

spectre

Concept and Story by
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Teleplay by
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November 12, 1976

Norway Productions, Inc.

CAST LIST

William Sebastian
Dr. 'Ham' Hamilton
Lilith
Anitra Cyon
Sir Geoffrey Cyon
Mitri Cyon
Inspector Cabell
Sydna
Butler
First Maid
Second Maid
Third Maid
Peter, Co-Pilot
Constable
Fireman
Anthropoid-Girl
Ghoul-Faced Woman
Imp-Horror
Imp-Thing

NOTE

Three versions of this script have surfaced over the years.

The first is dated October 23, 1972. This version, from November 12, 1976 is a revised draft. A final revised script from January 4, 1977 was likely the shooting script. The movie aired on NBC in North America on May 21, 1977.

This script follows the final movie in its overall story, but certain details and dialogue are different.

ACT ONE

FADE IN

1 EXT. SEBASTIAN'S MANSION - ESTABLISHING SHOT - STORMY NIGHT 1

Wind-whipped heavy rain pounding against the surf of a rocky beach... a fusion of filtered lights lead from the beach to the stone and glass futuristic home, hugging the shelter of the arched bluff. A feeling of Frank Lloyd Wright in it - the structure suggests a sanctuary of tomorrow. The lights from the house cast an eerie glow through the rain.

Another beam of light becomes the headlights of an approaching taxi. The shadow of a man pays his fare and hurries through beating rain to the door. CAMERA ZOOMS UP TO ONE LARGE WINDOW through which we see strangely shifting colors.

DISSOLVE
THROUGH WINDOW
TO:

2 INT. HALLWAY - NIGHT 2

CAMERA MOVES ONTO a large prism lamp hanging from the vaulted ceiling, projecting an ever-changing display of colors, distorting a sense of real space. Then CAMERA PULLS BACK TO REVEAL a strongly styled modern interior in keeping with what we've seen of the outside of the house. However, we hear a female VOICE chanting a strange incantation which seems anything but modern. The rhythm and unrecognizable words suggest ancient things - superstition, spells, witchcraft. The sound grows nearer as CAMERA SWOOPS DOWN the hall, past excellent paintings and sculpture, old masters, moderns and abstracts - then to an archway with another door.

3 CLOSEUP - DOOR 3

Above the door is an antique wooden cross, a strange contrast to the modern interior we've seen.

4 INT. LILITH'S QUARTERS - NIGHT 4

The strange melody comes from a woman who is seated at an old, low oak table on which an ancient Egyptian charcoal container heats a pot of bubbling green liquid. The room is out of the past, an anachronism in time and place. Her long

(CONTINUED)

4 CONTINUED:

4

thin hands are crumbling a dried mandrake root. Then, as she tosses a piece of the root into the old, strangely engraved bronze pot, the liquid hisses and smoke rises — she murmurs strange words. She is LILITH. Her dress is a black and silver sari, draped with a tapestry shawl. Her black hair is pulled back from her fine-featured face which is unique, striking and mysterious.

We hear a front door CHIME. Lilith doesn't hurry her work. As it chimes a second time, Lilith stands and steps into CLOSER ANGLE to pick up a small pair of golden scissors. She snips them a few times to test the sharpness. The door CHIMES again.

LILITH

Yes, Doctor. I'm ready for you.

We hear the CHIME again as Lilith turns with just the quick trace of an enigmatic smile, exits.

5 INT. FRONT HALL - NIGHT

5

as Lilith enters and crosses to the massive door. The CHIME sounds again. She opens the door, and a man steps inside out of the rain.

6 A CLOSER ANGLE

6

DR. HAMILTON, M.D., a man of firm opinions and sometimes blunt manners, is annoyed by the wait in the rain. Known to his associates as *Ham*, he is a heavily-framed man, conservative in dress and appearance. He is flushed, not only from the biting wind, but also from a hearty appetite for good whiskey.

HAM

Took your sweet time getting here!

Lilith's expression changes not the slightest as she takes his hat. Then as she steps behind him and takes his coat, the room lighting flashes on the scissors in her hand as she reaches up and snips a patch of his hair. Ham claps a hand to the back of his head, whirls, glaring at the woman.

HAM (cont'd)

What the hell? You snipped my hair, woman!

Lilith is already moving to an inner doorway as if nothing has happened.

(CONTINUED)

6 CONTINUED:

6

LILITH

This way, Doctor. Mr. Sebastian has been expecting you.

HAM

Do you work for Sebastian? Who the devil are you?

Except for the slightly mocking eyes, the expression on her face... no answer. Seeing he'll get nothing from her, Ham strides through the doorway indicated.

7 INT. LIVING ROOM - NIGHT

7

It is a large well-lit room, one wall solid glass with a view of the ocean below. All of the furniture is Italian modular, reeking of functional comfort.

Lilith follows Ham into the room. He is looking about the room curiously. Then he turns to a big Eames chair, its back to the CAMERA.

HAM

Your tastes have certainly changed, William. But not your manners.

8 REVERSE ANGLE

8

The man seated in the chair smiles wryly. He is tall, trim - with almost arrogant features. His name is WILLIAM SEBASTIAN; his age is indeterminate mid-thirties. He is dressed casually; the style is the latest; the look is finely tailored, expensive. His voice is deep, his accent American, his tone at times is deceptively laconic. We gather he rarely wastes words and those he does use often carry several meanings.

His eyes, piercing and hawk-like, are riveted to a table in front of him, seemingly engaged in a game of Solitaire.

9 CLOSE ON CARDS

9

As he flips them over, we recognize the unusual symbols used in ESP experiments.

LILITH

Will that be all, Mr. Sebastian?

SEBASTIAN

Yes, thank you Lilith.

(CONTINUED)

HAM

Wait a second. This woman just took a snip of my hair.

To Ham's further annoyance, Lilith exits, his complaint ignored.

SEBASTIAN

Well, I see you got my telegram.

Sebastian resumes his seat in front of the fireplace, leaving the irritated Ham to find his own seat.

HAM

Yes, and that's another thing!

(pulls out telegram;
reading)

I need you, signed *William Sebastian*.
Just three words... *I need you*. After almost four years you expect me to come racing across the entire country...

SEBASTIAN

(nodding;
interrupting)

I should have said *please*. But you **are** here...

HAM

Because I know your ego, William. For you to say I need anyone has to mean you're in desperate trouble.

SEBASTIAN

Has either of us done that well apart?

HAM

(eyes house
interior)

Doesn't look like you've done badly.

(to Sebastian)

Don't suppose this is paid for. Of course it isn't. You just wanted it!

SEBASTIAN

Did you know your hospital's very concerned about you? They've

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
 scheduled a hearing on your *problem*
 next week?

HAM
 Don't talk utter nonsense. I may take
 a nip on social occasions...

SEBASTIAN
 And then there's the nurses. I can
 understand your propositions to the
 lovely Miss Lewis and Miss Mayberry,
 but to actually *propose* to an old
 warhorse like Miss Hadley...

HAM
 I did not propose! The woman assumed
 I proposed...
 (realizing)
 You haven't changed a bit, William! I
 won't ask how you know all this but
 I'm very interested in why!

SEBASTIAN
 How would you like to leave for
 London tonight? An investigation... the
 two of us, like the old days. Except
 I need you even more now.

Ham has started to shake his head, then holds as Sebastian
 pulls his silk shirt open in one single gesture. Even
 despite his medical experience, Ham reacts to the massive,
 still-livid scar down Sebastian's chest — and to the silvery
 terminals of an implanted heart pacemaker.

Ham moves closer, frowning, professionally examining the
 terrible scar.

HAM
 A pacemaker! You've never had any
 sign of a bad heart.

SEBASTIAN
 My heart was made to stop beating.
 I'll tell you the whole story in
 time, but meanwhile...

Ham's professional eye sees unusual aspects to the scar. He
 interrupts:

(CONTINUED)

HAM

Were you wounded somehow, the heart damaged?

SEBASTIAN

Without the pacemaker, the heart will not beat. It **acts** as if it's being pierced by something.

Sebastian moves to a wall cabinet from which he extracts X-rays, surgical and post-operative records. He gives them to Ham who begins inspecting them.

SEBASTIAN (cont'd)

X-rays and so on. The cardiac degeneration is unfortunate but, as you'll see I will survive for several years... if reasonable care is taken of this gadget inside me... if I take reasonable care of myself...

Ham has been inspecting the records, alarmed.

HAM

Which you won't do. I know you too well for that...

SEBASTIAN

I need you, Ham. Your skill, your stubborn way of holding me down...

HAM

No, William...

SEBASTIAN

An honorable resignation from your hospital? A trip safely out of Miss Hadley's clutches...?

We HEAR the BELL JINGLING at the front door. Sebastian stands.

SEBASTIAN (cont'd)

That will be my visitor from London.

(to Ham)

I need you, old friend. Badly.

HAM

(hesitates; then blurts it out)

William, the hospital is justified in worrying about me. You need better

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

HAM (cont'd)
attention than a compulsive old drunk
will give you.

SEBASTIAN
That's being corrected at this
moment, Ham. By my housekeeper,
Lilith.

HAM
What are you talking about...?

Ham bites off further words as Lilith ENTERS, turns to allow
someone to follow her into the room.

LILITH
Lady Anitra Cyon... this is Mr.
Sebastian.

12 ANOTHER ANGLE

12

Lilith EXITS. LADY ANITRA CYON is tall and slender, her
jewelry and wardrobe are expensive, stylish. There is a lush
fullness to her breasts and hips that is emphasized by the
fine material of the clinging dress. Sebastian greets her,
his eyes brightly intent, studying her carefully. It is
clear that Ham is not unimpressed by the promise of carnal
loveliness in her. In contrast to all this, however, she
carries herself with cool poise.

SEBASTIAN
Lady Anitra. And this is Dr.
Hamilton, an old friend.

ANITRA
I've heard of Dr. Hamilton, of
course. You were associated when your
work was criminology.

HAM
(startled; to
Sebastian)
Was?
(to Anitra)
William Sebastian is the finest
criminologist in the world today!

SEBASTIAN
(amused; to Anitra)
Either way, I'm hoping Dr. Hamilton
will accompany me to London to meet
Sir Geoffrey.

(CONTINUED)

ANITRA

Visiting my brother will no longer be necessary, Mr. Sebastian. I've learned I've been totally wrong about him. I'll pay any expenses you've incurred, of course.

SEBASTIAN

(eyes her, then)

You no longer want your brother destroyed... or rather, the thing he's become destroyed.

Ham is shocked at Sebastian's statement. Lady Anitra sees this. She's acutely embarrassed.

ANITRA

I've been foolishly wrong. This is why I've flown over. To explain in person... This **is** embarrassing...

She throws an embarrassed look now toward Ham. Sebastian interprets the look correctly and turns to Ham.

SEBASTIAN

Will you excuse us, Ham?

Sebastian leads the woman to the double doors leading to his private study. As he opens the doors, we can SEE that this room, despite the crackling fire there, has few inviting aspects. We can SEE Ham is surprised at his first glimpse inside this room too. The leather-bound books in the wall cases have an ancient, musty look. The walls and other shelves are filled with unusual curios - totems, tribal masks, bizarre primitive statues, all of it ancient, strangely disturbing, almost evil.

as Sebastian closes the door behind them, turns to study Lady Anitra again. He's **very** curious over something about her. She looks around the room at the bizarre artifacts. She moves to look at a particularly ugly fertility totem over the fireplace - her move places the firelight behind her and the dress shines; Sebastian sees that it has become almost diaphanously transparent.

ANITRA

Lovely primitive art.

SEBASTIAN

Yes. Most artistic.

(CONTINUED)

ANITRA

But all this is still primitive superstition...

(turns)

...and I don't know how I let myself be swept up into it. My brother is naturally distressed. He insists I must either convince you of my foolishness... or you must be allowed to fly over to see for yourself that it is nonsense.

SEBASTIAN

You came over on the family jet?

ANITRA

(nods)

And it will wait at the airport until you make up your mind. Geoffrey insisted.

She crosses to Sebastian. Despite her poise, the movements of her body are almost sinuously provocative. We should not be certain whether this is purposely so. Yet, her poised manner **does** seem to be changing a bit, the features just slightly bolder.

ANITRA (cont'd)

Please. I can prove I've been wrong... every point in every letter I've sent you.

SEBASTIAN

Every point? That could be more than a single evening's work...

ANITRA

I'll stay as long as you wish. And some of this is **your** fault. This Doctor Qualus you had me visit; I'm certain now he put some of those things into my mind.

SEBASTIAN

Qualus wrote that you met only briefly. And he was interested in Cyon House long before you visited him.

ANITRA

Don't you know he's a liar, insane? Do you know he claims to be a... a warlock, a witch, and that some

(MORE)

(CONTINUED)

ANITRA (cont'd)
 people believe him? If you come to
 London, he'll use that as **proof**
 there's something wrong at Cyon
 House.

(she's crying now)
 I was so foolish... for imagining those
 things in the first place. For not
 understanding my brother. Of course
 he's different! He's had to be
 strong... Mitri and I were children
 when our parents died... Geoff has
 taken care of us... everything he's
 built, he's shared equally with us...

She's sobbing in Sebastian's arms now, unable to go on.
 Finally:

ANITRA (cont'd)
 There's even more foolishness. A
 woman's... a woman's mind can be an
 awful thing sometimes. I knew of you...
 I was fascinated by everything I'd
 heard or read... I think that my
 writing you, deceiving myself,
 inventing things, was partly...
 (embarrassed;
 quietly)
 ...was also wanting to meet you.

She looks up at him; they exchange a look.

SEBASTIAN
 That's... most flattering.

She pulls away, slightly.

ANITRA
 I know I must sound like a
 schoolgirl...

SEBASTIAN
 (smiles)
 No. Anything but that.

The Doctor eyes the closed doors, troubled. Then his gaze;
 wanders, stops at the small, well-stocked bar along the
 wall. He struggles against the thought a moment, then stands
 to move in that direction.

(CONTINUED)

LILITH

Shall I prepare you a drink while you wait, sir?

Ham jumps at the voice, whirls to find Lilith in the room. Then irritated at the challenge he sees in her eyes, Ham looks to the bottles and glasses at the small wall bar. He turns back to Lilith:

HAM

A drink that you'll adulterate with some home remedy, Madam? Is that your so-called *cure*?

LILITH

(shakes head)

You've been cured already, Doctor. A spell I've placed on you.

HAM

A spell? What's going on in this house?

Ham strides defiantly to the bar, takes a glass and a bottle of whiskey, pours a healthy-sized drink. He turns toward the opposite doorway to find Lilith no longer there. Irritated, he turns to her, lifts his glass high.

HAM (cont'd)

Here's to your damned *spell*, my dear!

Ham starts to swallow with relish, suddenly gags, he sprays the remainder out of his mouth, choking, gasping. He fights for breath, his face contorting over an incredibly foul taste as he looks at the remainder of the whiskey in the glass with surprise and puzzlement.

Anitra and Sebastian in each other's arms; it's a long kiss and her body begins to respond to it. Just enough to suggest a wildness exists which she might not be able to restrain.

They part; she's breathing hard.

ANITRA

You mustn't... not like that.
(MORE)

(CONTINUED)

ANITRA (cont'd)
 (trembles; controls
 self)
 I know myself... I won't be able to
 think clearly... answer questions
 properly...

SEBASTIAN
 (nods)
 And I do have many questions. Many.

ANITRA
 I'll stay. I... must do what I've come
 to do.

SEBASTIAN
 I can hardly keep the good Doctor
 waiting out there that long.
 (turns to bookshelf)
 There's a book I want him to read.
 I'll find it and send him on his way.

She watches him at the bookshelf for a moment. Then she joins him. He looks up at her; she nods. Sebastian slips an arm about her waist, continues to search for the book. As he continues to search with his free arm, we may begin to realize that he is maneuvering Anitra to face away from the bookshelf now as his hand goes to a thick, black leather, ancient book there. He pulls her around facing him with one arm while he stealthily withdraws the book with the other.

SEBASTIAN (cont'd)
 I guess I've misplaced it: Pity, you
 might also have found it...
interesting!

Pulling the book from the shelf, pressing it suddenly into her arms, against her.

She SCREAMS, instantly, violently as if the book is white hot!

OVER IT, we go to MAIN TITLES:

SPECTRE

In the same move, Sebastian propelled her backwards toward a deep leather chair... she falls into it, writhing, SCREECHING incoherent words, contorting as if the book now in her lap now is a ball of fire. We SEE smoke rising as she SCREAMS.

17 INT. LIVING ROOM - NIGHT 17

MAIN TITLES CONTINUING over Ham, reacting to the SCREAMS we hear through the door to Sebastian's study. He races to it, fumbling at the knobs. As he gets the doors open, he sees:

18 HAM'S P.O.V. 18

Across the room, the woman writhing in a chair... but not the woman we saw a moment ago. The same clothes, similar lines... but she seems to be changing, growing smaller, as smoke rises all around her... her face is turning into an ancient hag... into something **evil**.

Sebastian leaps across the room, slams the door in FACE OF CAMERA and Ham, shutting off our view of what is happening in the study.

FADE OUT

END OF TITLES

FADE IN

19 INT. SEBASTIAN'S STUDY - MED. SHOT SEBASTIAN - NIGHT 19

The now-locked double doors behind him as he stands looking o.s. in the direction where we had last seen Anitra or whatever she was becoming. We can hear Ham POUNDING at the doors, his muffled shouts from the next room.

HAM'S VOICE

(o.s.)

Sebastian! William, what's happening in there?

Now Sebastian turns, unlocks the doors. They open and Sebastian stands there facing an agitated, incredulous Ham who tries to push past him.

HAM

What are you doing to her? What's going on!

Sebastian steps aside. Ham moves past him, into the room.

20 ANGLE INCLUDING REST OF ROOM 20

From the chair where we last saw Anitra, some acrid smoke is still rising. Ham hurries there looking for the woman.

(CONTINUED)

HAM
Where is Lady Anitra?!

SEBASTIAN
 It wasn't Lady Anitra, Ham...

Ham's eyes fall on the chair, and he sees in it the clothing and jewelry she wore... lying under the book.

HAM
 This is the clothing she wore!

He looks up at Sebastian, aghast. Then:

21 HAM'S P.O.V. - THE BOOK

21

Ancient, strangely decorated in old Christian symbols, the title hand-lettered in ancient Hebraic.

22 BACK TO SCENE

22

SEBASTIAN
The Apocryphal Book of Tobit. Lady Anitra... was never here; what we saw was a **succubus**.

Sebastian is breathing hard; fatigued. He sits and Ham steps in to eye him anxiously.

SEBASTIAN (cont'd)
 More properly defined as an imp or... or minor demon which takes the form of a provocative female in order to weaken men through seduction, trick them.

(indicates the chair)
 You saw the succubus being exorcised. You don't doubt your own eyes, do you?

Ham looks suspiciously at Sebastian, then looks around the study, noting the books on the occult, the primitive masks, obeahs, and charms, all with their sense of evil, then moves to check for hidden wall panels, etc.

HAM
 You've got to be tricking me, William! Why? You've undressed her, gotten her out of here somehow...
 (MORE)

(CONTINUED)

HAM (cont'd)
 (touches an almost
 obscene object,
 yanks his hand away)
 What's happened to you, man? What's
 all this in here? Those old books...
 these *things*...?

SEBASTIAN
 We're due at the airport, Ham. The
 Cyon jet is waiting for us.

HAM
 (shakes head)
 William, I've got to know what's
 happened to the woman. And to you.

SEBASTIAN
 I promise, I'll show you Lady Anitra,
 whole and uninjured. You'll have an
 answer to everything.
 (with effort,
 stands, takes Ham's
 shoulders)
 Ham, we've disagreed; we've fought.
 But have I ever lied to you?

During the preceding we've heard FAINT BELL CHIMES from the
 front door, then HEARD IT AGAIN. Now Lilith ENTERS the
 doorway, carrying a black medical bag.

LILITH
 Dr. Hamilton's luggage has arrived,
 sir. I've kept the taxi waiting.

HAM
 My luggage...?

SEBASTIAN
 We had it picked up at your hotel. We
 could be in London several weeks.

HAM
 It's four in the morning; you've had
 no sleep... unless I examine you first...

Lilith crosses and hands the black bag to Ham and
 interrupting:

LILITH
 Exactly what I thought, Doctor. This
 is your medical bag?

Ham takes the bag, annoyed. Sebastian smiles.

(CONTINUED)

SEBASTIAN

It's Lilith who saved my life, Ham.

(indicates chest)

When this happened.

(to Lilith)

And the doctor, Lilith? Have you helped **him** as planned?

HAM

Help me? She put something foul in my drink!

LILITH

Only the revulsion that was already in your mind, Doctor. From now, it'll be in every glass you lift.

Lilith, her face still impassive, EXITS. Ham turns to Sebastian, begins examining him. Then he speaks... there is no bluster in what he says - the words are level, direct.

HAM

William, I'm your oldest friend. But I have always considered your brilliance just a razor's edge between sanity and madness. If I discover you've harmed anyone, or you've become a danger to others...

SEBASTIAN

...you'll see me put away.

(nods)

And you should. Agreed.

A large Executive Jet, waiting at the business ramp. On the side of the jet, a triangle symbol and one word lettered in gold: CYON. A skycap wheels a handcart with luggage to where the uniformed CO-PILOT begins to store it aboard.

A slim young man hurries down the steps. Late twenties, with almost femininely delicate features, he is MITRI CYON. The youngest of the three Cyons, he is quick to smile, his manner warm and friendly as he crosses to meet Sebastian and Ham.

MITRI

Mr. Sebastian? I'm Mitri Cyon, Sir Geoffrey's brother.

(CONTINUED)

SEBASTIAN
(indicates)
My good friend, Dr. Hamilton.

HAM
(to Mitri)
Then you're Lady Anitra's younger
brother. A pleasure.

MITRI
(smiles; nods)
You know Annie?

HAM
(after a quick look
to Sebastian)
I met her earlier this evening.

MITRI
That's impossible, sir. She was home
in England when I left there this
morning.

SEBASTIAN
Obviously, someone was pulling your
leg, Ham.

Puzzled, Mitri leads them to the Jet.

24 EXT. CYON JET IN FLIGHT - DAY

24

high over the North Atlantic.

25 INT. CYON JET - SEBASTIAN AND HAM - LATE DAY

25

The interior is luxuriously furnished. None of the functional seating and soft pastel colors of the typical airliner - the seating arrangements and decor are more that of an intimate, highly-masculine pad, and include a well-stocked bar.

Sebastian is asleep; Ham sits next to him, uneasy and troubled. He eyes Sebastian for a moment, tries to take his pulse, but the sleeping man stirs and pulls away. Ham's eyes fall on the cabin bar... he tries to wrench his gaze away but is unable and sits there watching it, drumming his fingers on the armrest of his seat.

The Co-pilot comes back, checking his watch.

(CONTINUED)

CO-PILOT
London time is 5:17, gentlemen.

HAM
(adjusting his
pocket watch)
A damned short day.

CO-PILOT
(moving to bar;
nods)
Flying away from the sun at jet
speed.

Then he puts ice into two glasses, notices Ham watching.

CO-PILOT (cont'd)
Soft drinks for us. Can I fix you
something more interesting?

HAM
(shakes head)
My stomach's off. Something was
slipped into a drink I had earlier.

SEBASTIAN
Not true!

Ham gives an annoyed look towards Sebastian whose eyes are still closed. The Co-pilot EXITS into the cockpit. Ham tries again to take Sebastian's pulse.

SEBASTIAN (cont'd)
You examined me at the house. I'm
fine.

HAM
And air flight can involve
considerable stress.

SEBASTIAN
(nods)
I expect this one will before it's
over.

HAM
What the devil does that mean?

SEBASTIAN
First, the succubus, carnal
temptation. Next, I imagine they'll
try fear, the imminence of death...

(CONTINUED)

25 CONTINUED: (2)

25

HAM

We agreed you would try to put this occult twaddle out of your mind!

SEBASTIAN

All right, Ham. Just trying to prepare you.

26 EXT. CYON JET IN FLIGHT - NIGHT

26

Still over the North Atlantic but now with wing lights on, the jet strobes flashing against a black sky spattered with pinpoint stars.

27 INT. CYON JET - NIGHT

27

Sebastian and Ham just finishing an in-flight snack. Mitri Cyon ENTERS from the cockpit, moves to speak to Ham.

MITRI

I kept wondering if my sister had flown a commercial jet over yesterday for some reason.

(shakes head)

I just talked to her by radio-phone. She's at Cyon House.

HAM

(to Mitri)

The odd thing is this woman had facial bone structure similar to yours... about mid-twenties, quite lovely...

SEBASTIAN

A *sexpot* didn't you say?

HAM

(to Mitri)

I did not. But certainly she was... **very** female in every, ah, interesting way.

MITRI

(shakes head;
smiling)

My sister's in her thirties, a bit old maidish if anything...

An ENGINE SOUND changes perceptively, the jet shudders for a moment. Mitri steps to a wall intercom, buzzes the Co-pilot.

(CONTINUED)

MITRI (cont'd)
(into mike)
What is it, Peter?
(listens)
Be there in a moment.
(turns to Sebastian)
Nothing on the instruments. Probably
some air in a fuel line or...

Interrupted by an even more unusual ENGINE SOUND, the plane vibrates even more. Alarmed, Mitri turns and hurries forward, EXITS into the cockpit.

Ham, not a relaxed passenger at best, is gripping his seat rest tightly. He turns questioningly towards Sebastian.

HAM
What's wrong? You said you expected something.

Ham reacts as the airplane shudders again.

SEBASTIAN
We've all got our price... or our weakness. We're being tested to find what ours is.

HAM
(indicating)
Are you saying it's Mitri up there?
He's been instructed to do this?

SEBASTIAN
(shakes head)
We're not facing a human threat.

HAM
This is a malfunctioning **human**-built machine...

SEBASTIAN
Ham, listen to me! I made a bargain with such supernatural force once. Only half-believing, testing its power. When I reneged on that bargain, this was done to me.
(taps chest)
There is an object piercing my heart. It's an occult thing. The supernatural **does** exist, Ham. And it has a surprisingly logical explanation...

(CONTINUED)

Now, ENGINE MALFUNCTIONING SOUNDS which are much worse. The jet shudders violently. Ham grabs for his seat belt, buckles himself in. Mitri ENTERS, goes to them, nods acknowledgment at Ham buckling himself in and turns to Sebastian.

MITRI

Seatbelt, please, Mr. Sebastian.

The MALFUNCTION SOUNDS LOUDER... THE AIRPLANE SHUDDERS MORE VIOLENTLY. Sebastian buckles his seat belt. Mitri hurries forward, EXITS into the cockpit again. The shaking of the airplane has caused the bottles and glasses at the bar to JINGLE, and each time it has caught Ham's attention. Now he unsnaps his seat belt, hurries to the bar where he quickly selects a bottle, shakily pours himself a drink. It's no more in his mouth than he spits it out explosively, shuddering as if at an unimaginably foul taste. Turning on Sebastian:

HAM

William, just **one** drink for my nerves! Which bottle hasn't been tampered with?

SEBASTIAN

None of them, Ham.

Ham whirls disbelievingly back to the bar, uncorks another bottle and sniffs, turns away in revulsion. Then another... same reaction.

The airplane SHUDDERS again; Ham nervously hurries back to his seat, buckles himself in as:

SEBASTIAN (cont'd)

Try to relax. I'm certain this isn't anything mechanical...

HAM

I do not believe in haunted engines.

SEBASTIAN

We're being tested, purposely frightened to weaken us...

HAM

I wont believe that rot! I'm a **physician. I've built my life on rational, natural cause and effect...**

SEBASTIAN

Suppose I prove to you, Ham, that the supernatural is just as logical? That
(MORE)

(CONTINUED)

27 CONTINUED: (3)

27

SEBASTIAN (cont'd)
 these *things* follow natural laws too...
 the natural laws of **their** world.

One of the engines WHINES DOWN, GOES SILENT.

MITRI'S VOICE
 (o.s., intercom,
 AMPLIFIED)
 Gentlemen, please don't be too
 concerned. Although we've lost power
 on our port engine, we still have
 full starboard power and...

Another DIFFERENT ENGINE MALFUNCTION SOUND, the jet begins shuddering violently. Ham clutches at his seat, white-faced. Sebastian remains stretched back in his seat, remarkably at ease.

28 INT. PILOT'S COMPARTMENT - NIGHT

28

Mitri and the Co-pilot, their faces set with strain, try to control the shuddering aircraft as ENGINE MALFUNCTION SOUNDS CONTINUE. With his free hand, Mitri is using the radio mike.

MITRI
 (into microphone)
 May Day, May Day, do you read, North
 Atlantic Four? This is Cyon Jet,
 losing power and descending. Do you
 read?

CO-PILOT
 What's happening? Every instrument
 still reads normal!

MITRI
 (changes transmitter
 frequency; into
 mike)
 May Day, May Day! Come in, Thule.
 This is...
 (whirling to Co-
 pilot)
 The radio's out too! We're not
 transmitting...!

Interrupted by MUFFLED EXPLOSION SOUND from starboard engine. Cabin lights DIM as the ENGINE GOES SILENT, REPLACED BY INCREASING OUTSIDE WIND NOISES. The jet pitches forward into steeper descent.

(CONTINUED)

28 CONTINUED: 24. 28

CO-PILOT
We've lost all power...!

29 INT. CABIN - NIGHT 29

The overhead cabin LIGHTING FADING SLOWLY. WIND NOISES INCREASE as the descent becomes steeper. Even Sebastian is sitting up in his seat now, showing some anxiety.

30 EXT. JET IN FLIGHT - NIGHT 30

Powerless, gliding down at a fairly steep angle.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

31 EXT. JET IN FLIGHT - NIGHT 31

Still descending. Then, ENGINE POWER SOUNDS as one of the engines revs up fitfully, dies off, revs up again.

32 INT. PILOT'S COMPARTMENT - NIGHT 32

Mitri at the flight controls, Co-pilot working frantically at the flight engineer panel.

MITRI
Try boosters again!

Co-pilot hits a switch, Mitri eases throttle forward, ENGINE SOUNDS indicate about half power. Mitri grabs microphone and hits intercom switch.

MITRI (cont'd)
(into mike; quickly)
Gentlemen, we've regained about half power on starboard engine. We're still losing some altitude but...

33 INT. JET CABIN - NIGHT 33

Cabin overhead LIGHTING GROWING SUDDENLY LIGHTER as Sebastian and Ham listen to:

MITRI'S VOICE
(on intercom;
AMPLIFIED)
...Heathrow is forty minutes ahead.

SEBASTIAN
Upset you terribly if I have a brandy? Ham simply glowers at him. Sebastian gets up and goes to the bar where he pours himself a drink, then returns with it in his hand. He sits, sips.

(CONTINUED)

MITRI

(intercom;
AMPLIFIED)

Buckle in firmly, please. We have a little more power... but it'll be close.

Ham throws a look towards Sebastian who continues sipping the drink, meditatively. Then:

SEBASTIAN

Has it ever struck you as strange, Ham, that every tribe of men from the beginning had held almost identical beliefs about spirits, witchcraft, and demons? Australian bushmen, Eskimos, African hunting tribes, South Sea Islanders, people with absolutely no contact with one another. They even use practically the same words and descriptions. In the last three years, I have given this the most concentrated study of my whole life...

(turns to Ham)

...and it makes human crime a bore in comparison. How can every race on earth, every division of humankind, have the same legends about beings who seem to violate our natural laws of physics, chemistry, cause and effect. What is the only logical explanation? Beings here from another place which has natural laws different from ours...

The Jet shudders, yaws, as ENGINE POWER FADES... THE AIRPLANE SHUDDERS AGAIN. Ham grabs his seat rest again, nervously.

SEBASTIAN (cont'd)

Ham, are we or are we not learning that most old legends have some basis in fact?

HAM

(frightened)

Ah, yes... yes, some medical legends... proven out to be true...

SEBASTIAN

The same is true of our legends of the supernatural! There **are** alien things here, Ham, and the struggle

(MORE)

(CONTINUED)

33 CONTINUED: (2)

33

SEBASTIAN (cont'd)
 between good and evil from the
 beginning has been the struggle
 between man and them for the
 domination of Earth.

HAM
 William, as a man of science, I must
 say that if I don't see them, or some
 evidence of them...

SEBASTIAN
 But humans do make contact from time
 to time. Some do it more easily than
 others. We call them mediums,
 sensitives... and some of these *things*
 from the other side can contact **us**
 more easily than others. Some have
 even made known their names...

HAM
 Names? I don't follow.

SEBASTIAN
 The principal demons... Mammon,
 Beelzebub, Asmodeus, Leviathan,
 Astaroth...

The JET SHUDDERS THE MOST VIOLENTLY yet, it yaws back and
 forth several times, almost as if in answer to Sebastian.
 Ham has clutched at his seat rest, looking wildly around.

HAM
 What in the devil...

SEBASTIAN
 (nods)
 Exactly!

Then ENGINE POWER SOUNDS STEADY again, and Ham turns to
 Sebastian, amazed to find a small smile on his friend's
 face.

34 EXT. FLYING SHOT - THE DE HAVILLAND JET - NIGHT

34

as it races above the ocean, toward the distant coastline,
 dotted with lights.

35 INT. CABIN - PRIVATE JET

35

Now and then, it still shakes violently.

(CONTINUED)

35 CONTINUED:

35

HAM

William, if Anitra **was** what you say,
they don't want you here. She was
trying to stop you from coming here!

SEBASTIAN

(shakes head)

The succubus was just testing me,
Ham. My determination to come here.

36 EXT. FLYING SHOT - THE DE HAVILLAND JET - NIGHT

36

as it skims above the countryside, only a couple of hundred
feet above the ground.

37 EXT. HEATHROW INTERNATIONAL AIRPORT - NIGHT

37

The mass of lights, the blue glow of taxiway indicators; the
red glow of the threshold, the white of the landing strips,
show ahead of the low-flying jet.

38 INT. CABIN - PRIVATE JET - NIGHT

38

Ham clutches at his seat, stares out the window.

HAM

We're not going to make it.

SEBASTIAN

We'll make it, Ham. Now, I think they
want me here.

39 EXT. LANDING STRIP - NIGHT

39

The Cyon jet SCREAMS in; leading gear dropping down.
Emergency vehicles, BELLS CLANGING, and red lights flashing
pace the jet down the runway. The jet sets down fast, hard...
the jet lurches, brakes and tires screeching as it comes to
a smoking halt.

40 ANOTHER ANGLE ON JET - NIGHT

40

The airplane sits there, undamaged except for its tires
smoking, tiny flames licking up through the shredded fibers
and rubber of the casing. Emergency vehicles roll up, BELLS
CLANGING, to throw powerful lights on the scene. Crewmen
quickly douse the smoking tires.

(CONTINUED)

40 CONTINUED:

40

The jet door swings open into a passenger ramp; Sebastian and Ham EMERGE with Mitri, while Co-pilot hurries to check with the Emergency Crew at the jet tires.

41 PANNING SHOT - LIMOUSINE - NIGHT

41

A low-slung Rolls limousine pulling onto the landing strip and driving down to stop where Mitri stands with Sebastian and Ham.

42 CLOSER ANGLE

42

Mitri calling to Co-pilot:

MITRI

Be right with you!

(shows shaking hands
to Sebastian and
Ham; grins)

Glad the shakes waited until now. We barely made it to the runway.

HAM

Magnificent job!

SYDNA

Shall I wait, Sir?

It's the Chauffeur we've seen come out of the limousine, to open the passenger door, where she stands waiting.

SYDNA is dark-haired, with sultry features and a lush body her tailored chauffeur's uniform cannot hide. Her features generally remain expressionless except at the times when her eyes meet Sebastian's or Ham's and in those moments she will flash a provocatively inviting look. Mitri has turned to her, sees Ham eyeing the Chauffeur with a startled expression.

MITRI

My brother's chauffeur, Sydna.

(to Sydna)

You can take these gentlemen on to Cyon House. I'll be along after I've checked out some trouble we had.

(to Sebastian)

Excuse me, then?

He hurries off. A GROUND CREWMAN has opened the jet's luggage compartment and taken out Sebastian's and Ham's

(CONTINUED)

- 42 CONTINUED: 42
 luggage under Co-pilot's supervision. He's crossing with it to the car; Sydna goes back to open the trunk.
- 43 EXT. LONDON - THAMES AND GOVERNMENT BUILDINGS - NIGHT 43
 The long, black Rolls moves through the traffic past recognizable structures such as Tower Bridge, etc.
- 44 INT. LIMOUSINE MOVING SHOT - NIGHT 44
 Sebastian is leaning back; eyes closed. Ham happens to look up toward the driver's rear-view mirror, reacts.
- 45 P.O.V. SHOT - THE REAR-VIEW MIRROR 45
 The Chauffeur's eyes looking at Ham, a sultry, inviting look.
- 46 BACK TO SHOT 46
 Ham considers this. Then he becomes aware Sebastian has opened his eyes and is watching him. Ham indicates toward Chauffeur, speaks quietly.

HAM

Have you noticed she's... well,
 extraordinarily sensual looking?

SEBASTIAN

(smiles)

I doubt she's another succubus, if
 that's what you mean.

Sebastian TAPS on the glass separating them from the Chauffeur. The Chauffeur, Sydna's VOICE comes through a tiny speaker:

SYDNA'S VOICE

Yes, Sir?

SEBASTIAN

There's a place ahead I'd like you to
 stop. Merlin's Mews, Number Three.

SYDNA'S VOICE

Yes, Sir.

(CONTINUED)

Sebastian starts to lean back in his seat, then his eye catches something strange outside, and he peers out the limousine window.

SEBASTIAN

She's already turned that way.
(sinks back in seat)
So, she knows!

Ham waits for an explanation. Then Sebastian notices his annoyed look.

SEBASTIAN (cont'd)

Oh, she knows I want to visit a Dr. Qualus. He's a specialist in the occult. One of the best.

HAM

A *sorcerer* type fellow, no doubt.

SEBASTIAN

You'll find his academic credentials impressive, Ham. A lecturer at Cambridge, the Sorbonne, the world's leading authority on ancient pre-Druid cultures...

HAM

That sounds more hopeful.

SEBASTIAN

However, Qualus is also a warlock. Quite adept at sorcery.

47 EXT. LONDON STREET - LIMOUSINE - NIGHT

47

The limousine picks its way through traffic, turns off onto a street less heavily traveled.

48 INT. LIMOUSINE - NIGHT

48

A darker street outside. Suddenly Sebastian and Ham are thrown forward as Sydna jams on the brakes. Tires SCREECH against the pavement; she is forced to skid, stopping with one wheel up on the sidewalk. A huge, dark hulk **misses them by inches! It is a giant lorry driving without lights at high speed, disappearing into the night.**

HAM

(shaken)
I thought he had us! Not even headlights!

(MORE)

(CONTINUED)

48 CONTINUED:

48

HAM (cont'd)
 (to Sebastian)
 The license was *E* something.

SEBASTIAN
 E-74197, a grey three ton 1971, Type
 R. Manufactured by Morris Limited.

The limousine starts up again, Continues moving slowly
 through the night. Ham turns to Sebastian:

HAM
 First it's the jet, then this...

SEBASTIAN
 And I'm sure there'll be more.
 (at Ham's reaction)
 But I'm even more certain I'm wanted
 at Cyon House now. Alive.

HAM
 Comforting. **You're** wanted alive.

SEBASTIAN
 I advise you to stay close to me,
 constantly.

49 EXT. MERLIN'S MEWS - NIGHT

49

As the limousine turns onto one of the oldest of London's
 streets, driving slower.

50 INT. LIMOUSINE - NIGHT

50

As the Rolls stops, Sydna turns to the rear seat:

SYDNA
 Do you know the house, Sir? They
 don't number them here.

SEBASTIAN
 (nods)
 It's down a walkway ahead. Wait for
 us here.

51 EXT. MERLIN'S MEWS - NIGHT

51

As Sebastian and Ham step out of the limousine, Sebastian
 points out a direction. They make their way through the
 darkness. Then Ham points ahead; we can make out a street
 lamp, the bulb not lit.

(CONTINUED)

HAM

Street lamp's out. Wondered why it
was so dark along here.

They are well out of sight of the limousine now. A few more steps, then Sebastian puts a hand on Ham's arm, halting their progress. He listens carefully...

HAM (cont'd)

What is it...?

SEBASTIAN

Shhhh...! Listen...

They stand still, listening. Then we HEAR what sounds like a couple of PADDED FOOTSTEPS, then a GROWLING SOUND. Then silence. They wait a moment, begin walking again, get a few more steps, then we hear a LOW GROWLING.

SEBASTIAN (cont'd)

This way, Ham. Let's move!

He begins hurrying Ham along the dark sidewalk.

As the two hurry TOWARD CAMERA, then Sebastian looks back and then quickly indicates over his shoulder. We SEE a HUGE SHAPE hurrying out of sight into the darkness behind them. It was something seven feet or more tall, but in the darkness too indistinct to make out any details or features whatever. A HEAVIER GROWL comes from that direction. Sebastian hurries Ham along faster.

HAM

An animal? No, can't be, walks
upright...

SEBASTIAN

Stay close to me, Ham.

Then Ham indicates ahead.

HAM

What's that? Flames?

SEBASTIAN

Qualus' house!

They hurry forward and we begin to catch sight of a RED FLICKERING through a window high ahead through the darkness.

53 EXT. QUALUS' HOUSE NIGHT 53

An extremely old, two-storey building, dating back to past centuries. From an upper-level window, we can see FLAME FLICKERING inside the house. Sebastian and Ham race INTO VIEW - Sebastian leads the way, hurrying past the wrought-iron gate to the small garden beyond, toward the house. Ham follows as Sebastian races up the exterior stairs to the balcony and doorway.

54 BALCONY PORCH 54

as Sebastian tries the door, finds it locked, calls:

SEBASTIAN
Qualus! **Dr. Qualus!**

A low GROWLING from below them. Something has reached the stairs. Sebastian kicks at the door, Ham joins him in the effort, and they finally burst it open, plunge into the smoke-filled room beyond.

55 INT. QUALUS' HOUSE - NIGHT 55

The room serves as a reception room, with heavy old furniture, the walls already stained by the soot and smoke. An open door opens onto a hall, at the far end of which red flames flicker. Sebastian hurries to the doorway, calling:

SEBASTIAN
Dr. Qualus!

56 QUALUS' QUARTERS 56

Heavy doors open onto a large room, with only a single small window set high in the rear wall. The room is filled with smoke; draperies across one long wall are flaming. In the shambles, a pile of old books are smouldering too, pulled from the bookcase. In the garish light, a huge pentacle, painted in vivid colors on the bare planks of the floor, is revealed - and sprawled across it, half-in and half-out is the body of a man, face down, one arm crumpled beneath him. Sebastian runs into the room, followed by Ham, both holding handkerchiefs over their faces.

57 CLOSER ANGLE

57

As Ham quickly kneels beside the fallen man, he lifts the man's head, his face grim above the handkerchief. He shakes his head, looks up at Sebastian.

SEBASTIAN

(nods)

It's Qualus.

Sebastian immediately turns his attention to a close examination of the pentacle drawn on the floor.

HAM

As if he'd been clawed to death by some wild animal!

(lowers dead man's head)

Aren't you even **moved** by this? You called him a **friend**.

Sebastian nods but shows only curiosity as he stands up to look around. Through the growing smoke, he notes the flaming black draperies and books, the brass hanging fixtures, and lamps in the Oriental style, and a formless divan of silk cushions and rugs.

From the outside we now can HEAR BELLS of approaching Emergency vehicles. Then Sebastian and Ham are startled as we HEAR the GROWLING thing inside the house now, approaching this room. Sebastian leaps across the room to the heavy doors leading to the hall, slams them shut. We've caught just a closer glimpse of a huge *thing* crossing through the smoke in this direction. The acrid smoke is thickening rapidly too, making them cough. Then a SOUND at the other side of the doors - the fierce GROWLING of an angry beast. Sebastian grips Ham's arm to tug him away from the door. Ham resists.

HAM (cont'd)

Whatever it is, we can't stay in here. The fire...

Wild, angry SCREAMING GROWLS as something huge hits the heavy doors from the other side. Despite their size and weight, the doors begin to splinter, sag.

SEBASTIAN

Into the pentacle - quickly!

Sebastian pushes him into the painted pentacle. As they stand there, in the swirling, red-shadowed smoke, above the dead body of Dr. Qualus, something hits the doors again,

(CONTINUED)

splintering them, clawing, SHRIEKING angrily. The fire is beginning to spread, the GROWLING GETS LOUDER - then it's inside the room! Still somewhat indistinct through the smoke and red glare from the fire, it is indeed a **thing** - although we can't see it clearly, the impression is that of a nightmare horror form, mindless, mad, evil.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

58 INT. QUALUS' QUARTERS NIGHT

58

Through the smoke, the same indistinct THING we've just seen. Then, suddenly there is the CRASH OF GLASS, as the high window is shattered by a fireman's axe, and the FIREMAN leans in to direct a high-pressure stream of water onto the burning draperies and wall. Unseen by the Fireman, the nightmarish THING quickly backs into the heavy smoke, disappears. Ham starts to move out of the pentacle.

SEBASTIAN

Wait!

Sebastian bends down to Qualus' body in the pentacle, turns it gently to expose a leather-bound journal clutched in the dead man's hand. Sebastian pries it loose, examining it quickly.

SEBASTIAN (cont'd)

Qualus' journal.

FIREMAN

(seeing them)

You there! Get out down the stairway.

Sebastian has slipped the journal into his coat pocket as he and Ham hurry from the room.

59 EXT. GARDEN NIGHT

59

As Sebastian and Ham come down the stairs into the garden, Firemen hurry up. A uniformed police officer moves across to them. He is followed by a small, neatly-dressed man with a military moustache, and an erect, authoritative manner. He is INSPECTOR CABELL of the C.I.D.

SEBASTIAN

(quietly to Ham)

Say nothing about the thing we saw up there.

CONSTABLE

Who are you, and what are you doing in here?

Cabell recognizes Sebastian.

(CONTINUED)

CABELL

Never mind, Constable. I can speak for Mr. William Sebastian.

SEBASTIAN

Inspector Cabell! Glad to see you, again! You remember Dr. Hamilton.

CABELL

I'd heard that you two were no longer associated.

HAM

Thick as ever!

(indicates)

I can understand the Firemen, Inspector, but what got you here so fast?

CABELL

You're the same twosome all right. First you jump the crime scene before me, then you have the gall to question me as to why I'm here.

(indicates)

Qualus' cleaning woman called... she'd found his body, and the place afire.

SEBASTIAN

We landed at Heathrow an hour ago. I had an appointment to see Dr. Qualus.

The Constable comes clattering down the stairs to Cabell.

CONSTABLE

The fire Johnnies say it's all right to come up, Inspector. They'll have it doused in a moment!

Cabell nods, eyeing Sebastian.

CABELL

Well, come along. I'll need a statement from you in any case...

He leads the way back up the stairs.

The floors are wet with water and rubble is everywhere. Firemen are still playing water through the charred hole in the wall, into the room beyond. Electric lights are now

(CONTINUED)

60 CONTINUED:

60

turned on, revealing the burned-out room to have been a library, with burned shelves, and charred ash and rubble that was once books. Someone has placed a black rubber Fireman's coat over the body of Qualus. Cabell ENTERS, looks around, then quickly moves to the body. Sebastian and Ham follow, more slowly.

61 CLOSER ANGLE

61

Cabell studies Qualus' mutilated body without expression.

CABELL

You didn't pick up any bits of evidence, did you Sebastian?

SEBASTIAN

Conceal evidence? What do you take me for, Inspector?

Ham, who has seen Sebastian place Qualus' journal in his pocket, throws him a surprised look. He barely gets it off his face before Cabell turns to eye Sebastian suspiciously. Then the Inspector indicates the painted pentacle with its cabalistic symbols.

SEBASTIAN (cont'd)

A pentacle. From the position of the body, he was attacked before he could reach it.

Cabell gives Sebastian a sharp look.

CABELL

What's your interest in Qualus? Certainly not this occult foolishness he dabbled in?

SEBASTIAN

Are you inferring I might?

Ham gives Sebastian a surprised look but Cabell misses it.

CABELL

Of course not! We've had our disputes, man, but I still rank you one of the world's finest criminologists.

SEBASTIAN

(smiles)

One of...? Come now, Inspector.

62 EXT. QUALUS' HOUSE AT LIMOUSINE - NIGHT

62

As ambulance LORRY DRIVERS bring the sheet-wrapped body of Qualus out of the house on a stretcher and pass directly by where the chauffeur, Sydna, stands at the Rolls. She eyes the form, the blood soaking through the sheet, totally unmoved. In fact, after it has been carried past, there is just the faintest suggestion of a smile on her lips.

63 ANGLE ON SEBASTIAN AND HAM

63

Sebastian, with a hand on Ham's arm, obviously having stopped him short of the limousine as he eyes Sydna's reaction. Then CAMERA PANS THEM ON TO Sydna.

SEBASTIAN

You can take our luggage on out. The Inspector will drive us there.

Sydna hesitates, then turns away to walk to the driver's door. But as she passes Sebastian, he reaches out and gives her a pat on the buttocks. She turns... then an inviting smile comes over her face.

SYDNA

Thank you, Sir.

She turns again, goes around to get into the car and drives off. Ham has reacted shocked to Sebastian's action. Sebastian sees his expression.

SEBASTIAN

Just curious about something, Ham.

Ham eyes the departing chauffeur; then back to Sebastian and runs a finger over where the shirt covers the heart implant scar.

HAM

A curiosity that could kill you.
Sooner or later.

SEBASTIAN

(nods; gravely)
I know.

HAM

(touches Sebastian's
arm)
I'm sorry it's like that. I'm truly
sorry.

64 INT. POLICE SEDAN - NIGHT

64

as they drive from Merlin's Mews to more frequented streets.

CABELL

Impossible our killer's an animal. There's none missing from zoos, circuses, nothing like that. You're sure you saw nothing?

SEBASTIAN

We saw... neither man nor animal, Inspector. Haven't there been other similar killings?

CABELL

Off the record, yes. But hardly any reliable witnesses. Some odd forms they think they saw in the shadows...

SEBASTIAN

Large nightmarish things?

CABELL

(sharp look)
Who told you that?

SEBASTIAN

Some ghouls? Or mindless looming things...?

CABELL

Whoever passed you this information's in trouble, Sebastian. The Supervisor's ordered a lid on those files. We don't want any panic.

(nods)

It's obviously a madman who makes himself up to frighten his victims before he kills them..

SEBASTIAN

Possibly, Inspector. Did the victims have any connection with Sir Geoffrey Cyon?

CABELL

(surprised again)
I don't suppose you'll say how you know that?

(MORE)

(CONTINUED)

CABELL (cont'd)

(waits, then)

My answer is off the record, of course.

(nods)

In fact, there were some connections.

HAM

Good Lord!

CABELL

(to Ham)

On the other hand, the victims were all wealthy and influential, so it's hardly surprising that Sir Geoffrey would know them.

SEBASTIAN

Were any involved in the international banking conference going on here?

CABELL

(nods)

More reason Sir Geoffrey would know them. He's chairing the conference. And certainly this last killing doesn't fit that at all. Dr. Qualus was far from wealthy. And, as for being influential...

(with a look to Sebastian)

...he was quite the opposite. He once had some university reputation in history, but most of London considered him an old fraud. Claimed he could work spells and such...

(to Ham)

...if you can believe that.

HAM

(without much conviction)

Nonsense, of course.

Ham looks slightly embarrassed at the look Sebastian gives him. Meanwhile, Cabell has turned back to Sebastian, eyeing him curiously. Then:

CABELL

I must ask you a question officially, Sebastian. Do you have reason to

(MORE)

(CONTINUED)

64 CONTINUED: (2)

64

CABELL (cont'd)
believe that Sir Geoffrey Cyon is
behind any of these deaths?

Ham watches curiously as Sebastian remains silent a long
moment.

CABELL (cont'd)
I am obliged to ask if you have
reason to remain silent.

SEBASTIAN
I was merely considering my answer,
Inspector.
(turns to Cabell)
I have no reason to believe Sir
Geoffrey was behind any of these
deaths.

We can see Ham is hiding a look of surprise... and some little
disappointment at Sebastian. But Sebastian is still eyeing
Cabell.

SEBASTIAN (cont'd)
You seem relieved, Inspector. I'd
heard Sir Geoffrey's quite close to a
number of Cabinet people.

CABELL
This is England. No one is above the
law.

65 EXT. CYON HOUSE - NIGHT

65

The police sedan rolls up to the heavy, wrought-iron gates.
The Constable Driver starts to get out of the car to go to a
bell but stops, surprised as the heavy gates swing silently
open. He throws a look to the rear seat, gets back in behind
the wheel and they drive in.

66 ANOTHER ANGLE - EMPHASIZING CYON HOUSE - NIGHT

66

The drive in is long - there must be hundreds of acres to
the estate. Then we see Cyon House - it's not just large,
it's **huge**. Its architectural lighting alone represents a
fortune. Obviously, Sir Geoffrey Cyon is incredibly wealthy,
with regal tastes.

67 CLOSER ANGLE AT POLICE SEDAN

67

as the police sedan pulls up in front and Sebastian and Ham get out. Two very expensive limousines are parked to one side, their chauffeurs waiting. One of these is in the military uniform of a Middle East nation. Sebastian has taken this in as he turns to Cabell.

SEBASTIAN

We'll go in alone, if you don't mind.

HAM

(eyeing Cyon House)

What was it? A palace of some kind?

SEBASTIAN

Kentworth Abbey, wasn't it?

CABELL

(nods)

He's spent millions refurbishing it. But I'm told it's no longer very abbeyish inside.

SEBASTIAN

We'll be in touch, Inspector.

68 ANOTHER ANGLE

68

As the police sedan drives off, Sebastian glances at the waiting limousines again. Then, showing some fatigue now, he turns to move to the entry door and finds Ham standing in his path.

HAM

William... we're now telling **lies** to our friends in police work?

SEBASTIAN

I said that we saw neither a man nor animal at the Qualus place. I do not believe the **man**, Sir Geoffrey Cyon, is behind the killings. There've been no lies, Ham.

As they start to step toward the front door, Sebastian suddenly GROANS in pain, grabs at his heart, knees buckling. Ham quickly supports him.

HAM

Easy... we'll get you right into bed...

(CONTINUED)

68 CONTINUED:

68

Sebastian straightens; the pain seems to be ebbing. He shakes his head.

SEBASTIAN

No, no it's nothing rest will help.

(looks up at the
house, scans the
windows)

Like something being twisted around
in my heart.

(looks at Ham; weak
smile)

Perhaps a welcome of sorts.

69 CLOSER AT THE ENTRY DOOR

69

Puzzled and concerned, Ham starts to reach for the bell knob, stops and looks at it in surprise. A carved metal nude, the form and the look brazenly wanton. He looks at Sebastian in surprise... and before he can reach again for it the huge entry door swings open. No one in sight as they enter.

70 INT. CYON HOUSE - ENTRY AND MAIN ROOM - NIGHT

70

as Sebastian and Ham move inside, react to the genuinely impressive design. It retains its abbey size - but the decor is anything but religious. A white staircase curves quite high, gracefully upwards from beside an impressive fountain and pool. The centerpiece of the fountain is a figure of a nude woman, struggling in the arms of a bearded, laughing centaur, which has reared up on its hind legs, hoofs clawing the air as its arms pull the struggling woman aloft. Sprayed by jets of water and beautifully lighted, the centaur stands out boldly, its sexuality startling. Judging from what can be seen from here, the rest of Cyon House is no less dramatic and sensual, making use of startling contrasts in black marble, draperies, vaguely erotic paintings, also paintings and sculptures by master artists, old and new.

BUTLER

Welcome to Cyon House, Sir.

The BUTLER is as strikingly female as was the chauffeur we saw earlier. And she has the same strange expressionless look except when her eyes meet Sebastian's or Ham's. She steps to a wall panel, presses a switch and a gentle WHIRRING MECHANISM begins to swing the large entry door closed. Ham has given Sebastian a warning look; Sebastian nods agreement, silently crossing his heart above where the scar is.

71 CLOSER ANGLE - EMPHASIZING BUTLER

71

Only the vaguest similarity to any butler's uniform Ham has ever seen before. Her perfect body does the costume justice. Ham stares open-mouthed at the girl who returns the look with bold directness.

BUTLER

Your coats, gentlemen?

As she takes their coats, FIRST MAID enters. Whereas the Butler is dark, the Maid is a perfect contrast, a blonde, round-eyed, baby-faced beauty. Her dress, startlingly short and low-cut, conceals even less. She carries the same expression. The feeling is that if Sebastian and Ham asked "*Shall we go to the bedroom now?*" the two servants would accompany them with neither surprise nor objection. They, don't ask... and the Butler hands the coats to the Maid.

SEBASTIAN

Lady Anitra Cyon, please. We're her guests.

BUTLER

(moving off)

I'll tell Sir Geoffrey you're here.

SEBASTIAN

Lady Anitra Cyon, please. We're her guests.

BUTLER

Sir Geoffrey is Master here, sir.

She exits; they're left alone.

72 ANOTHER ANGLE - INSIDE MAIN ROOM AREA

72

A huge room. Sebastian wanders about, inspecting it. He stops in front of a Goya (type) painting. He's enchanted with it, very impressed. Then he moves on. Ham has seated himself, indicates that Sebastian should rest too... but gets a head shake.

73 ANGLE AT A GLASS DISPLAY CASE

73

A large case, filled with interesting objects. Sebastian is passing it to look at something further on. Then he catches sight of something in the case. He whirls, showing the greatest shock we've ever seen on his face. He leaps to the case, tries the door. It's locked.

(CONTINUED)

SEBASTIAN

It's here!

Ham comes to his feet fast, incredulous as he sees Sebastian yanking his coat off, wrapping it around his right fist and lifting it in front to the glass case.

HAM

Sebastian, what in...

A CRASH of glass as Sebastian shatters the glass. He reaches eagerly into the case, pulls out an object which looks vaguely *Eskimo* in design, a sort of coffin-box shape.

HAM (cont'd)

What are you doing, man!

Sebastian throws open the lid of the coffin box. It's empty. We can see an indentation in the fabric inside, suggesting that a small statuette or figurine once laid inside the box.

SEBASTIAN

It's gone...

(angrily puts
coffin-box back into
case)

I'm a fool! Of course it wouldn't be
in my reach!

The Butler has reentered during this, stands looking from the shattered glass case to Sebastian. Still, very little expression on her face. Sebastian indicates the glass case.

SEBASTIAN (cont'd)

I acted clumsily. I'll pay the
repairs of course.

BUTLER

(nods)

Sir Geoffrey will see you now, sir.

She indicates the direction; they follow her.

The room is no less sensual but the emphasis is on a personal and masculine quality. Without it being specific in any decorative object, there still lingers a suggestion of the cruel, the barbaric.

SIR GEOFFREY CYON matches the room. He is large, obviously powerful. His piercing eyes and graceful movements have a

(CONTINUED)

feeling of the animal - a man well at home in his body and proud of all his capacities. His clothes indicate this too. The mocking cast of his expression is that of complete assurance.

SECOND AND THIRD MAIDS are in the room with him - and with his guests. One is a uniformed Middle East country General; the other is a Japanese Businessman. Both men are getting to their feet to shake hands with Sir Geoffrey - the maids are tending the guests very carefully, brushing close to the men, exchanging looks with them as they take their empty glasses from them.

A KNOCK at the door, the Butler opens it and Sebastian and Ham step aside as the General and Japanese Businessman EXIT the room. The Maids are now moving out too as Sebastian and Ham come in. As one of the Maids passes them, she manages to rub her body against the startled Doctor, giving him an inviting look.

Cyon stands with his eyes on Sebastian. The two men measure each other for a moment.

SEBASTIAN

I'm William Sebastian, Sir Geoffrey.
This is Dr. Hamilton.

CYON

I prefer to be addressed by my family name if you don't mind. Call me Cyon.

SEBASTIAN

Then, Cyon, may we see your sister, Lady Anitra?

CYON

(smiles)

Yes, Annie invited you. But then I shall pay for your services. There's been no fee discussed.

SEBASTIAN

True.

(indicates the way
they came)

I'd like your Goya... *The Lady Bathing*.

CYON

(laughs)

A sense of humor is welcome here. However, that painting cost me over one hundred thousand pounds.

(CONTINUED)

SEBASTIAN

One hundred thousand, two hundred
seventy to be exact.

Cyon's face tells us Sebastian has indeed named the exact
sum. Ham turns quickly to Sebastian.

HAM

Don't be ridiculous!
(then to Cyon)
He'll take a hundred thousand in
cash.

(indicates)
Less a damaged cabinet out there
which...

CYON

(ignores Ham; to
Sebastian)
If you satisfy my sister, the
painting is yours. Fail, and you
receive nothing. Agreed?

HAM

Succeed or fail to do exactly what?

CYON

I'm sure Mr. Sebastian and I know
completely.

HAM

But I'd like to hear those terms.

Stated firmly. Cyon throws an exasperated look toward
Sebastian who turns to Ham. But Ham cuts off his words:

HAM (cont'd)

(to Sebastian)
The two of us, as it used to be.
Weren't those your words?

Sebastian is clearly annoyed but Ham does not flinch from
the look. Sebastian then turns to Cyon.

SEBASTIAN

(hesitates; to Cyon)
Dr. Hamilton's business judgment is
superior to mine. As...
(saying it to Ham)
...I've discovered over the years.

(CONTINUED)

HAM

(to Cyon)

And since your sister began the negotiations with William, I think she should be a party to any terms.

During this exchange, there's been a flash of dark anger on Cyon's face. But now he smiles to Ham - or, at least, his face smiles.

CYON

You're fortunate, Doctor, that my sister isn't right about me. Or wasting my time would see something ugly happen to you.

(indicates doorway)

We'll join Annie now. I've had supper held for your arrival.

Cyon is already in his chair at the head of the table while THIRD and FOURTH MAIDS seat Sebastian and Ham. Each Maid is in still another variation of a *maid's costume*.

CYON

An ivory inlaid coffin-box?

(shakes head)

I don't recall owning such an object.

(looks up)

Ah, Mitri!

Mitri is ENTERING, sees Sebastian and Ham, smiles. His face is tired but he remains cheerful.

MITRI

You're here! Good!

(to Cyon)

We had a bit of trouble tonight, Geoff. Engine trouble, but I'll be damned if we can find anything wrong with the plane.

CYON

(to Sebastian)

I hope it wasn't too upsetting.

SEBASTIAN

Not at all. A... most interesting experience.

(CONTINUED)

75 CONTINUED:

75

Mitri sees someone coming, stands. Ham and Sebastian get to their feet too as Anitra Cyon ENTERS. Cyon keeps his seat, indicates Sebastian and Ham:

CYON

My sister, Anitra. William Sebastian,
Dr. Hamilton.

76 ANGLE EMPHASIZING ANITRA

76

Ham eyes Lady Anitra especially curiously as Mitri hurries to seat her at the opposite end of the table. She's the same woman... but not the same. This Anitra is several years older, somewhat plainer, her figure slimly angular rather than lushly seductive. She's prim, proper, almost stern. The voice has none of the seductive lilt. As she sits:

ANITRA

Welcome to Cyon House, Mr. Sebastian,
Dr. Hamilton.

CYON

Their price is high, little sister. I
hope you get our money's worth.

HAM

Do you have a younger sister, Lady
Anitra? Or a close relative in the
United States now?

ANITRA

Neither, Doctor.

THIRD MAID

(to Cyon)

Shall I serve the aperitif, sir?

CYON

(nods; turns toward
Ham)

Problems, Doctor?

One of the female servants is leaning over Ham to set out wine glasses at that part of the table... leaning very close, and the Doctor has been making an effort to ignore the seductive breast very close to his nose. Realizing he's been spoken to, that all eyes are on him, he looks up startled.

(CONTINUED)

HAM

What?
 (hastily)
 No, none at all.

CYON

Well, Annie, shall we bring it all out into the open? The good Doctor wants an *employment agreement*.

SEBASTIAN

(to Ham)
 You're right, Ham again.
 (to Anitra)
 It'll make my job easier if we can talk openly.

ANITRA

(nods; quietly)
 As you wish.

Third Maid passes behind Cyon's chair - his hand has reached back to grab her somewhere. We see her jump, smile.

CYON

What about it, my girl? Am I one of the Devil's boys?

THIRD MAID

Oh, much worse, sir.

CYON

(turning to Sebastian)
 You must either prove that I am under the influence of some evil here... or totally convince Annie that she's wrong, that my lifestyle is merely offending her tender sensibilities.

HAM

But suppose whatever William does... Lady Anitra is somehow *inconvincible*?

ANITRA

I am **not** a neurotic, Doctor, if that is your meaning.

MITRI

(grins; to Ham)
 Careful Doctor. Annie, in her way, is just as tough as Geoff.

(CONTINUED)

76 CONTINUED: (2)

76

CYON

I am a full-blooded man with healthy appetites. I make no secret of it. I make no apologies for living openly what most men would live in hiding... if they had the nerve to do it even that way.

The Maids have poured the aperitif and brought the long-stemmed crystal glasses to the table, filled. Cyon lifts his glass.

CYON (cont'd)

Shall we drink to Mr. Sebastian's success?

77 ANGLE EMPHASIZING SEBASTIAN

77

Watching Cyon closely, he reaches for his glass. Then Sebastian stops, sets his glass down, eyeing it curiously.

SEBASTIAN

A moment, please.

Sebastian touches the edge of his crystal glass tentatively with his finger, pulls it quickly away. There's a drop of blood on the finger where the edge of the glass, even at this slight touch, has cut the skin. Sebastian lifts his napkin, lays it over a bowl and pours the aperitif through the napkin into the bowl. As Sebastian lifts the napkin:

78 INSERT - THE NAPKIN

78

The room lighting sparkles on about a tablespoon of glittering glass slivers left in the center of the wine-reddened napkin.

79 BACK TO SHOT

79

Ham, bending in, examining the glass slivers, looks up at Sebastian, aghast.

HAM

Glass slivers. If you'd drank that...

ANITRA

That's unbelievable!

(to Maids)

Which of you prepared that drink?

(CONTINUED)

THIRD MAID

It's the old crystal, Ma'am.

MITRI

That's true. They've warned us before
it's gotten brittle with age.

During this, Ham has sniffed tentatively at his drink. We see the same look of disgust at the foul odor he imagines.

CYON

Is there something wrong with your
drink too, Doctor?

HAM

(with an irritated
look at Sebastian)

Uh, no. I don't drink much these
days.

SEBASTIAN

Then I'll take yours, Ham. If you'll
all permit me to make a toast.

Ham is concerned, would like to object but Sebastian is already turning toward the others, lifting Ham's glass.

SEBASTIAN (cont'd)

***Condenea et Attidues, et altra deum,
santus deum exoristom infinitum.***

Anitra nods as if she understands; Mitri looks puzzled; Cyon seems faintly amused.

as Sebastian drinks and the others move their glasses toward their lips to follow. TINKLE OF GLASS, Cyon's SHATTERS in his hand before it reaches his lips, spilling wine over his hand and onto the tablecloth. And then Anitra's glass SHATTERS, then Mitri's glass too.

Anitra gets to her feet, putting the broken stem on the table. Mitri comes to his feet too, puzzled. Of the three only Cyon keeps his seat, eyes his glass curiously as he turns it in his hand. Only Sebastian's is unbroken; he drains his glass, unruffled, watches the other three curiously.

(CONTINUED)

ANITRA

Can you explain this, Mr. Sebastian?

SEBASTIAN

I'm sure there's a logical explanation shortly..

At which, the female Butler ENTERS:

BUTLER

We're having some trouble with the main gate, sir. The sonic control seems jammed.

SEBASTIAN

On cue. I take it your gate is controlled with high frequency sonics?

He gets a nod.

SEBASTIAN (cont'd)

And so we learn that high frequency sounds shattered the wine glasses. We've already established they're old and brittle.

HAM

It didn't shatter yours.

SEBASTIAN

So it didn't.

(to Cyon)

May we proceed with supper? The excitement today has me famished.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

82 INT. CYON HOUSE ENTRY AND MAIN ROOM - LONG SHOT - NIGHT 82

It's later, the lighting subdued a bit. Across the room Sebastian and Ham are standing at the smashed display case.

83 CLOSER AT DISPLAY CASE 83

The strange coffin-box item is gone. We can see the imprint where it had rested on the shelf.

SEBASTIAN

None of them left the table. And yet someone has taken it. And my figurine is back inside its coffin, Ham. I promise you.

HAM

You're serious, of course. I saw your expression at that moment.

They turn as they see Lady Anitra ENTERING the room.

84 ANOTHER ANGLE 84

as Anitra sits at a table where tea has been prepared. Sebastian and Ham join her as she pours.

ANITRA

(to Sebastian)

You have my letters. I won't repeat what you can tell the Doctor.

(to Ham)

As to your question, Doctor. About a younger relative in America. Did you think you saw me there?

HAM

(surprised)

Yes, Ma'am. At least, a version of you.

ANITRA

Was I quite pretty... and desirable?

SEBASTIAN

Do you know what happened?

(CONTINUED)

ANITRA

(shakes head)

But it was obvious the doctor saw something quite different from what I am.

(hands them their cups)

As you can see, and Geoff will make very clear, I am rather *spinsterish*. I wish I were not.

(to Ham)

I think I envy that version of me. I know I envy some things about the young ladies employed here.

(to Sebastian)

And I see that you're charmed by my honesty. So you should be. But I am what I am, as your *spinach fellow* says on the telly.

SEBASTIAN

Spinach fellow?

HAM

Popeye.

Sebastian still looks baffled. Anitra is amused.

ANITRA

What a marvelous combination you are. I'd be married if I'd found an opposite like that.

(to Sebastian)

What I do have is two brothers. I love them each dearly. Mitri is being corrupted; Geoffrey may be already lost. I hope not. I want you to save what you can of them... and **kill** whatever's doing this.

(waits, then)

Mr. Sebastian, I could go on and on, and never say it any better than that.

SEBASTIAN

Then... do you understand that what you ask may be... far beyond our abilities?

ANITRA

And if that becomes true, and if it would go on to destroy others and then others... and if you must destroy all of us to stop it?

(CONTINUED)

84 CONTINUED: (2)

84

SEBASTIAN
I will, Madam.

Anitra sees Mitri entering the room.

ANITRA
That is exactly what I wanted to
hear, Mr. Sebastian.

She stands as Mitri joins them.

ANITRA (cont'd)
(to Mitri)
Will you see them up, Mitri?
(to the others)
I'll say good night.

She turns, kisses Mitri's cheek, moves off as they stand and call their *good nights* after her. Mitri leads the way off toward the entry staircase.

85 AT ENTRANCE STAIRWAY

85

Mitri leading Sebastian and Ham up the graceful stairway that curves around the fountain.

86 ANGLE AT TOP

86

Sebastian pauses at the top, showing some fatigue. Ham looks back, gives him a worried look. Then one of the maids moves down the hall toward them, carrying an armload of linens. She smiles at Ham, who backs against the balustrade to make room for her as she passes — **and at his touch, the railing crumbles away, sending him backward, teetering over empty space, above the fountain, some thirty feet below!**

87 VERTICAL SHOT - ANGLE UP BALUSTRADE

87

Railing pitching down, to **crash into splinters** on the marble cage of the fountain. We SEE Ham teetering backwards, inches away from certain death — then Sebastian grips his arm. They teeter there, and then Mitri leaps forward and with his aid both are pulled back.

88 ANOTHER ANGLE

88

Mitri frowns at the gaping hole in the banister. Ham stares past it, down toward the shattered railing strewn across the

(CONTINUED)

88 CONTINUED:

88

floor and fountain far below. One of the scantily-dressed maids is down there, looking up, expressionless.

HAM

I hardly touched it...

The upstairs maid, her arms still laden with linens, stands looking at them, beautiful, but her face expressionless too. Then she turns, and moves off, as if nothing had happened. Mitri turns from checking the remaining railing.

MITRI

Rotten away.

(to Sebastian)

But it's new! We changed this whole interior only three years ago!

SEBASTIAN

You rebuilt the entire interior? From ceiling to cellars?

MITRI

More the other way around. New wine cellars for Geoff; then he just kept rebuilding...

(indicates; moving off)

I hope you don't mind waterbeds, doctor. That's all we had adjoining Mr. Sebastian's room.

89 INT. HAM'S BEDROOM - NIGHT

89

Ham stands in the center of his bedroom, eyeing the huge waterbed covered with purple silk, the mirror set in the ceiling over the bed, framed by carved and gilded satyrs and nymphs. The whole room exudes an atmosphere of opulent sensuality. Annoyed, he picks up his medical case, crosses to a connecting door, KNOCKS.

90 INT. SEBASTIAN'S ROOM - NIGHT

90

Ham ENTERING to find Sebastian's room equally large, but with massive, leather-upholstered furniture and a strong feeling of masculinity about it.

HAM

Better! My room looks like a bordello!

(CONTINUED)

He crosses to where Sebastian sits at a desk, studying the journal taken from Qualus' dead hands.

SEBASTIAN

What did you think of Anitra?

HAM

A pity. She's got almost everything her... her other version had...

SEBASTIAN

(interrupting)

It's possible that could have been her, Ham. Almost anything is possible right now.

HAM

Which includes wine glasses breaking from high-frequency sound waves just as explained.

SEBASTIAN

My toast was an old curse against demons, Ham. One of them couldn't drink to it.

HAM

But **all** their glasses shattered.

SEBASTIAN

It could hardly give itself away by refusing the drink or shattering just its own glass.

HAM

It?

SEBASTIAN

(turns to Qualus' journal)

This is more than *possession*. And whatever it is, it could be any one of the three of them.

Ham gets a stethoscope out of his medical case, starts to check Sebastian's heartbeat. Sebastian remains intent on what he is reading in the journal.

Ham checking Sebastian's heartbeat, frowning. He looks over at the journal, puzzled at what he sees.

92 INSERT - QUALUS' JOURNAL 92

The handwriting is in strange symbols.

93 BACK TO SHOT 93

As Ham finishes the stethoscope examination, he begins to take Sebastian's pulse. He indicates the journal questioningly.

SEBASTIAN

Old Coptic script. Qualus knew someone might be after this information...

Sebastian trails his words, reacting at something he reads there. He bends closer, intent, quickly turns the page.

HAM

William, your pulse is a bit irregular...

SEBASTIAN

Yours may jump around a bit too.
(turns a few pages
back)

His first entry, Ham, is dated a little over three years ago.

(indicates the page,
reads:)

'Have just returned from Druid's Firepit where the Cyon House excavations have brought up artifacts which disturbed me greatly. I've attempted to warn him about the great circle ruins here but he refuses to listen.'

HAM

Druid's Firepit?

SEBASTIAN

The ancient name for this property here.

(flips several
pages)

Then this entry, a few months later...

'I can feel a marked change in Cyon. What has he found here?'

(turns more pages)

'My greatest fears are realized! A is free! Bound and helpless for over two

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
*thousand years? **But he has been freed!** I am desperate to warn Cyon but he will not listen. Has **A** taken him already?'*

HAM
 A?

SEBASTIAN
 (indicating another page)
 Qualus goes on...
'I dare not write his true name, but this is his mark:'

Sebastian turns the journal for Ham to see the page, where a single symbol, in blood-red ink, has been carefully drawn.

94 INSERT - QUALUS' JOURNAL - THE MARK OF ASMODEUS 94

The blood-red ink stands out against the white paper.

95 TWO SHOT 95

Ham frowns at the drawn symbol, then looks up questioningly at Sebastian.

SEBASTIAN
 In the top hierarchy of demons are Beelzebub, Belial, Leviathan...
 (indicates)
 ...and the name that Qualus feared to write. **Asmodeus**, Prince of Lechery, Lord of Corruption...

A FAINT RUMBLING SOUND, then SLIGHT CAMERA JIGGLE, accompanied by WAILING WIND SOUND and THE FLAMES IN THE FIREPLACE WHIP ABOUT, THE PAGES OF QUALUS' JOURNAL FLUTTER AND TURN. Sebastian comes to his feet over the desk, but he and Ham react and exchange a look. Sebastian smiles.

SEBASTIAN (cont'd)
 A gust of wind down the flue?

HAM
 (shaken)
 I will **not** accept that saying the name of a demon...

(CONTINUED)

SEBASTIAN

If Qualus was right, this may have been the first time that name was spoken on this spot for thirty centuries.

HAM

William, it **has** to be nonsense!
 (looks up;
 hesitates)
Asmodeus.

They wait. Nothing happens.

HAM (cont'd)

You see? Coincidence! A gust of wind.

SEBASTIAN

No, Ham. It responded to me. Directly. I wonder why?

HAM

William, if you **are** right, then I might be considered just a nuisance. You heard what Cyon said to me down there?

SEBASTIAN

(nods)
 And, indeed, he may be the one.

HAM

And whatever it is you want here, you're willing to risk my life for it?

They exchange a long look.

96 INT. HAM'S ROOM - ANGLE ON HAM - NIGHT

96

He's asleep. Although he isn't moving, the waterbed surface seems to be gently swelling and moving about and it's making him restless. Then the surface moves again even more, almost turning him over and he puts out an arm to steady himself. O.S., his hand touches something strange, so unexpected that it brings his eyes open. He moves the hand, exploring - then wide awake now, he turns in that direction surprised. CAMERA ANGLE HAS WIDENED TO REVEAL a lovely young woman's form lying there, turned away, her hair tousled; what he can see of her back is completely bare. For a moment, Ham isn't sure quite what to do. The he whispers urgently:

(CONTINUED)

HAM

Who are you?

The girl slowly turns. It is Second Maid, wide awake, smiling at him.

HAM (cont'd)

What are you doing here?

SECOND MAID

After all night together? What an awful thing to say!

HAM

Madam, I've been asleep all night!

SECOND MAID

(smiling again)

But you can't use that excuse now, can you?

She reaches up and touches an upholstered panel at the head of the bed. It drops open, revealing an array of multi-colored buttons. She punches one of them and Ham reacts surprised as indirect LIGHTING appears in strange green and violet hues. She touches a second button and soft, languorous MUSIC comes from hidden speakers. She indicates the buttons to Ham.

SECOND MAID (cont'd)

You choose.

HAM

Are you a... succubus?

SECOND MAID

No. But it does have a nice sound.

She indicates the panel again and Ham is interested despite himself, like a boy with a new toy. He touches a button. A panel slides open at the head of the bed, revealing a shelf of beautifully bound books. Ham takes one, opens it (WE SEE a cover which suggests highly erotic content)... and Ham's eyebrows go up in surprise. Second Maid looks into the book over his shoulder.

SECOND MAID (cont'd)

Mmmmmm! Since you're that naughty...

She turns, pushes another button. Next to the bed, a wall panel opens, revealing an astonishing assortment of appliances - chains, leg and wrist cuffs, whips of various types.

97 ANOTHER ANGLE

97

As Ham stares at the display of sadistic and masochistic equipment, the room door opens and Butler and First Maid ENTER, obviously prepared for whatever kind of action Ham has in mind...! The Butler is dressed in skin-tight black leather *Butch* garb, the Maid in a little girl outfit.

BUTLER

Did you ring, Sir?

Ham sits upright in total astonishment. The Butler is already crossing to sit on the edge of his bed. First Maid has stopped at the bar and turns to Ham, speaking her words like a little girl's voice.

FIRST MAID

Does Dadda want a drinkey?

BUTLER

(to Ham; strongly)

Didn't you tell her to never play at the bar? I think she needs a lesson.

She's reached into the wall cabinet and takes out a small whip, gives it to Ham. At this moment, we hear another door opening. Ham, whip in hand, whirls in that direction.

98 ANOTHER ANGLE

98

It is Sebastian who has just stepped in from his room. He takes in the girls, the assortment of items now displayed, then looks at Ham.

SEBASTIAN

I **am** sorry, Ham. If I'm interrupting something..

HAM

No! No, they're just leaving. In fact, they just got here..

(becomes aware of
the whip in his
hand, tosses it
away)

I'm hardly awake..

The girls are giving pouting, disappointed looks to Sebastian. He shrugs, smiles.

SEBASTIAN

Perhaps another time, ladies.

(CONTINUED)

98 CONTINUED:

98

The females EXIT. We note Ham is watching this just a bit sadly. Then he turns back to see Sebastian is again eyeing the assorted items in the room... Ham begins punching buttons, trying to send everything back into its hidden wall panel.

HAM

I've been awake **two minutes** at most...

SEBASTIAN

And you've accomplished all this?
Fantastic!

(crossing to window;
opening it)

Almost morning. I'd opened my window for air and heard something odd out there.

99 TWO SHOT - AT WINDOW

99

We can SEE that it is DAWN outside as Ham crosses in to join Sebastian there. At first they hear nothing. Then, as if from a few hundred yards distance, we hear the SHRILL, MOURNING CRIES OF WOMEN, MINGLED WITH STRANGE, LOW DISTORTED SOUNDS as if of animals growling.

100 P.O.V. SHOT - OUTSIDE - DAWN

100

Just getting light enough to allow us to look beyond the lawns to the trees and glades we saw driving in. No one in sight... but now a SHRILL FEMALE SCREAM.

101 BACK TO SHOT

101

Ham jumping perceptively at the scream. Now SOUND OF WOMEN WEEPING, MOANING, BEASTS GROWLING AS IF LUSTING.

SEBASTIAN

Get your robe.

102 EXT. CYON MANOR HOUSE - DAWN

102

Sebastian and Ham come OUT, pause on the stoop, looking off toward the higher grove of trees and beyond.

103 CLOSER ANGLE

103

Sebastian pauses there, listening. THE SOUNDS COME AGAIN, fading and returning. Women, wailing, moaning and beasts

(CONTINUED)

103 CONTINUED:

103

growling, lusting. Sebastian indicates a direction, hurries that way, Ham at his heels.

104 EXT. GLADE

104

The empty glade stands bathed in the silvery light, the shape of a single monolith, black with age, malformed by the elements, dating back to neolithic ages, thrusts up, phallus-like in the center of the opening clearing. Further on, the remains of Druid ruins, a Ring of Stones is visible at the end of a cleared pathway through the grove of thick-standing trees. Sebastian pauses at the edge of the clearing, breathing a little hard.

HAM

Ruins...

SEBASTIAN

(nodding)

A Druid Ring of Stones. But why this was called their *Firepit* isn't clear.

Then again, the SOUNDS they've heard. Ham indicates and starts across the open clearing - but Sebastian abruptly grabs his arm, detains him. And at that same instant, the SOUNDS CEASE and the black shapes of monstrous hounds leap across the clearing, to stand, fangs bared, blocking their way!

105 ANOTHER ANGLE

105

Ham stands frozen, facing the hounds who move toward them, snarling, ready to spring. Then an odd, KEENING WHISTLE - the hounds stop, but keep their eyes on Sebastian and Ham. From across the clearing the figure of a man steps out of the trees and approaches them. It is Cyon, with an expression of sardonic amusement.

CYON

Out for a stroll, gentlemen?

HAM

Those sounds? Like women screaming; animals growling...!

CYON

Women? Beasts?

HAM

(indicates)

It came from that circle of stones!

(CONTINUED)

105 CONTINUED:

105

CYON
Let's have a look.

106 DOLLY SHOT

106

He leads the way up the path through the grove, and to the ruins of the Ring of Stones. Nothing moves; the morning is silent.

CYON
Perhaps it was the wind - it makes odd noises out there at times. Or it might have been the hounds here...

HAM
Absolutely not...

SEBASTIAN
(interrupting)
Undoubtedly our imagination, Cyon.
Sorry to have disturbed you!

CYON
I wouldn't come out here alone in the future, Gentlemen. The hounds can be dangerous to strangers.

Cyon turns, leads them back toward Cyon House.

107 INT. CYON HOUSE ENTRY AND MAIN ROOM - DAY

107

EIGHT BUSINESSMEN, half English and the rest from assorted nations, have arrived inside as Maids escort them individually or in pairs further into the house. Sebastian and Ham come down the staircase (repaired now), and head for the front door. Sebastian gives the guests a curious inspection.

108 EXT. CYON HOUSE - DAY

108

A number of cars and chauffeurs outside. Sydna, the lovely Cyon chauffeur, is waiting at that car, opens the passenger door for them. Then she gets behind the wheel and the limousine drives off.

109 EXT. MERLIN'S MEWS - DAY

109

as Sebastian and Ham are delivered there. The lovely Sydna gives them the usual inviting stare as they get out of the

(CONTINUED)

109 CONTINUED:

109

car. Sebastian indicates to Ham that two police cars are parked close to the Qualus house.

SEBASTIAN

He's here.

(to Sydna)

We'll be an hour perhaps.

SYDNA

I'll be waiting for you, sir.

110 DOLLY SHOT

110

As they walk away; Sebastian waits until they are out of her hearing then:

SEBASTIAN

I recognized a few of them.

HAM

Finance?

SEBASTIAN

(nods)

The kind of finance that doesn't just own things. It controls whole markets.

111 INT. QUALUS' QUARTERS - DAY

111

Inspector Cabell inside with a policeman and the Constable of the previous day. He watches as they use a crowbar on a charred wall of the room, pull it facing away and inspect with flashlights behind it. Cupboards have been pulled apart; the room shows signs of every conceivable place and crevice being searched. Sebastian and Ham ENTER. Inspector Cabell looks up.

CABELL

Ah, Sebastian, Doctor.

(indicates room)

So much for a policeman's life.

SEBASTIAN

I imagine you've learned that Qualus kept a journal of some kind.

The Inspector rivets his eyes onto Sebastian's face. Then he turns to the Constable.

(CONTINUED)

CABELL

Get yourselves cleaned up. I'll be down shortly.

CONSTABLE

Yes sir.

They wait until the policemen EXIT, then Sebastian brings the journal out of his coat, hands it to Cabell.

CABELL

Removing evidence from a crime scene, Mr. Sebastian...

SEBASTIAN

...saved days of red tape and translators. Do you want our assistance or not, Inspector?

Cabell begins flipping through a couple of pages.

CABELL

I was half-hoping not to find the damned thing.

SEBASTIAN

You look like a police inspector who's talked with the home office.

At Cabell's look; quickly:

SEBASTIAN (cont'd)

No man is above the law. But some are above being annoyed without considerable proof in your hands.

CABELL

(fights back anger)

What does this book say, Sebastian?

SEBASTIAN

It's mainly a record of Qualus' concern over some *occult* evil at Druid's Firepit, of course now known as...

CABELL

(snaps;
interrupting)

I do know local history, Sebastian! Is there something going on out there?

(CONTINUED)

SEBASTIAN

Yes.

CABELL

Is it Cyon?

HAM

That depends whether one believes in demons and...

At Cabell's look:

HAM (cont'd)

...and all that nonsense.

CABELL

But if the killer's a madman, he could believe nonsense. Any particular demon?

Ham hesitates but Sebastian's silence forces him to answer.

HAM

Top hierarchy sort... the Prince of Lechery.

CABELL

(unenthused)

Sounds like a jolly chap. What's his name?

Ham hesitates again; Sebastian smiles:

SEBASTIAN

Asmodeus.

We can see Ham nervously waiting for something to happen. It doesn't.

CABELL

Involve beast things at all? Like the murder witnesses thought they saw?

SEBASTIAN

This Asmodeus was the most interesting of all according to legend.

(smiles)

Imps, familiars, inccubi, succubi... **and humans**. When he corrupted a human...

(turns)

(CONTINUED)

111 CONTINUED: (3)

SEBASTIAN (cont'd)

...usually through lust, Ham, in case you're interested...

(to Cabell)

...that corrupted human would change shape too... during certain rites...

CABELL

You seem to know quite a lot about all this.

HAM

How fast can William go through a library, Inspector?

CABELL

True. I've watched him.

(to Sebastian)

All this seems to fit, doesn't it? Cyon may imagine himself possessed, eh?

SEBASTIAN

According to the legends, Asmodeus doesn't possess. He takes on the image of some human whose death isn't known, the body lost.

CABELL

(shrugs)

Whatever. The point is, everything points to Cyon as our madman.

SEBASTIAN

Who costumes himself and goes out and kills?

(shakes head)

During murder number one, Cyon was in Angola. Number two, at a U.N. conference in Paris...

CABELL

You're saying there's no way Cyon could have done it. Good, that's what I wanted to know.

(eyes journal)

Damn. Since this is evidence; I suppose it'll have to be mentioned in the reports...

SEBASTIAN

You'll find my translation in the back pages.

(MORE)

(CONTINUED)

111 CONTINUED: (4)

111

SEBASTIAN (cont'd)

(indicates journal)

Asmodeus believes he can rule the world through lechery. According to legend, he got a good start in these islands during the Sixth Century B.C. But the rites of his followers became so bloody, so evil, that the Druids and other priesthoods were shocked into banding against him. They eventually tricked him, sealed him up, hopefully forever, in some secret place...

Sebastian stops, aware the Inspector is watching him with a curious expression. He lightens his tone of voice, indicates the book again, continues:

SEBASTIAN (cont'd)

Qualus seemed to think he was imprisoned at Druid's Firepit... until he was freed some three years ago.

HAM

Accidentally, when Cyon was excavating new cellars.

Cabell gives Ham a curious look too. Then an equally long look at Sebastian.

CABELL

Very interesting. And now, I think I'll muddle along without any further help.

SEBASTIAN

You're right, of course, Inspector.

(indicates journal)

Such stories are hardly police business.

112 EXT. CYQN HOUSE - NIGHT

112

illuminated by its carefully placed architectural lighting.

113 INT. SITTING ROOM - NIGHT

113

Sebastian appears at the doorway with the movement and expression of a man checking out the rambling interior. He finds the room vacant, crosses in and begins inspecting the room. He passes the glass display case, notes that it has been repaired, the coffin box still missing. He passes a

(CONTINUED)

113 CONTINUED:

113

couple of paintings and eyes them curiously... crosses to the grand piano where his eyes are caught by a hand-inked musical composition lying there. He stands for a moment, studying it with increasing interest. Then he places it upright, sits at the keyboard.

114 CLOSER ANGLE - SEBASTIAN

114

quite taken by whatever he sees in the composition. He reaches a hand to the keyboard, tries a few NOTES, following what he reads. Then, using his second hand, he begins to play a quite lovely but complex MELODY... makes an error, pauses, plays more of the MELODY. Again, the musical construction is complex and he has to halt, examine the notes, ink pad in front of him.

MITRI'S VOICE

(o.s.)

C Flat, Treble Clef.

Sebastian turns; Mitri ENTERS SHOT and leans over the keyboard, expertly runs the passage with one hand.

MITRI

More that way.

(then smiles)

One of mine.

SEBASTIAN

Quite lovely. But it's written for more of a pianist than I seem to be.

Mitri slides in next to him, begins to PLAY MUSIC from the composition. The complex passages require unusual skill and it's obvious Mitri possesses the talent for it. Sebastian is genuinely impressed. Mitri sees it, stops, embarrassed.

SEBASTIAN (cont'd)

Incredible. What are you doing flying an airplane?

MITRI

Geoff's idea. Well, actually that's not entirely fair. I'd gone through R.A.F. training, then when we acquired the jet it didn't seem right to spend money on a pilot when there was already one in the family. And... well, my flying helps keep Geoff and I close.

(CONTINUED)

SEBASTIAN

But you do more than fly? You help manage the family's business...

MITRI

(shakes head)

Geoff's the financial wizard. Really in the last few years he's increased our holdings a dozen times. And he's only starting.

SEBASTIAN

Your inheritance gives you and your sister each one third of the Cyon interests?

MITRI

(nods)

But with Geoff and I voting together now, or rather with me backing him, of course Anitra's vote doesn't count for much. That's part of her annoyance with things here. Anitra's too conservative... actually, we had very little until three years ago when Geoff took over. It's incredible what he's done in that time. What he might do in another five years or ten years...

(shakes head)

...it's hard to say. The possibilities are staggering if he goes on like this.

SEBASTIAN

Starting about three years ago, he started attracting important people here...?

MITRI

(nodding;
interrupting)

My brother is an extraordinary fellow. When he decides to win someone's affection or confidence...

Mitri stops as we hear a DOOR CLOSE HARD. They turn.

115 ANOTHER ANGLE - TO INCLUDE CYON

115

standing inside the sitting room, having slammed the door closed behind him. Mitri stands as he sees Cyon's angry expression.

MITRI

Simply bragging about you, Geoff.

CYON

Mr. Sebastian's job here is to quiet the superstitious fears of our beloved sister. That, and that only! Or would you prefer to see her committed?

MITRI

Come off it, Geoff. I'll admit Anitra has some strange ideas...

CYON

(interrupting)

She's going insane, you young idiot! Like you, she has a rather modest intellect. Perhaps you think I'm possessed, dear brother?

MITRI

(very angry)

I've wondered if Anitra's the one going mad!

Cyon swings hard, SLAPPING Mitri's face hard, spinning him around. Mitri turns back, fierce expression showing the shock at his brother hitting him. He turns, nods to Sebastian.

MITRI (cont'd)

Please excuse me, Mr. Sebastian.

Mitri crosses the room, EXITS. Cyon watches him go, then turns back to Sebastian.

CYON

And what's your opinion of me, Mr. Sebastian?

SEBASTIAN

The fact is, Cyon, I'm rather impressed.

(CONTINUED)

CYON

And I see some unusual things in you,
William Sebastian.

SEBASTIAN

Thank you, Cyon.

CYON

And just as you've checked on me, I
have accumulated quite a bit on you.
Your intelligence quotient, the
phenomenal memory...

(smiles)

...plus an ego which includes a
certain... **ruthlessness**, if you don't
mind. I could use a man like you,
William Sebastian...

as Anitra ENTERS: stops to overhear:

SEBASTIAN'S VOICE

(o.s.)

I'm sure you could, Cyon.

CYON'S VOICE

(o.s.)

I promise you'd never regret being
with me...

ANITRA

(interrupting)

Are you about to invite him into your
club, brother?

as Anitra crosses into the room toward them. She continues
to Sebastian:

ANITRA

I should have mentioned his *hellfire*
club, Mr. Sebastian. A very select
membership...

A CRY of fear from upstairs. Something CRASHES to the floor,
BREAKS, accompanied by a terrible GROWLING BELLOW we heard
earlier at the museum. Anitra whirls, her face white:

(CONTINUED)

ANITRA (cont'd)
**It's Mitri! Something in Mitri's
room!**

Sebastian races past her, Cyon at his elbow. Anita follows
as the terrible sounds from upstairs continue.

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN

118 EXT. CYON HOUSE - NIGHT 118

The house is ablaze with lights and the grounds are illuminated by floodlights, as London police sedan drives down the driveway, lights flashing and bell RINGING. Inspector Cabell climbs out, followed by another plainclothesman and two uniformed constables.

119 ANOTHER ANGLE 119

Geoffrey Cyon and Sebastian are with Cabell outside the house.

CABELL

Did anyone see the attacker leave?

SEBASTIAN

(shakes head)

Apparently the hounds did.

The Inspector turns to look toward where uniformed officers throw a powerful flashlight beam on the tree, some twenty feet above the ground, something lies there limp and dead.

CABELL

In the tree...?

CYON

One of the hounds. Gored and thrown there.

CABELL

Gored?

SEBASTIAN

And Cyon's dogs weigh over a hundred pounds, Inspector.

120 INT. MITRI'S BEDROOM - NIGHT 120

On the big poster bed lies Mitri, with his sister Anitra sitting on the edge beside him. He lies against his pillows, his eyes closed, Ham bending over him, turns as Cabell ENTERS.

121 ANOTHER ANGLE

121

Cabell looks around the room, quickly. The door to the hall has a broken lock. The windows are closed, the drapes drawn across them. The furniture has been righted - but one chair is broken and another has a rip across the leather upholstery of the back.

HAM

I've given him a light sedative.

Cabell crosses with Sebastian to look at Mitri. Ham indicates his patient's injuries as:

HAM (cont'd)

Badly bruised. A gash across his chest... he must have twisted just as the blow was struck. I'd say he was very lucky.

Mitri opens his eyes, finds Cabell standing there.

CABELL

Can you describe your attacker, Mr. Cyon?

MITRI

(shakes head)

The room was dark. Something struck me - hard, it dazed me. I called for help - that's all I remember...

122 INT. SEBASTIAN'S BEDROOM - NIGHT

122

Inspector Cabell frowning at Sebastian.

SEBASTIAN

Cyon was with me at the time. And Lady Anitra.

CABELL

She's certainly not a suspect. No woman's strong enough for these attacks and killings.

SEBASTIAN

According to the Asmodeus legend... if you'll humor me a bit on that...

(smiles at Cabell's expression)

...the humans Asmodeus has corrupted, his disciples, are capable of

(MORE)

(CONTINUED)

122 CONTINUED:

SEBASTIAN (cont'd)
physical changes. At least, during
certain black worship rites they
change.

Ham has ENTERED to hear most of this.

HAM
Change how?

SEBASTIAN
Apparently it depends upon what each
individual **is** inside. The inner
lusts, vices or even animalistic
tendencies. After the ceremonies,
each becomes quite human again...

CABELL
(annoyed)
And they change back and forth,
having a jolly time...

SEBASTIAN
No, Inspector, Asmodeus pays them
richly for their devotion. These
humans grow stronger, physically,
sexually, their worldly affairs
prosper...
(stops, smiles)
And so on. I thought it might amuse
you.

CABELL
It doesn't.

He starts to leave, Sebastian calls:

SEBASTIAN
Can you leave a constable on duty out
there tonight? In case Mitri's
attacker returns?

Cabell eyes Sebastian suspiciously a moment more, then nods.

CABELL
Keep me informed of his condition,
Doctor.

Cabell EXITS. Ham turns to Sebastian, who has gone to look
out the window.

HAM
You need rest too, William..

(CONTINUED)

122 CONTINUED: (2)

122

SEBASTIAN
 (peers out window)
 The constable on duty out there...
 (turns, smiles)
 ...means Cyon will have to pen up his
 hounds. And I've been waiting for a
 better look at those ruins.

During which, Sebastian has gone to his luggage, digs and pulls out something.

123 CLOSER ANGLE - SEBASTIAN AND HAM

123

Ham sees it's a small silver cross on a chain.

SEBASTIAN
 Wear this.

HAM
 Don't be ridiculous.

SEBASTIAN
 Symbols involve dimensions to them
 just as real as a wall or a door is
 to us.

HAM
 I am a Jew, man! What good is that
 symbol going to do me?

Sebastian slips the cross into his own pocket.

SEBASTIAN
 Do you have something of your own,
 any religious object?

As Ham hesitates:

SEBASTIAN (cont'd)
 I'm not joking. As I explained once,
 they operate under different rules of
 life. Anything that's been the object
 of man's fight for what we believe as
 good has a powerful effect on them.
 Humor me in this, Ham.

Meanwhile, Sebastian has dug further into his luggage, comes up with a strange pistol. It's a very old muzzle-loading dueling piece. He slips this into his belt, turns. Ham hesitates, digs into his pocket and exposes a symbol of his own.

- 124 INSERT - HAM'S HAND 124
 holding a Star of David attached to a watch fob.
- 125 BACK TO SCENE 125
 as Ham looks up at Sebastian.
- HAM
 If yours works, mine certainly will!
- SEBASTIAN
 (smiles, nods)
 Then shall we go?
- 126 EXT. CYON MANOR HOUSE - NIGHT 126
 A uniformed constable walks slowly beside the house, pausing as one of the maids opens a door and stands there, smiling at him. The constable looks around, then smiling, steps into the doorway with the maid.
- 127 ANOTHER ANGLE 127
 Sebastian has been watching from a clump of bushes near the house and now, gesturing for Ham to follow, sets out, walking silently over the close-clipped grass.
- 128 EXT. THE GROVE - CLEARING - SARSEN STONE - NIGHT 128
 Sebastian's flashlight plays over the monolith for an instant, then he crosses the clearing to it. He holds there, studying the ancient stone, then shakes his head as Ham comes up. He turns, leads Ham across the cleared path toward the ruins atop the mound.
- 129 EXT. THE RING OF STONES - NIGHT 129
 What is left of the original stones are arranged in threes, two upright sarsens and a capstone atop them. It was once a stone circle, like those at Avesbury and Stonehenge, although smaller than either. Sebastian guardedly plays his flashlight about, then aims it at the center dolmen. He moves forward and kneels and plays his light on the stone.

130 CLOSER ANGLE

130

Ham comes up, Sebastian indicates something at the base of the stone. Ham kneels to examine it.

SEBASTIAN
I'm wondering if that was left there
accidentally or purposely.

HAM
(recognizes it,
looks up)
From one of the maid's costumes?

Sebastian nods, then moves around the sarsen stone, with its shallow, age-worn runic symbols still visible, then abruptly places his shoulder against it and shoves.

HAM (cont'd)
Careful! Let me do it.

Ham moves beside him, shoves hard against the sarsen stone - and stumbles and falls to his knees as the huge stone silently pivots around, revealing a gap between it and the other upright - and a narrow set of carved stone steps, leading down into blackness. As Sebastian moves toward the dank entry:

SEBASTIAN
Look at this, Ham.

He holds up a maid's costume, missing only the bit of cloth that had betrayed the existence of the steps. Then Sebastian vanishes down the steps, his flashlight flickering ahead of him. Ham takes a deep breath - and goes after him. He disappears - and the huge sarsen stone pivots silently back in place, concealing the stairs.

131 INT. STONEWALLED PASSAGE - STEPS - NIGHT

131

The closing pivot-stone THUDS home; in the dim light of the flashlight, Ham stiffens, whirls.

SEBASTIAN
It's balanced to swing close again.
Stay near me.

HAM
(sniffs the air)
What's that smell? Burning tar...?

132 ANOTHER ANGLE - STEEP STONE STAIRS 132

The flashlight only partially dispels the blackness. To either side, ancient stone walls showing. The stones are dark with age and water seepage. The hewn-stone steps are worn in the center from centuries of use. The flare of the flashlight moves downward, steadily, TOWARD CAMERA, Sebastian and Ham black shapes behind it. Somewhere a rock falls and the crash ECHOES, and RE-ECHOES, diminishing into nothingness. Then ahead, we see flickering light.

133 INT. STONE PASSAGEWAY 133

at the bottom of the stairs. The underground complex must be enormous; we can see it leading off into blackness in several directions. Sebastian leads Ham in the direction of the flickering light.

134 ANGLE AT THE FLAME NICHE 134

Flickers of flame shooting up out of a niche in the stone wall. The fire apparently comes up from somewhere deep below the earth.

HAM

From what? England's not volcanic.

SEBASTIAN

Deep underground pitch beds more likely.

(turning to Ham)

Druid's Firepit! There must have once been flames up at ground level.

HAM

Look at the **age** of this.

In the flamelight, Ham is examining strange carved symbols in the stone. Some are fertility signs and images dating back to primitive times. They move off into the darkness.

135 FURTHER ALONG STONE PASSAGEWAY 135

now lit only by Sebastian's flashlight. They turn an abrupt corner, pull back in shock and horror and Sebastian's beam illuminates a large evil figure standing right in front of them, the light reflecting off its eyes.

HAM

William! It's...

(MORE)

(CONTINUED)

135 CONTINUED:

135

HAM (cont'd)
 (then recovering)
 It's a statue.

It is the form of a goat-like, evil half-male, half-female satyr — made doubly strange by the fact the statue is partially clothed. The fabric is new; it has been recently placed there. The eyes of it are painted lifelike. It seems to be placed there, warning them to go no further. From here, the passageway broadens, leads toward more strongly flickering flames further on.

SEBASTIAN
 Its message is clear. Look!

Sebastian is playing his flashlight beam on niches in the walls beyond the statue. They are filled with skulls and whitened human bones.

136 INT. STONE WALL AND CAVERN CHAMBER

136

Sebastian and Ham making their way past the skull-filled niches, moving into the light of another slightly larger fire pit where the flames surge HISSING up more strongly than the previous one. The underground complex is becoming partially cavern here, as if the ancient builders had made use of natural caverns down here, shaping and connecting them with the hewn stone blocks. Sebastian accidentally bumps against a low overhang and large hunks of it crumble away at the slight touch.

HAM
 Careful. Parts are rotted away.

SEBASTIAN
 (nods)
 Look.

His electric flashlight illuminates a side tunnel — but the capstone has crumbled and the tunnel is clogged with dirt and rocks.

HAM
 This is positively obscene.

Ham is standing at a stone carved with images. Sebastian joins him, adds his flash to the flickering firelight.

SEBASTIAN
 You mean it *seems* obscene.

Sebastian is right; the carvings are not pornographic, they do not make any specifically obscene forms or symbols, much

(CONTINUED)

of the carvings seems random. And yet, it somehow suggests evil.

HAM

(nods)

True. It's no symbology I understand...
but do you feel it too?

Sebastian nods. They're interrupted by a LOW RUMBLE, then a WAILING SOUND, coming from a distance and rapidly growing in volume. They turn, startled... it becomes a SHRIEKING GUST OF WIND which hits them, ruffling their hair and clothing, sending up swirls of dust. The fire pit ROARS and the flames fight the gust. Then it's gone; the chamber and passageways are as still as before. Ham gives Sebastian a questioning look. Sebastian shakes his head.

SEBASTIAN

I've no idea what it was.

HAM

Some... some sort of air-conditioning
system?

SEBASTIAN

Or something unstable in the geology
of this place.

They enter another chamber and Sebastian sinks down upon a fallen chink of rock to rest a moment, flashing his light about; Ham moves over to an upright sarsen stone, which is deeply carved. Sebastian turns the flash on the stone. Ham bends over, starts to run his hand over the carvings. Then he yanks his hand away, shuddering.

HAM

Aghhh! It... it's impossible for
something to be **evil** to the touch...
yet it is!

As he rises and turns to Sebastian, Ham stumbles on the uneven floor.

SEBASTIAN

Look out!

His warning comes too late - Ham strikes the upright support, hard - it crumbles! The capstone drops, heavily, down into the chamber - Ham is deluged with dirt and mud and rocks - and then he pitches forward - into another tunnel.

(CONTINUED)

Behind him, tons of rock RUMBLE down to begin blocking the narrow shaft into which he has fallen. He scrambles forward into the new tunnel, barely dragging his legs free before he is completely buried. As the rockfall ends, Ham stands dirty and bruised, staring in horror at the rubble that blocks him from Sebastian. He SHOUTS:

HAM
Sebastian! William, can you hear me?

Dust swirls - there is no answer. Ham digs a folder of matches from his pocket and lights one. He is in a low tunnel, running downward, into darkness. The old; carved timber supports are rotted and half-blocked with rubble from older cave-ins. The match burns his finger; he drops it.

HAM (cont'd)
William! Answer me!

His voice ECHOES down the tunnel. For a moment Ham stands there, then from far away, a FAINT VOICE, CALLING:

VOICE
 (o.s.)
 This way... this way... Ham...

Ham leaps to his feet.

HAM
 William?

VOICE
 (o.s., faint)
 This way... this way...

Ham turns, then, and runs down the tunnel, scrambling over fallen rubble, hurrying as fast as he can. He falls, but gets up. He holds there, disoriented again, strikes another match. The ancient tunnel is almost blocked here.

On the far side of the blockage, the tunnel is again supported by thick, dressed stones. Ham arrives, breathing hard, strikes another match.

HAM
 William! Keep calling!

He holds there, listening, and the voice ECHOES back along the tunnel:

(CONTINUED)

138 CONTINUED:

138

VOICE
 (o.s., louder)
 This way... this way, Ham...

139 INT. ROCKY CHAMBER

139

Ham arrives at a large chamber, with other tunnels opening off it, suffused with the greenish-yellow glow of decaying matter. Ham strikes his last match and holds it up, eyes the black tunnel openings.

HAM
 William - where are you?

He holds there, listening - and suddenly, still ECHOING from ahead of him:

VOICE
 (o.s., mocking,
 OVERLAPPING)
 This-this-this-way-way-way...

He slowly begins to realize that the voice he has been following is a will-o-the-wisp. Ham is breathing hard, desperately fatigued, his sturdy legs almost giving way beneath him. Then, from behind Ham, the direction he's come from, there is a flickering white glow, that vanishes, flickers, comes again. Ham stiffens, watching it. Then Sebastian's VOICE, DISTANT, but real:

SEBASTIAN'S VOICE
 (o.s.)
Ham! Can you hear, me? Give me a direction!

HAM
Here! Is that you?

The flickering white light steadies, brightens - as Sebastian's FLASHLIGHT COMES NEARER. Then Sebastian hurries INTO SIGHT, relief in his voice.

SEBASTIAN
 Are you all right?

HAM
 A voice kept calling me. It wasn't you?

A Sebastian shakes his head, indicates ahead and leads the way. The chamber widens, the sarsen stones are higher,

(CONTINUED)

139 CONTINUED:

139

raising the capstones. Abruptly Sebastian stops, flashing his light ahead of him.

140 WIDER ANGLE

140

To one side, rubble marks where the stones have been broken away — and new timbering, freshly sawn, installed. To one side is a crumpled and smashed wheelbarrow and some broken tools. Sebastian hurries forward, plays his light up an incline. At the top are wooden stairs leading up to where the cavern had been broken through from the outside. The hole in the cavern walls has been closed from the other side by a wooden wall with a doorway in the center. The construction is unpainted, looks to be about three years old. Sebastian indicates:

SEBASTIAN

Cyon broke into here at that point.
We'll find the cellars through that door.

Sebastian leads the way back toward the main passage chamber.

141 INT. MAIN PASSAGE CHAMBER - EMPHASIZING HUGE BRONZE DOORS

141

We hear occasional FLAME HISSES, occasionally a low RUMBLE as if from deep down somewhere Sebastian leads the way in, his light shines on metal — huge bronze doors, open, a huge chamber beyond, from which we can SEE the flames and HEAR the SOUND of what must be a huge fire pit of some kind. It's obvious that the huge doors at the entry to this have been slammed open with tremendous force, both halves of the matching doors hitting against the rocky side of the tunnel where one of the doors is still jammed tight against the tunnel wall, the other slightly ajar from it. Light glistens brightly yellow on a half of some kind of ancient, inscribed seal dangling broken from one of the doors.

HAM

Those doors must weigh tons. What kind of force could smash them open that way...?

SEBASTIAN

The thing Geoffrey Cyon set free.

142 CLOSER ANGLE

142

Sebastian moves to the broken half of what was once a golden seal. We can see it and the missing half were once affixed to the paint where the two doors closed together.

SEBASTIAN

Look closely for the other half of this seal.

(displays golden seal)

Solid gold, purified by prayer to a hundred old gods, inscribed with all their names and symbols.

(lifts it to where it was once positioned)

Cyan must have found these doors closed. When he broke the seal to see what was inside...

Sebastian gestures, indicating the doors slamming open; Ham moves to join him, stops, eyeing the entry. Then he indicates in, past the huge open doors.

HAM

Do you feel it? There's **evil** coming from in there like a positive force! Sebastian, am I imagining these things?

Sebastian shakes his head, moves to the black entry to a chamber beyond, flashes his light into it. Then he takes out a handkerchief, ties the half of the seal so it hangs dangling in the middle of the entry.

143 INT. THE BLACK CATHEDRAL - NIGHT

143

The feeling of evil is everywhere. The two men ENTER slowly, cautiously. The chamber is big, impressive with shining black rock walls. In the center of the chamber is a huge fire pit from which flames flicker and occasionally ROAR up HISSING. We should feel that the pit extends deep into the bowels of the earth. Torches are thrust into brass brackets on the walls, unlit at this time. But even with the torches lit, there are crannies and niches to this huge chamber which will still disappear into darkness. Beyond the fire pit is a great, black stone, carved with symbols which are inlaid with pounded gold. And around it, binding it, is a huge, thick, hand-forged iron chain, made of massive links. It is an ancient sacrificial altar of incredibly powerful form.

(CONTINUED)

SEBASTIAN

Asmodeus was imprisoned here for almost thirty centuries. His own Black Cathedral.

Sebastian steps in closer to the altar, uses his flashlight to illuminate an ugly red stain dripping over the sides, marking the black stone and the great iron chain.

Ham's face suddenly registers horror as he recognizes the function of the altar in front of them.

HAM

It's a **sacrificial** altar!
(testing; recoils)
This blood is fresh!

Sebastian nods grimly, approaches the black altar stone. The red flickering glow of the fire pit gives the scene the aspect of something out of Hell itself!

144 CLOSER SHOT - SEBASTIAN

144

His face is lined and shadowed by the fire pit glow. The ugly black altar stone is sable black, the light from the embers reflects on symbols of Asmodeus. Sebastian kneels and pulls from his pocket the silver crucifix. As he raises it, slowly, the chamber ECHOES with a sound - a low, almost subsonic moan, as of hatred, and the fire pit flares up like old drawings of the flames of Hell.

145 INSERT - THE CRUCIFIX IN SEBASTIAN'S HAND

145

as Sebastian places the crucifix between the black stone altar and the great iron chain that binds it. As the crucifix touches the stone, the great, incredibly low MOANING SOUND GROWS LOUDER, THEN FADES away in dismal ECHOES.

146 ANOTHER ANGLE

146

Sebastian stands quickly.

SEBASTIAN

The other half of that seal, Ham. We must find it!

But as they turn to look for it - another SOUND. It is the hard, SCRAPING SOUND as if made by horn hoofs on stone. It's followed by the ugly BELLOWING of an animal. At the same

(CONTINUED)

146 CONTINUED:

146

time, the fire pit flares back to life, the flames sending grotesque shadows writhing across the black basalt walls! Sebastian whirls, aiming his flashlight out the entry, towards the sounds which are coming nearer.

147 THEIR P.O.V.

147

Through the writhing red-black shadows a FIGURE looms – monstrous and unreal. It is standing upright, as tall as a large man, with massive shoulders and neck. Its features are savage and frightening – a face with fanged, man-beast horns thrusting up to either side! For the first time we're seeing one of Asmodeus' disciples. Its huge red eyes blaze as it charges forward, wildly SNARLING.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN

148 INT. BLACK CATHEDRAL

148

The man-beast Thing pulls to a halt at the half of Golden Seal which Sebastian has hung at the Black Cathedral entry. BELLOWING angrily, illuminated by the red flames which lead high from the fire pit, it tries to pass the Golden Seal but its presence there forces the Thing back. Odd shadows dance along the black walls of the temple of Asmodeus as Ham crouches, almost disbelieving his own eyes. Sebastian sweeps his flashlight beam at the incredible, monstrous figure of the Thing. With angry BELLOWINGS, the Thing backs away from the Golden Seal, EXITS still ROARING into the darkness outside.

149 ANOTHER ANGLE - SEBASTIAN AND HAM

149

Ham throws Sebastian a questioning look.

SEBASTIAN
A disciple of Asmodeus.

HAM
That *Thing* is a human being?

SEBASTIAN
(nods)
Or, at least, **was** at one time.

We hear the Thing retreating, BELLOWING, down the tunnel. Its CRIES GROW FAINTER, replaced by distant FOOTSTEPS on the wooden stairs from the break-in area.

SEBASTIAN (cont'd)
Hurry!

He draws Ham through the entry, quickly retrieving and pocketing the half of Golden Seal. They hurry into the shadowed area behind the crumpled bronze door that stands slightly away from the stone wall of the tunnel.

150 INT. MAIN PASSAGE CHAMBER - OUTSIDE BLACK CATHEDRAL

150

Two of Cyon's girls holding oil-fed torches. The two girls move toward the Black Cathedral entry. They wear long red robes - the flash of flesh and long legs reveals that they are naked beneath. They move in silence; not speaking,

(CONTINUED)

150 CONTINUED: 150

almost mechanically, the eyes huge, their lips parted as if in a worshipful anticipation.

151 ANGLE INCLUDING SEBASTIAN AND HAM 151

As the light from the women's oil-burning torches flicker across them, Sebastian and Ham press further back into hiding. The girls carry their torches into the great, black chamber and begin using them to ignite the torches lining the walls of the Cathedral.

152 ANOTHER ANGLE 152

Sebastian and Ham hurry up the incline into the break-in area. They move quickly but quietly up the rough wooden stairs. Fortunately, the wooden door there has been left unlocked and ajar.

153 INT. CYON HOUSE CELLAR AREA 153

As Sebastian and Ham ENTER. The area is dimly lit from the reflection of a lighted stairway which leads up into the house.

They move to it, then pull up fast as they hear something. It's too late. The lovely Cyon Butler appears from another area of the cellar, carrying dusty wine bottles. There's no expression of surprise on her face as she sees them - only that same inviting expression.

BUTLER

Is there anything I can do for you Gentlemen?

HAM

Nothing... thank you.

BUTLER

I'm instructed to see that your stay is made pleasant. I don't want the Master angry with me.

SEBASTIAN

I'm sure we'll think of something. Thank you.

They EXIT up the stairway. She stands, watching them go.

154 INT. SEBASTIAN'S BEDROOM - DAWN

154

Sebastian is sitting on the edge of his bed, as Ham checks him over with his stethoscope. It's obvious he doesn't like what he hears. Meanwhile:

SEBASTIAN

So, let's suppose we took the Inspector there? If he'd risk it without proof... if he could then find legal grounds for invading Cyon's personal property here. What then? The world would discover strange passageways underground, archaeologists would puzzle over ancient inscriptions. And Asmodeus would simply go into hiding at another place, continue corrupting victims, widening his circle further...

HAM

Meanwhile, Cyon grows more influential. You said the people he's bringing here are important, powerful.

SEBASTIAN

(nods)

Asmodeus will own followers with more and more political and material power...

HAM

Sebastian, I can't let you go into town. You need **rest!** Badly.

Sebastian moves to the writing table, and picks up the half of the great Golden Seal from the smashed bronze doors far below. He has laid his finely-wrought silver-inlaid double-barreled pistol on the table, and now picks up a small, keen-edged knife, uses it to cut two small pieces from the soft gold and begins to whittle at one of them, shaping it into a ball.

SEBASTIAN

Then **you'll** have to bring me some things, Ham.

(looks up for Ham's reaction)

Holy water... from an infant's baptism. Ashes from a martyr's grave... more difficult.

(CONTINUED)

HAM

Damn it, man, I am **not** a witch from Macbeth!

(hesitates)

All right... I'll **try**... If you rest!

Sebastian measures the golden ball against the pistol barrel, checking its fit, continues shaping it. Ham indicates the pistol ball.

HAM (cont'd)

Golden bullets for Asmodeus?

SEBASTIAN

(shakes head)

They won't do more than slow him. But they will stop any of his disciple-things.

(checks the bullet he's carving)

The priest-leader of his disciples will be the most dangerous of all. If Cyon is Asmodeus, I wonder which human is his priest?

(looks up at Ham)

The old legends describe the priest in cat form, a great cat thing of some sort.

Sebastian picks up the pistol, and drops the ball of gold into the barrel. It slides in, fits perfectly, Sebastian nods, his expression grim, begins shaping the second ball for the other pistol barrel.

DISSOLVE TO:

The beautiful mansion is ablaze with lights. The drive is clogged with expensive cars, handmade limousines and sports cars. The small, black London taxi halts some distance from the house and the door opens. Ham climbs out, carrying a small package. He hands the driver money and the little cab turns easily in the width of the driveway, and speeds off. Ham walks down the driveway, toward the light-gleaming mansion. Then he stops, recognizing someone he sees outside here.

156 ANOTHER ANGLE

156

It is Inspector Cabell standing beside his police car. Ham crosses in.

CABELL

Cyon reported Lady Anitra missing this afternoon.

Ham is surprised. Then he indicates the house.

HAM

He doesn't seem too concerned about it.

CABELL

He reports she's emotionally unstable, may have just wandered off. I don't believe him. Can you tell me anything, Doctor?

HAM

(nods)

There were workmen here about three years ago, excavating the cellar. They found something... and I'm certain you'll find none of those men were ever seen again alive.

CABELL

Impossible!

(hesitates; nods)

All right, I'll look into it immediately.

Cabell heads for his car; Ham moves on to Cyon House, carrying his package.

157 INT. ENTRANCE HALL NIGHT

157

The huge foyer is brightly lighted. A dozen or so men, many we've seen before, immaculately dressed in evening clothes, laughing, drinking, are moving about, and the beautiful, lush maids of Cyon's house are everywhere with them, smiling, laughing, offering drinks and refreshments - and themselves. From an area behind the color-lighted fountain and its prancing centaur with the naked woman in his arms, comes the heady beat of an ORCHESTRA. The MUSIC is earthy, sensual.

A maid presses against Ham as he enters, to take his hat and topcoat and presses a drink into his hand... and a kiss full

(CONTINUED)

157 CONTINUED:

157

on his lips. As Ham moves on, she laughs, caresses him with her hands as he walks away. Then Mitri is there, smiling, one arm in a sling, a bit pale, and with an ugly red mark on one cheek from his encounter with violence the night before.

158 TWO SHOT

158

Mitri waves a hand, laughing.

MITRI

It's one of Geoff's affairs...

HAM

Mitri, your sister's missing. Aren't you concerned?

MITRI

Doctor; don't you realize by now that Annie's a tiger? She's stronger than even Geoff.

(smiles)

If someone's taken her, **he's** the one in trouble.

HAM

You say she's... like a *tiger*?

MITRI

That's Annie's description. She's always saying we'd find out someday that she's the tiger in this house.

One of the beautiful girls grabs Mitri and leads him away. Ham watches him go, troubled.

159 INT. SEBASTIAN'S BEDROOM - NIGHT

159

Sebastian is pacing the floor as Ham ENTERS. Sebastian's expression softens as he sees its his friend.

SEBASTIAN

Any luck?

Ham nods; Sebastian takes the package on the bed and stores objects from it into his pocket. Meanwhile:

HAM

Did you see Anita before she... disappeared?

(CONTINUED)

SEBASTIAN

Are you serious? No one's said a word to me.

HAM

I wonder why Cyon reported it to the police? To cover himself?

SEBASTIAN

That could mean he knows she's permanently missing.

Now, Sebastian has taken out his pistol, checked its twin golden pellet load. He puts it into his belt.

HAM

Or that she intends to change her form. Mitri mentioned she often refers to herself as a real... tiger.

SEBASTIAN

(whirls; surprised)

What's that? She **is** the one who brought us here, isn't she?

160 INT. CYON HOUSE CELLAR

160

Sebastian is carrying his package, Ham pulls the wooden door and they step onto the platform and wooden stairs which lead down into the caverns.

161 INT. MAIN PASSAGEWAY

161

The lighted torches are standing in brackets now, casting flickering light and deep shadows. Ham stares about and shudders visibly, as he follows Sebastian down through the passageways leading to the entry area to the Black Cathedral.

162 EXT. OUTSIDE BLACK CATHEDRAL

162

Another RUMBLING SOUND leads to the WAILING WIND GUSTS which whip at their hair and clothing for a moment. This has also caused the looser half of the huge bronze doors to SCREECH about on its hinges a bit. Sebastian's attention goes to this, he examines the part of the door which, when closed, had faced outward here. Suddenly he understands something, reacts hard.

(CONTINUED)

SEBASTIAN
Foolish, foolish! I should have,
 realized what happened.

Sebastian hurries to the other half of the huge door which is pinned tightly against the cavern wall. He indicates;

SEBASTIAN (cont'd)
 He was standing about here... he broke
 the seal... the doors burst open. This
 door caught him...

Sebastian is trying to pull the huge bronze door away from the wall; Ham hurries in to help.

SEBASTIAN (cont'd)
 Remember, Asmodeus doesn't actually
use a human body... he makes himself
appear as some human who has died and
 his body lost.

They can now hear SOUNDS approaching. Sebastian has his fingers behind the huge door, pulling. Ham tried to help — they can't budge it. It's slammed tightly against the wall. Sebastian hurries to insert the pick-handle behind the door. Ham seizes the pick-handle too, throws his weight on it. For a moment, nothing... then a CREAK, and slowly the great door moves.

It opens a foot, then two, then Sebastian plays his flashlight behind the door — and we SEE the dried, completely mummified remains of a man smashed against the ancient, crumbling stone wall, one arm smashed across his chest. The other is raised over his head, fingers holding the missing half of the Golden Seal!

HAM
 Mitri!

SEBASTIAN
 It **wasn't** Cyon!
 (turns to Ham)
 Asmodeus is **Mitri!**

Ham whirls as we HEAR FOOTSTEPS and MEN'S VOICES IN DEEP, MUTED CHANTING. Strange words in an unknown tongue, chanting, and accompanied by a rhythmic scraping thudding SOUND — of heavy feet and hoofs being moved in unison across the stone floors! Sebastian whirls back, takes the half of Golden Seal from Mitri's mummified hand.

(CONTINUED)

163 CONTINUED:

163

SEBASTIAN (cont'd)
 We've got **both** halves of this now. Do
 you understand what that means?

164 INT. BLACK CATHEDRAL

164

Sebastian and Ham racing into the Black Cathedral. The SOUNDS of chanting and marching are LOUDER, APPROACHING. The deep, vibrant voices mouthing word-sounds that are almost obscene, even though without meaning. Sebastian flashes his light about the chamber as he hands the half of Golden Seal to Ham:

SEBASTIAN
 Hold this half ready. I'll need it
fast when I ask for it.

He and Ham move quickly into dark shadowed hiding and not a moment too soon. As they conceal themselves — huge, cowled, black-robed figures ENTER the Black Cathedral of Asmodeus. They move by twos, carrying torches, file in still chanting their weird, terrible invocation, and line up facing the great black stone altar. Their torch lights and the flames from the fire pit flicker over their robed forms, their heads hidden beneath their black cowls. Then, abruptly, their chanting stops, and they stand there, silent, as if waiting.

165 TWO SHOT - SEBASTIAN AND HAM

165

as they peer out from behind a black stone column.

166 ANOTHER ANGLE

166

Next come the girls of Cyon House, beautiful, wanton and corrupt, naked beneath their robes, their faces radiating evil as they take their places beside the altar. The last four of these women carry something between them — something alive and struggling!

167 TWO SHOT - HAM AND SEBASTIAN

167

Ham almost calls out with shock, but Sebastian grips him hard.

HAM
 (whispers)
 They've got Anitra.

(CONTINUED)

167 CONTINUED:

167

SEBASTIAN

Pray they don't see the crucifix I
wedged in there.

168 ANOTHER ANGLE

168

The four girls carry a woman between them, a woman who is bound, hand and foot, gagged, struggling. It is Lady Anitra Cyon. The women carry her, force her back onto the bloodstained altar, face up, and swiftly tie her to the great iron rings on the basalt altar-stone. As a woman binds one of Anitra's ankles, her arm brushes against an exposed portion of the crucifix. There's a SMALL FLASH OF BLUE LIGHT at the contact, the woman SCREAMS, stumbles back, clutching her arm. But now, Anitra's struggling body is hiding the cross — and the woman's attention is diverted by deep RUMBLING coming up from the great fire pit.

169 ANOTHER ANGLE

169

The black-robed figures turn toward the bronze door entrance. Then, in unison, they chant:

CHANTING

Asmodeus! Asmodeus! Asmodeus!

Through the broken bronze portals strides a huge figure wearing a robe plus a **magnificent cape**, inlaid with precious metals and stones which form strange out-world designs. His head is hidden by the folds of his cowl. He moves through the gathered black-robed figures, to the black altar, looming over all of them. The huge fire pit opening RUMBLES, spouts HISSING FLAMES high above as if to welcome him.

170 ANGLE EMPHASIZING ASMODEUS FIGURE

170

as he steps up on a rock platform next to the fire pit, standing looking down at the bound and gagged, terrified figure of Anitra tied to the massive altar. Then, he pulls the cowl away and lets it drop — **revealing the face of Mitri**. But it's a slightly different Mitri, as if the beginning of the ceremonies have already made him taller and larger (his robe is floor length) and even the facial features seem stronger. **His eyes command!** And his voice — for now it is still Mitri's but BOOMS WITH VOLUME and ECHOES within the Black Cathedral.

MITRI-ASMODEUS

LET HER CALL TO HIM!

(CONTINUED)

170 CONTINUED: 170

The gag is whipped from Anitra's mouth:

ANITRA
Geoff...! Geoff, please... help me!

171 ANGLE ON SEBASTIAN AND HAM 171

startled now as Anitra's words are followed by a SCREAM OF HORROR. Sebastian and Ham react as they see:

172 BACK TO ALTAR AREA 172

Among the disciples and initiates and women, cowls are being removed – awful faces are being revealed. Some animalistic like the jackal in that human's character has been revealed in an evil, ugly animal-human combination which mocks the form of both. One of the most beautiful of the maids, her lovely hair and body still gorgeously sensual, now has a face of some mindless horror from a nightmare. Others have gone further into transformation – a large male is throwing aside his entire robe to reveal himself a clawed, fanged, furred anthropoidal horror. Some of them are now circling the great altar where Anitra lies bound – SNARLING or INSANELY LAUGHING into her face. She SCREAMS, then SCREAMS again.

173 BACK TO SEBASTIAN AND HAM 173

Ham unable to believe his eyes, horrified and certain Anitra is about to be horribly, lustfully violated, or her throat is about to be ripped open.

SEBASTIAN
 Incredible. It's fascinating, Ham...

Ham can't believe that Sebastian can stand there so unmoved, watching as if engaged in an interesting study.

174 ANGLE INCLUDING CATHEDRAL ENTRY 174

Against the sounds, confusion, SCREAMS... Cyon appears. He's robed magnificently, suggesting the next most important order under Asmodeus. The cowl is down, his face visible and unchanged. There's some suggestion he has to struggle to maintain his composure as he sees the altar, Anitra there. But then he begins moving into the Black Cathedral. He passes a tailed imp-thing, a mad-faced half-human thing scuttling low on the stone floor like a lizard moves. Then the voluptuous form of one of the women but this one's face

(CONTINUED)

174 CONTINUED:

174

of a saber-fanged carnivore-simian. Small dwarf-sized imp-horrors are there too.

But as Cyon passes, each of these horrors scuttles from his path and makes poses of submission and respect to him. Some make insane sounds or wild laughter. Others speak:

ANTHROPOID-GIRL

Kill. Kill her.

IMP-HORROR

(squeaking voice)

No, ravage her. Cover her, Lord Priest!

175 SEBASTIAN AND HAM

175

Sebastian reaching into his pocket for a large vial. He's also holding his half of the Golden Seal and motions Ham to get his half ready.

176 ANGLE EMPHASIZING MITRI-ASMODEUS AND CYON

176

as Cyon stops and faces Mitri-Asmodeus. From the disciples, their profusion of cries and sounds die away. Anitra tries to scream something but the gag is roughly shoved and tied back into her mouth.

MITRI-ASMODEUS

(the words normal

Mitri)

Dear brother...

(then a roar)

YOU OFFEND ME!

RUMBLES from deep in the fire pit and FLAMES HISS angrily high. Low MOANS and mad sorrowful sounds begin from the disciples.

CYON

Lord Asmodeus, have I not served thee well...?

MITRI-ASMODEUS

I WILL BE SERVED **FULLY!**

(turns, points at

Anitra)

FULLY! BECOME NOW MY PRIEST! BECOME MY FAVORED ONE!

(CONTINUED)

176 CONTINUED:

176

IMP-THING

A gift of blood...!

Other horror-things take up the words, chant them.

CYON

A gift of blood, Lord... in any
fashion?

Trace of a smile on the face of Mitri-Asmodeus... a small nod. Cyon turns, moves to the altar. Then he reaches to one side, takes the handle of a large black stone ceremonial axe. He lifts it, turns back to Anitra.

177 SEBASTIAN AND HAM

177

Sebastian indicates it's time to move out. Then his eye catches something, he stops, pulls Ham back into the shadows.

178 AT THE ALTAR

178

Cyon is faced away from us, axe in hand. He turns to Mitri-Asmodeus - we're shocked to see that Cyon's face has begun a transformation. There's the beginning of a look of tiger about him. As he moves the axe, it calls attention to hands which are tiger hair, clawed.

The disciples are SHRIEKING wildly, insanely but Cyon is hesitating. He looks at his sister, then turns back to Mitri-Asmodeus again.

CYON

I cannot, Lord. **I will not!**

Then there's a CLAP OF THUNDER, A BLINDING FLASH from the direction of Mitri-Asmodeus.

179 ANGLE INCLUDING MITRI-ASMODEUS

179

Rising up, growing taller, larger, transforming - his head shape has become slightly reptilian, the eyes are different, there is a heavy bone ridge running up the back of the broad, powerful head.

180 ANGLE ON SEBASTIAN AND HAM

180

Even Sebastian is transfixed now by what they're seeing. And totally surprised as he hears:

(CONTINUED)

180 CONTINUED:

180

ASMODEUS' VOICE
(going fuller,
stranger)
SEBASTIAN! COME FORTH. SEBASTIAN!

181 P.O.V. SHOT - SEBASTIAN AND HAM

181

across the Black Cathedral where the Asmodeus transfiguration is almost complete. Huge, reptilian, broad and powerful, but strangely with some loveliness too in the iridescent play of colors from its scales.

182 BACK TO SCENE

182

ASMODEUS' VOICE
SEBASTIAN, I CALL!

From above Sebastian and Ham, a couple of unlit torches flare into flame and light. They're no longer in shadows. A **SQUEALING** Thing is suddenly scuttling in to face them. **It's Inspector Cabell, changed, horrible, but recognizably Cabell!**

CABELL-THING
(mimicking insanely)
Sebastian, Sebastian...

HAM
Inspector Cabell? Sebastian, it **is**
Cabell.

Ham has pulled away from the Cabell-Thing in horror. Sebastian takes his arm and the two move out into the open. CAMERA PANS on them as they walk away and toward the incredible Demon Figure.

183 CLOSER AT ALTAR AND ASMODEUS

183

They pass Cyon, his face half-Tiger with yellow cat eyes, **GROWLING** deep but clearly uncertain now and like all others, lowering himself in respect before the huge, magnificent demon figure which Asmodeus has become. In the metamorphic growth, the richly designed red robe has fallen away; no longer able to contain the powerful body. The arms and hands have become more like the forepaws of a tyrannosaurus. But it all has a living symmetry. The body hues and play of iridescence from the scales give an uncanny contrast of loveliness and horror-ugliness.

(CONTINUED)

SEBASTIAN

I greet thee, Lord Asmodeus.

Ham starts to react to this surprising statement but meanwhile we've heard hoof SOUNDS approaching. Now a huge Thing gallops in. It's the huge horror which menaced them at the Qualus house and then earlier on their first visit to these caverns. In its hands, it carries the odd-shaped coffin-box we had seen in Cyon's glass case. Now it extends the box to Asmodeus who takes it, opens it. Lying inside is a primitive-looking statuette which obviously is Sebastian - its heart pierced by a tiny ivory harpoon.

HAM

(quietly; voice
shaking)

Sebastian, is that...?

Asmodeus reaches in a claw, pulls the Sebastian statuette from the box. Then, eyeing Sebastian, the demon pulls the tiny harpoon from the heart.

ASMODEUS

A GIFT. A GIFT OF LIFE.

At which, a slight transformation has happened to Sebastian too. The fatigue seems to leave him, the pain. He looks down at his form, then grabs the shirt, rips it open. Ham looks in shock to see:

184 INSERT - SEBASTIAN'S CHEST

184

The ugly scar disappearing, then gone.

185 BACK TO SCENE

185

Ham hears something clatter onto the floor. He picks it up - it's a heart pacemaker unit. Ham cannot believe his eyes.

HAM

Your pacemaker...?

ASMODEUS

**A GIFT OF BLOOD, SEBASTIAN. BECOME
NOW MY PRIEST, MY FAVORED ONE.**

Excited movements and SOUNDS from the onlooking Things as Sebastian gravely points up at the doll and coffin Asmodeus holds. Asmodeus tosses the coffin-box and doll over his shoulder to disappear into the now raging fire pit.

(CONTINUED)

ASMODEUS (cont'd)
 THY DEEPEST NEEDS SEBASTIAN! ONLY
 THEE AND I KNOW THEM.

SEBASTIAN
 I know, Lord Asmodeus.

HAM
What are you saying?
 (shakes Sebastian's
 arm)
William, what is it?

A ROAR of anger from Cyon — disciples are stripping his rich outer cape from him, throwing it across Sebastian's shoulders. Tiger SNARLS from Cyon as they attempt to wrest the ceremonial axe from his claws...

CYON
 Sebastian, I've withstood him! Even
 like this, I've withstood him. You're
 as strong!

Overlapped by what was once Inspector Cabell, its malevolent face slobbering and chanting as it cavorts around Dr. Hamilton.

CABELL-THING
 That's the law, that's the law... a
 bargain struck is a bargain made, a
 bargain made...

Sebastian waves aside the axe, heads directly for Anitra as if to make his blood gift another way.

A ghoul-faced female yanks the gag from Anitra's mouth.

GHOUL-FACED WOMAN
 A kiss, a kiss of death...

Now being chanted by others as Sebastian approaches. Through stark fear, she still manages to say some words.

ANITRA
 You... promised... Sebastian... our
 bargain... kill us all...

Then she CRIES OUT as Sebastian grabs her red robe; rips at it. But then, we're suddenly aware he's ripping it aside to

(CONTINUED)

expose the crucifix in the altar crack... and his other arm is bringing out the vial of Holy Water.

Disciples are SCREAMING in glee, LAUGHING MADLY, making all their sounds, everything happening fast. A wildly angry Cyon is using the extra strength of his partial tiger transfiguration, pulling free of his opponents. He swings, lifting the axe to bring it down onto the back of Sebastian's head.

At that instant, with all his force, Sebastian throws the Holy Water from the vial directly at the crucifix.

From the point where the cross is hidden, up blazes a BLINDING, INTENSE FLASH OF BLUE LIGHT. IT ARCS UPWARD, BATHING THE SCENE IN INTENSE BLUE FLAMES, a Disciple figure tumbling back to the floor SCREAMING in pain and anger. But overpowering all is the dreadful THUNDER ROAR from in the demon Asmodeus himself. Shielding his eyes from the intense blue flame, Asmodeus THUNDERS again... the stone floor of the cavern begins to RUMBLE and rock. Flames from the fire pit lash up higher and higher!

ASMODEUS

Burn! I give thee Hell. Burn! Burn!

GROWLING, several of the beast-things move toward Sebastian but he has already brought the packet of ashes from his pocket and flings it toward the line of disciples. FLASHES OF FIRE AND SMOKE send the disciples retreating. One of the robes catches FLAME, then another... the beast-things retreat, GROWLING, SCREAMING in fear and pain. The cavern floor is RUMBLING; the fire pit flames lashing wildly now. And Asmodeus is moving toward Sebastian. Ham is throwing off the grasp of the gibbering Cabell-Thing.

SEBASTIAN

Ham! Now! The seal!

Ham is already pulling his half quickly from his pocket, fighting his way to Sebastian who grabs it, joining it with his half and bringing it up into the face of Asmodeus! The Demon shields his eyes from it, retreats, Sebastian pressing him back toward the fire pit. Then Sebastian suddenly turns, flings both halves of the seal into the sacred fire pit — where it EXPLODES INTO FLAMES. CAMERA JIGGLES as the entire underground chamber rocks and with a RUMBLING SOUND. From the direction of other passages and tunnels we begin to hear FIRE EXPLOSIONS. Ceilings and walls are beginning to give way, tons of the black basalt rock and rotten limestone start to crumble down.

(CONTINUED)

HAM

**Anitra! Sebastian, we must get
Anitra...!**

In the b.g. we SEE Asmodeus' disciples being struck by the falling rock which forces the others still further back into the recesses of the chamber. Asmodeus is hit too by a massive rock as he moves back again toward Sebastian and Ham... **but it breaks to bits as it touches him.**

ASMODEUS

KILL! KILL! KILL! KILL!

Sebastian has taken the old pistol from his pocket, aims and FIRES. The Golden Bullet strikes Asmodeus full in the chest, the demon thing reels back, the chamber ECHOING with its THUNDER.

OVER THE FIRE... OVER ROAR OF THE ROCK-FALL and CONTINUING CAMERA JIGGLES, we see the half-stunned beast figure of Cyon. Cyon gets to his knees, his head clearing and SNARLING, he leaps to Anitra on the altar. She SCREAMS in fear. Then one of the falling stones strikes her... she falls back, stunned. Cyon is now lifting her up into his arms, her bonds snapping. And he carries under one arm, the black stone axe trailing by the other arm.

CYON

Sebastian...!

Sebastian and Ham fighting off disciples. Cyon enters, passes the stunned Anitra to Sebastian. Then he turns; taking up the huge stone axe in both hands, knocks one of the larger and more dangerous Things aside.

CYON

Take her! Hurry!

SEBASTIAN

Cyon!

As Cyon turns:

SEBASTIAN (cont'd)

Come with us. You've beaten him!

But they are attacked again; Cyon fights, SNARLING, covering their retreat, Sebastian and Ham have no choice but to carry Anitra, hurrying up the corridor toward the exit into Cyon House.

188 ANOTHER ANGLE 188

Sebastian and Ham hurrying with Anitra. Violent explosions and flame can be seen from an intercepting passageway. Then from the Black Cathedral entry, EXPLOSION AND FLAME shakes the whole area, almost knocking Sebastian and Ham from their feet.

We see them begin making their exit up toward Cyon House above.

189 EXT. CYON HOUSE - LONG SHOT 189

Sebastian and Ham still carrying Anitra, race toward the drive. Behind them at Cyon House, we hear and see the red glare of EXPLOSIONS NOW REFLECTING through windows from within the house.

190 EXTREME LONG SHOT - THROUGH TREES (MINIATURE) 190

Cyon House beginning to go. EXPLOSIONS are erupting upwards into the house. Windows and walls are blowing away, chimneys toppling as fire explodes up through the roof now. The entire huge structure is being destroyed, blasted and burning.

DISSOLVE TO:

191 EXT. SEBASTIAN'S HOME - ESTABLISHING SHOT - NIGHT 191

The sea cliff house as we last saw it. There are lights on inside.

192 INT. DRAWING ROOM - ANGLE ON SCRAPBOOK - NIGHT 192

A CLOSE SHOT on an open page of a large, leather-bound scrapbook. It has been pasted with news stories and news photos from both English and American newspapers. They refer to a tragedy at Cyon House outside of London, where many distinguished visitors were trapped and killed by fire and explosion while exploring old passageways found beneath the house.

Various stories:

"PARTY-GOERS DIE - PITCHFIELD GASES EXPLODE..."

"TRAGEDY AT CYON HOUSE - OLD DRUID TUNNEL COLLAPSES"

"RESCUE EFFORTS FAIL"

"EXPLOSION AT MANOR HOUSE - TRAPPED NATURAL GASES FROM UNDERGROUND."

(CONTINUED)

CAMERA PULLS BACK TO REVEAL it is Ham, working on the scrapbook; pasting in a final clipping. We SEE a shadow, then a figure steps INTO SCENE at Ham's side - a TINKLE OF CHINA, as Lilith sets a teapot and cup there. Startled, Ham almost leaves his seat, whirls and sees it is the housekeeper.

LILITH

I thought since you were thinking of hot tea...

HAM

Madam, if you think you can read my mind...

LILITH

(nods)

And one thought I see there pleases me greatly, Doctor...

We see from Ham's startled expression, a quick meeting of the eyes, that indeed he has had some thoughts about this not unattractive, mysterious, dark woman. She almost smiles, EXITS. Ham looks across the room.

in his favorite chair.

HAM

I still say Cyon could have made it. He may have gotten out.

SEBASTIAN

And suppose he found he couldn't revert back?

We HEAR the door CHIME in the distance. Ham is still wondering about Cyon.

HAM

Poor devil.

(eyes Sebastian again)

You realize you have a lot in common with Cyon! William, you stood down there actually considering that... that offer. Don't lie, you were tempted by it.

(CONTINUED)

Sebastian sits, considering it. Then he looks up to Ham, touches his chest where the scar used to be. He smiles. It's interrupted by Lilith ENTERING.

LILITH

Lady Anitra Cyon, Gentlemen.

Both men are genuinely surprised. However, the woman who ENTERS looks uncomfortably like the Anitra succubus they experienced before. Ham's face shows exactly what he thinks. Sebastian is amused by this as he turns to the woman.

SEBASTIAN

A pleasant surprise, Lady Anitra.

(with a glance at
Ham)

You look... exceptionally lovely tonight.

ANITRA

(smiles)

Perhaps I worry less now, and care for myself better.

(to Ham)

Is there something troubling you, Doctor?

HAM

Ah... it's just that we were discussing your... your late brother...

ANITRA

(interrupting)

Cyon's not dead. He does find... traveling difficult.

(to Sebastian)

So he asked me to bring this over to you... an additional *thank you* over your payment.

She steps to the door and Lilith helps her carrying the large Goya painting. Sebastian hurries to it, excited and delighted. He moves it to better light...

SEBASTIAN

Will you two excuse me a few moments?

ANITRA

(looks at Ham, then)

That's really unfair. I should have brought a gift for you too.

(CONTINUED)

Ham hesitates, eyeing Anitra's full figure, her seemingly younger features. He's so uncertain, he even glances toward Lilith for some sign, gets none.

HAM

(to Anitra)

Really unnecessary.

(indicates study
doors)

We could leave William to examine his prize... while you tell me about Cyon.

SEBASTIAN

It's the *Apocryphal Book of Tobit*,
Ham. Third shelf on your left.

This shakes Ham enough to hesitate again. But then he still nods to Anitra, they go into the study. We see it is Anitra who closes the door behind them. Lilith waits, then:

LILITH

She's merely had some eye and neck wrinkles removed, sir. We both know that!

SEBASTIAN

(smiles)

But Ham doesn't. They should have an interesting session in there.

We hear Anitra's LAUGHTER from the other room. As Lilith EXITS, we have the feeling that she's a bit annoyed. Sebastian isn't... he's very pleased as he continues examining his new painting.

FADE OUT

THE END