER (CONT'D)

Sorry, my mistake. I thought you were somebody else.

Doc gives him a knowing look.

RANDY

Let's go dumb-ass.

Gunter discretely punches Randy in the stomach. He opens their car door and pushes him in.

DISSOLVE TO:

INT. LOCAL LONDON LIBRARY - DAY

Bano and Nancy are tired and still reading ancient books. Nancy looks up from her book.

NANCY

Sometimes that crystal is called a key, other times a jewel, even a demon's eyes. But the real question is; what does it do?

BANETTI

Satan used it for what I don't know, but one of his apostles mentioned it in the black bible. He said that it had great importance to Lucifer.

NANCY

I think it's just a crystal. If it's really that big a deal, get the bad guys another one at Wal-Mart, problem solved.

BANETTI

It has great power according to everything I have read.

NANCY

Okay then.

Banetti pulls out another Stonehenge Mysteries book from beneath several others, nearly toppling them. He opens the book and points to a passage and reads it in a whisper.

BANETTI

This says, a powerful demonic entity is imprisoned in Stonehenge, confined by an evil cosmic force.

NANCY

It's a prison? That's a stretch.
Who's the warden? The big cheese of
evil himself.

BANETTI

Yes, in a manner of speaking. There
is an ancient story about Satan
having a powerful enemy that
actually defeated him once. He ran
away and set up an elaborate scheme
that trapped his enemy in
Stonehenge and the only way out for
the demon is the crystal.

NANCY

The crystal we had?

BANETTI

Yes, according to everything I
know.

Nancy points to a picture in an open book that looks just
like Stonehenge. Nancy touches the page.

NANCY

I don't get it how does a bunch of
funky rocks trap somebody?

BANETTI

I'm reasonably sure there is a
force field, like electricity
generated by the stones, not
harmful to humans, but deadly to
demons and spirits. The eye is the
key to turn it all on and off.

Nancy is in after thought.

NANCY

Seems like Satan could just give
them the evil eye and pouf their
gone.

BANETTI

Not on earth, his powers are
limited.

NANCY

So, if I'm a demon and an enemy of
Satan, and I want to survive, I
stay on earth so my powers match
his?

They think about it.

INT. LONDON GUARDSMAN TABLOID - LONDON UK - ROBERT BULL'S
OFFICE - DAY

The gypsy woman is going through Robert's desk and cabinets.
Robert walks in.

ROBERT
What are you doing.

GYPSY WOMAN
Oh, I was looking for that last
story I gave you.

ROBERT
I gave it to the publishing
department.

GYPSY WOMAN
Sorry, I didn't think it was ready.

ROBERT
Oh yeah, it was great.

GYPSY WOMAN
You are too.

ROBERT
Thank you.

GYPSY WOMAN
Maybe you should come by my place
for drinks sometime.

ROBERT
No, sorry. My wife wouldn't
understand.

She smiles seductively and rakes her finger across his chest
as she walks out.

GYPSY WOMAN
Well, if you change your mind, you
know where to find me.

Robert smiles nervously and adjust his tie as she does a sexy
walk to the hall.

INT. LOCAL LONDON LIBRARY - DAY

Banetti smiles and leans back in his chair.

BANETTI

Earth is sort of a demon magnet,
the mighty equalizer if you will.
They all have the same powers here.

NANCY

How do you explain Satan being so
powerful.

BANETTI

Just like our society. Some people
are more powerful than others. You
know, like; government, mafia, big
corporation and the list goes on.

NANCY

No wonder we have so much bad crap
going on around here. Everybody's a
bad-ass.

Banetti selects another book from a sprawling pile on his
left - WHAT'S MIDDLE EARTH? In the middle of the cover is a
picture of vampires and werewolves while Nancy watches.

BANETTI

Look at this.

NANCY

What does this have to do with
vampires and werewolves?

BANETTI

I'm not totally sure yet. But, they
are involved and they do exist.

NANCY

When we get home, we are going to a
shrink... Vampires and Were-
somethings?

BANETTI

You know I'm right.

Nancy pulls up a chair next to Bano and he opens the ancient
book. It is so old the cover is made from animal skin.

CLOSE ON - The turning pages, written in ink with beautifully
done drawings and colorful paintings.

Nancy looks closer.

NANCY

Where did you get this? It should
be in a museum.

BANETTI

Look, this writer ties in church atrocities with demons, vampires, werewolves, even Lucifer.

NANCY

Do you think the church is infiltrated?

BANETTI

In some cases.

Nancy turns the fragile page carefully. Banetti points to a passage.

Nancy reads to Bano in a soft whisper.

CLOSE ON THE PASSAGE -

NANCY (O.C.)

Look at this, they say all of these creatures hate Lucifer because he allows them no peace and his henchmen are fierce. They are waiting for a Messiah.

BANETTI

Kind of a satanic Jesus. If I'm right our demon in Stonehenge is their Savior and they want him out.

Nancy touches the ancient page and stares at the painting.

NANCY

This is so old. I wonder who wrote it?

BANETTI

A middle-ages man named Dracman.

NANCY

He's not middle-aged now.

The painting on the timeworn page is unclear so Banetti takes his brass framed magnifying glass from his pocket and focuses on the picture.

He reaches for an antique reading lamp on the desk and pulls it closer.

CLOSE ON THE TEXT - Bano whispers the text as he reads -

BANETTI (O.C.)

Here's a quote from Dracman. He says. No one from Middle Earth or Hell can approach the cursed circle or he will be trapped inside with the evil one. Only humans can enter and leave. The curse ends when there is a sacrifice, then Middle Earth will reign in Hell and on Earth. The catch is this demon Lucifrago has to do it.

NANCY

According to the book, we're in the middle of a cosmic war to release the Middle-Earth Messiah that is trapped in Stonehenge.

BANETTI

Yes, I wonder what kind of sacrifice they are going to use?

NANCY

Read the bible, it could be anything.

Banetti points to a number in the corner of the page and turns to that page number. Another picture, this time a fierce werewolf. Banetti places the page under the lamp and reads.

BANETTI (O.C.)

Dread, leader of the werewolves, agreed to have a truce with Lucifrago the demon in Stonehenge...

(a book falls to the floor
startling them for a
second)

It was to deceive Lucifer. He says, they will continue to show enmity between them until the stones fall. Whatever that means?

NANCY

Lucifer outsmarted that Lucisomebody guy and the werewolves, and trapped the Luci-guy in Stonehenge.

Banetti is amused.

BANETTI

Satan had a run away to fight
another day plan.

Gunter and Randy watch the Banetti's listening from behind a
shelf, with a sinister smirk. Randy whispers.

RANDY

This crap is butt deep to a tall...
weird person like you.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. CITY STREET - REAR ENTRANCE TO THE GUARDIAN NEWS - DAY

Robert Bull stops at the entrance to the underground parking lot looking around for the clerk at the booth.

Suddenly Gunter steps to his window and grabs his collar choking him as Randy stands behind him.

RANDY

Not such a big man now, are ya.

GUNTER

Give me the crystal.

Robert coughs a little and speaks.

ROBERT

What the hell are you talking about.

Gunter chokes him again, but harder.

RANDY

Don't lie, give it to him.

Gunter puts his powerful hand on Robert's face and begins to crush it.

GUNTER

Where is the crystal

ROBERT

Okay, okay. It's in my safe deposit box at the bank.

Gunter stops and looks at him still holding his collar.

GUNTER

Get it and bring it to...

A London Policeman sees Gunter and Randy holding Robert. He yells out.

LONDON POLICEMAN

Hey, What are you doing?

Gunter lets go of Robert and looks toward the policeman.

GUNTER

Mind your own business.

The policeman is amused.

LONDON POLICEMAN

This is my business mate.

Robert opens the door against Gunter knocking him off balance against Randy. They stumble and Robert gets out of the car running.

Gunter glances at Robert and then the policeman. Randy is thinking and his eyes are darting looking at the scene. He abruptly runs. Gunter is still looking at the London Bobbie.

The policeman falls to the garage floor.

To the surprise of Gunter, he sees the shadowy figure of L.T.D. Jones standing behind him with a board in his hand. He tosses it in a dumpster and walks away. Deadman walks with him.

Gunter rushes to catch up.

GUNTER

We had him.

LUCIFER

You are such a screw-up.

BUTLER

Very screwed up.

Gunter gives them a look as he trails.

The gypsy woman walks from the shadows and gets in Robert's car and drives away.

The policeman wakes up rubbing his head and looking around.

Everyone is gone.

DISSOLVE TO:

EXT. STONEHENGE - DAY

The sun shines through patches of puffy white clouds that cover Stonehenge. Tourists are casually milling around the grounds.

Doc Bible patiently waits near the outermost section of stones holding onto a folder. Bano and Nancy approach Doc and he smiles.

BANETTI

Nicholas.

DOC

Hello, glad you could come. Hello,
Nancy.

Nancy gives him a peck on the cheek.

They sit on the grass beneath a tree and huddle closely together.

BANETTI

What have you found?

DOC

I was researching on the Internet,
when I realized I was looking at
only religious material and not
finding what I wanted.

NANCY

So you added a little basics to get
it going?

DOC

Yes, I decided to expand my search.
Then on a whim, I tried 666.com. Lo
and behold, a web page came up.

BANETTI

Don't those numbers represent
something bad?

DOC

Yes, especially on that sight. I
found the Black Bible there,
Lucifer's book.

Bano interest has perked up.

BANETTI

Tell me more about this Black book.

DOC

You know he copycatted everything
from God. The Bible speaks of the
Book of Life, Lucifer's book speaks
of the Book of Death. It's parallel
evil to the extreme.

NANCY

Interesting. Everything they do is an identical opposite of Christian beliefs, like the Stonehenge messiah.

DOC

It would seem so.

The puffy white clouds turn black.

Several large splats of rain come down. Bano looks up at the sky.

BANETTI

What now?

Bano looks at the pages in the folder and the rain subsides as quickly as it started.

Doc Bible takes a paper from Banetti's hands and points to a passage.

DOC

Look at this. It tells about the prisoner in Stonehenge.

BANETTI

I was beginning to suspect something like that.

NANCY

I read about him a few days ago, Luci-something?

DOC

Do not ever mention his name. He is evil and powerful.

Suddenly the earth trembles slightly.

Bano glances toward a crowd of tourist and sees Ripley.

BANETTI

Ripley's here.

NANCY

So is what's his name in the henge.

Nancy and Doc look in Ripley's direction.

He has disappeared.

Banetti looks back to Doc.

BANETTI

He's gone... you mentioned a name earlier. Why wouldn't you say it?

DOC

It's dangerous.

NANCY

Just for saying a word.

DOC

In Solomon's Temple, God's name was called once a year. Only a few knew His Holy name in the perfect language. These names are key words that can create powerful events.

BANETTI

In short, we must be careful or the demon will be released out of ignorance. Then literally, all hell will break loose.

NANCY

When I looked through that crystal, the demon told me to call his name in his pure language. Whatever that means.

Doc Bible is a little concerned.

DOC

I'm surprised, he spoke to you. But, never say his name in any language. It will give him more power.

NANCY

Are you sure?

DOC

Very.

BANETTI

We all need to be careful, that crystal is dangerous...

Interrupts Banetti.

DOC

The demon will use it to free himself from his prison if he can.

They both ponder for a moment.

NANCY

Lucifer is involved to.

DOC

Lucifer is the one to fear. He is cunning.

BANETTI

I'm having a little trouble believing what I'm hearing.

DOC

Lucifer pretended to be weak and ran away, just to set a trap for his enemy. He made several unusual marks on the ground in a circle. Some kind of mystical thing.

NANCY

How does that work?

Banetti is listening closely.

DOC

Lucifer stood in the middle and called the demon's name and of course as is protocol in that realm, he came.

NANCY

Did they fight?

Doc smiles.

DOC

It was simpler that, Lucifer's enemy approached him and the old sly Lucifer, just stepped from the circle, and instantly from the heavens, massive stones came crashing down to form a circle around the symbols drawn by Lucifer. His enemy was captured and Lucifer had his power back and that is the story Stonehenge.

NANCY

Boy, that is a stretch, even for us.

DOC

I believe it to be true.

BANETTI

Maybe we should do a little more research, but it is an incredible story.

NANCY

It's like the one we read in the Dracman book. I think when several unconnected people report a story about the same people doing the same thing, it has merit.

Doc and Banetti nod in agreement, while thinking about it.

Ripley scribbles notes on a small pad talking on his cell while walking with some tourist. He fumbles with his phone and an ear phone to listen to Banetti, Doc and Nancy.

They look up and spot him talking on the phone.

INT. THE GUARDIAN TABLOID NEWSPAPER - ROBERT'S OFFICE - DAY

Robert Bull is in his usual gruff mood, but he appears a little ill. He is sweating and wiping his brow with a handkerchief. He shouts into the speaker phone as two pretty girls shuffle papers around him.

ROBERT

What ya got for me Ripley me boy?

RIPLEY (SPEAKER PHONE V.O.)

I'm working on a big story.

ROBERT

Lay that manure on some other cow pile. I've dug up more in two days than you have in the last month.

RIPLEY (SPEAKER PHONE V.O.)

You know me. I'm not lying.

ROBERT

So, what ya' got for me Buddy? I need something awesome, like some Stonehenge blogs, especially since that Banetti character is in town.

RIPLEY (SPEAKER PHONE V.O.)

This story is about Banetti.

ROBERT

Great, get on with it. Rose is running out of BS to feed the presses.

RIPLEY (SPEAKER PHONE V.O.)

Soon, I promise.

ROBERT

Hurry up. This paper doesn't run on promises. Make something up, we'll fill in the blanks later.

RIPLEY (SPEAKER PHONE V.O.)

Got it. Talk to you soon.

The phone goes dead.

Robert smiles to himself and wipes his brow again. He looks up.

Rose walks past looking sexy.

Robert shakes his head and wipes more sweat.

EXT. DEVILLE CASTLE - DAY

AERIAL VIEW - A large and beautiful stone castle with high walls sits near Stonehenge.

GUARDS with machine guns walk the catwalk on the walls.

INT. DEVILLE CASTLE - PAVILION - DAY

The rough stone walls are covered with demonic symbols and skulls are on display in cracks and crevices.

Large crowds of masked and robed figures stand together in the pavilion seemingly waiting for something to happen.

In the arch doorway behind the priest altar, L.T.D. Jones, Gunter and Butler Deadman watch the affair.

In the center stands the HIGH PRIEST (appears 40's), a strong looking sinister man dressed in an intricately adorned black mask, holding a mantel adorn with snake carvings.

HIGH PRIEST

(German accent)

My brethren, Stonehenge is at risk.
Someone is attempting the release
of our enemy.

There is a murmur in the room. Someone yells from the crowd.

WORSHIPPER
 (British accent)
 Who dares to interlope?

The priest looks across the pavilion.

HIGH PRIEST
 Nicholas Bibliaconi interlopes,
 some call him as Doc Bible. By
 either name his eyes have seen our
 sacred Black Bible and Bibliaconi
 plans to do our mystic circle harm.

A half naked Randy is strapped to an x shaped cross near the front of the priest altar showing signs of being whipped.

L.T.D., Gunter and Deadman step to the center of the pavilion. L.T.D. Looks across the room. The crowd mumbles.

CROWD
 (overlapping)
 Unholy one. Welcome. Your
 unholiness.

L.T.D. is pleased. He raises his arm for quiet.

LUCIFER
 There have been many attempts to
 release my enemy from his
 Stonehenge prison.

CROWD
 Kill him, kill him.

LUCIFER
 In good time... find my key, that
 beautiful crystal eye that we all
 know so well and return it to me,
 it's rightful owner, and you will
 be rewarded in a grand style.

The crowd chants louder.

CROWD
 Lucifer, the unmerciful. Lucifer,
 the unmerciful. Lucifer, the
 unmerciful.

LUCIFER
 I love a good crowd. Bring me the
 crystal and be exalted. One last
 thing before you go.
 (points)
 (MORE)

LUCIFER (CONT'D)

Look on a person that has failed
to bring me the key... just a
little jog to your memory. Our
friend here has not learned to live
by our code.

Mr. Black and Mr. White walk next to Lucifer.

Gunter looks them over and whispers to Deadman.

GUNTER

I thought they were dead. He always
brings in amateurs.

LUCIFER

Welcome gentlemen...

(turns to Gunter)

Shush Gunter.

(turns to the group)

Mr. Black and Mr. White here will
help Randy resolve his issues with
us.

The two vampires show their fangs. The crowd cheers.

The vampires move to Randy and snarl.

Randy's eyes get wide.

Mr. Black and Mr. White go to work on Randy, ripping at his
throat as he screams.

BUTLER

Oh gees, that is so gross.

Lucifer looks at the crowd.

LUCIFER

As you can see, all will
participate or all will suffer.
Go about my business.

The crowd begins to mumble and disburse.

Gunter makes fun of Randy as his life begins to fade away.

GUNTER

Shouldn't have run away girly man.

BUTLER

Shut up Gunter. Can't you see he
doesn't care?

Randy's eyes open wide and glisten from new life.

Gunter and Butler take a closer look.

GUNTER
Nobody tells me to shut up.

BUTLER
Look at that.

Randy snarls and is completing his change over to a vampire as Mr. White and Mr. Black give him space.

GUNTER
I'm told you, nobody tells me to shut-up.

BUTLER
I'm am, you Hitler what-a-be.

GUNTER
I am not a what-a-be. I am Gunter Adolf.

BUTLER
Adolf. Umm, sounds like somebody else we know, that everybody thinks is a turd.

Gunter comes out with a Nazi dagger.

GUNTER
I am a fine specimen of a man.

Lucifer rakes his sharp pinky finger nail across Gunter's cheek cutting it deeply and takes the dagger.

LUCIFER
Gentlemen please, you are ruining Mr. Turdo's coming out party.

GUNTER
It's always about someone else.

LUCIFER
You're trying my patience, again Gunter.

GUNTER
Master...

LUCIFER
Enough, Heaven doesn't want you and Hell is reconsidering. Just keep a low profile pin-head.

Gunter gives him one of his evil looks.

Lucifer's eyes lock into Gunter's. Gunter turns away.

GUNTER

My mistake dark Lord.

LUCIFER

That's my boy. However, that was the sorriest, I'm sorry, I have ever heard.

(Lucifer cuts a look at the remaining crowd)

Move on.

Mr. Black and Mr. White take the new vampire Randy away. The last robed followers walk away with them.

Deadman watches with L.T.D. and Gunter.

Deadman glances at Gunter.

BUTLER

You can't get to hell acting like that.

Lucifer smiles. Gunter huffs and looks away.

DISSOLVE TO:

EXT. HOSPITAL - DAY

CONNIE BULL (40's), Robert Bull's shapely agitated wife gets out of her LEXUS 430 sedan. This bleach blonde with a pretty plastic surgery face wearing a sexy pink pants suit and sexy stiletto heels that show a lot of style in her walk.

Her bright red lipstick lips and twenty thousand dollar pearl white teeth that cracks gum as she chews, further showcasing her blatant self image as she continues to walks toward the entrance of the hospital.

Connie enters the main lobby clicking through the foyer.

INT. HOSPITAL - HALL - DAY

The DOCTOR (50's), an average dark haired man stops next to Ripley waiting in the hall near Bull's hospital room.

DOCTOR
 (Italian accent)
 I think, for his own good, I'll
 keep him sedated for now. What
 happened to bring him here?

Ripley appears concerned.

RIPLEY
 He was sweating profusely, then
 passed out. You know Robert has
 become so evil lately. Could he
 have a tumor or something?

DOCTOR
 I don't think so, but we will check
 all avenues.

Ripley smiles and nods.

RIPLEY
 His wife will be here soon, maybe
 he'll respond to her.

Ripley stands near the attractive gypsy woman waiting for any
 sign of recovery.

A middle aged nurse pretends to look for an item on a
 stainless steel medical cart while she eavesdrops and listens
 to her cell phone, glancing toward Bull's room through the
 open door.

INT. HOSPITAL - NURSE'S STATION - DAY

Connie approaches the rather large FRONT DESK NURSE (50's).

CONNIE
 (British accent)
 Where is my husband?

The front desk nurse glances at the eavesdropping nurse and
 gets a nod.

FRONT DESK NURSE
 (monotone British accent)
 Name please?

Connie glances down the hall.

She sees Ripley near Robert's room and speaks out.

CONNIE
 What are you doing here?

Ripley opens his mouth to speak.

Connie hears a noise and rushes to Robert's room and looks inside.

POV CONNIE

INSIDE TO OUTSIDE - Abruptly Bull's bed starts bucking and an unholy voice sounds off from Bull.

ROBERT (O.S.)

CONNIE!

BACK TO SCENE

Connie's frightened eyes look back toward the front desk nurse that is unusually calm.

CONNIE

Holy moly, what was that?

L.T.D. Jones walks out of Robert's room smiling, with Butler Deadman and Gunter in tow. Lucifer glances at the gypsy woman, giving her a knowing look, then smiles at everybody as he moves on.

LUCIFER

Charming gentleman.

Connie looks at the nurse.

CONNIE

Who the hell is that?

L.T.D. and his men pass Meagan coming in as they leave. She sees the scene in the hall and then looks at Connie.

MEAGAN

Mom.

Connie shrugs her shoulders.

Banetti walks in with Doc and Nancy looking at Connie as the gypsy woman leaves.

BANETTI

Where's my key.

CLOSE ON - Connie's mystified face looking at Meagan, Banetti then Robert's room.

CONNIE

Check lost and found... Everybody
GET OUT.

EXT. HOSPITAL - DAY

The gypsy walks out of the hospital and moves across the parking lot to Robert Bull's car. She gets in and drives away.

DISSOLVE TO:

EXT. ROBERT BULL'S HOME - AFTERNOON

The gypsy woman stops the car in the driveway and gets out walking to the front door.

She checks under the mat and under a flower pot, then she knocks a window out of the door and opens it walking inside.

INT. ROBERT BULL'S HOME - FOYER - AFTERNOON

The gypsy looks around then head for Robert's study.

INT. ROBERT BULL'S HOME - STUDY - AFTERNOON

She looks around the study and goes to Robert's desk and begins to go through it. She searches every door.

The gypsy jerks books from the book shelves behind the desk.

Then there is a velvet green bag. She opens the bag and pulls out the Crystal smiling. She puts the crystal back in the bag and exits the room taking out her cell phone and dialing.

GYPSY WOMAN

I got it.

She hangs up.

DISSOLVE TO:

EXT. STONEHENGE - AFTERNOON

The two Vampires, Mr. Black and Mr. White get out of their car. They stop and look back motioning for someone to get out. Randy looks out appearing pale with dark rings under his eyes. He slowly gets out.

MR. BLACK

Come on, our kind walks in the sun,
it's safe.

MR. WHITE

You'll get used to your new look.

They begin to walk toward Stonehenge. Randy is catching up.

RANDY

I hate these clothes. I need some cool stuff.

MR. BLACK

You'll probably get those dirty in a few minutes. We'll get you a new Armani suit when we finish.

RANDY

Thanks, I got an image to protect.

Mr. Black and Mr. White smile and nod as they move on toward the Stonehenge circle.

June walks past and see Randy, Black and White.

JUNE

Sorry mates, we're closing soon. You need to leave.

(the vampires just look at her)

Are ya deaf.

(she make a few artificial signs like sign language)

Leave ASAP... please.

(mumble)

Idjits

The vampires continue to look.

Sam walks up.

SAM

What's up June?

JUNE

These ninny-hammers don't know when ta leave.

Sam nods and rolls his eyes.

SAM

Come on gents, move it along, you heard the officer.

Mr. White moves toward Sam showing his fangs, then Randy, then Mr. White.

JUNE

Holy she-atta.

SAM

I got this. They're probably drunk.

Sam pulls out a night stick.

JUNE

What? Don't you watch TV.

SAM

Every Sunday night.

June just shakes her head.

Sam swings on Mr. White. Mr. White grabs the night-stick and breaks it as Mr. Black and Randy snarl.

Sam's eyes get big. June runs.

JUNE

Run Sam. Run

Sam and June run toward their office.

SAM

This place is to creepy, I'm quitting.

Randy, Mr. White and Mr. Black watch them leave and then give each other a blank look. Mr. Black pulls a black cross with a metal stake on it from a cloth bag.

MR. BLACK

Lucifer says this will either kill the demon or contain him against anyone trying to release him with the crystal.

MR. WHITE

He says a lot of stuff.

RANDY

I don't know. He can get really pissed, if you don't do it like he says.

Mr. White shakes his head.

MR. BLACK

I know, right.

Mr. Black drives the cross in the ground just inside the circle. As his mallet strikes a final blow, a rain drop hits Mr. Black's nose. His eyes look up and a bolt of lightning hits him in the head leaving his hair smoking and the skin on his head black from the burn.

Abruptly another bolt of lighting hits the black cross and melts it to the ground.

The lighting echoes again and hits Mr. White in the chest blasting him back and to the ground.

Randy is standing looking at the action thinking it's all over, when a bolt of lighting hits him in top of the head and makes him go stiff.

The smoking Mr. Black gets up and looks at White and Randy weakly getting up.

MR. BLACK

This was a wash-out.

MR. WHITE

Totally.

RANDY

Can I quit?

They walk toward their car while their heads and bodies smoke.

June and Sam are looking out the office window while June is on the phone talking and looking. They slowly shake their heads.

The gypsy woman drives up in a new Jaguar and gets out. She walks toward the circle looking back at the smoking vampires.

She stops in front of the circle and puts her hand in her coat pocket, coming out with the Crystal. She holds it high for all to see.

GYPSY WOMAN

Hear me Demon.

Randy, Mr. White and Mr. Black look back and see her for a moment then speaking weakly.

MR. BLACK

Should we do something?

MR. WHITE

Not today, maybe tomorrow.

RANDY

Maybe never.

They walk on toward their vehicle.

The gypsy woman continues to hold the crystal up speaking loud for the demon to hear.

GYPSY WOMAN

Demon, I have the key to eternal
life for you or instant death.

(lighting strikes near
her)

Keep screwing around and I'll leave
you there forever, as Lucifer has
decreed. What's it going to be,
evil one...

Marco Rocks is sneaking up behind her. Gunter and Deadman are discretely moving in on the gypsy woman and Marco.

Robert shows up looking like a possessed zombie approaching the woman.

L.T.D. is watching the scene play out.

The gypsy woman steps in the circle just as Robert Bull grabs the Crystal from her hand and she disappears.

Sam and June show up driving their golf cart and June grabs the crystal from Robert's hand as Sam drives past. Robert gives chase on foot.

L.T.D. signals Gunter and Deadman to follow.

Marco chases them

INT. GOLF CART - SUNDOWN

Sam looks at June as he drives.

SAM

I've seen those weirdos here
before.

JUNE

What was all of that?

SAM

I don't know, but this is a job for
that guy... Banetti.

FREEZE FRAME:

3D SUPER - TO BE CONTINUED

FINAL FADE OUT.

THE END