

spectre

Concept and Story by
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Teleplay by
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Revised Script
January 4, 1977

Norway Productions, Inc.

CAST LIST

William Sebastian
Dr. Amos 'Ham' Hamilton
Lilith
Anitra Cyon
Sir Geoffrey Cyon
Mitri Cyon
Inspector Cabell
Sydna, Chauffeur
Butler
First Maid
Second Maid
Third Maid
Co-Pilot
Constable
Fireman
Beast-Thing
Asmodeus

NOTE

Three versions of this script have surfaced over the years.

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

SET LIST**INTERIORS**

Sebastian's House
Lilith's Quarters
Hallway
Study
Living Room
Cyon Jet
Cyon Limousine
Qualus' House
Qualus' Quarters
Police Sedan
Cyon House
Entry and Main Room (Stairway and Hall)
Dining Room
Ham's Bedroom
Sebastian's Bedroom
Mitri's Bedroom
Underground
Chambers
Shafts
Tunnels
Stairs
Main Passageway
Cellar
Black Cathedral
Outside Black Cathedral

EXTERIORS

Sebastian's House
Airport (USA)
Cyon Jet
Landing Strip
Customs Office
London Highways and Streets
Merlin's Mews
Qualus' House and Street
Cyon House
Front and Rear
Glades
Clearing
Ring of Stones

FADE IN:

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

Wind-whipped heavy rain pounding against a strongly individualistic stone and glass home. A feeling of Frank Lloyd Wright in architectural style - 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 any approaching taxi. The shadow of a man pays his fare, takes out light traveling luggage and hurries through beating rain to the door. CAMERA ZOOMS UP TO ONE LARGE WINDOW through which we see strangely shifting colors.

HAM (V.O.)

I came here to meet a man I vowed never to see again. He was vain, arrogant, selfish, but his brilliance was still irresistible. He was also dangerous. Never to me. But this evening began for both of us a slide into horrors unimaginable, a descent into a corner of Hell...

DISSOLVE
THROUGH WINDOW
TO:

2 INTO 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 the witchcraft and spells of the Louisiana swamps, the old Cajun back country. 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 CLOSE UP - DOOR 3

Above the door is a rather large occult symbol in old metal. It is 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 old charcoal container bears a pot of bubbling green liquid. The room is out of the past, an anachronism in time and place. Her long thin hands are crumbling a dried mandrake root. Then, as she tosses a piece of the root into the strangely-engraved bronze pot, the liquid hisses and smoke rises - she murmurs strange words, She is LILITH. Her dress is as unique as her incantation. Her black hair is pulled back from her strong-featured face which is 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 slightest 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 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. He sets down a traveling case and a small medical bag as:

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 wet 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.

(CONTINUED)

6 CONTINUED:

6

HAM (cont'd)

What's that!

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

LILITH

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

HAM

Do you work for Sebastian? Who are you?

At the doorway, she turns, waiting for him. Except for the slightly-mocking eyes, there is little expression on her face... and no answer. Seeing he'll get nothing from her, Ham strides through the doorway past her.

7 INT. LIVING ROOM - NIGHT

7

It is a large, well-lit room. 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 high Eames chair, its hack to the CAMERA.

HAM

Your tastes may have changed, William, but not your manners.

8 REVERSE ANGLE

8

The man seated there 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 pattern of ESP cards laid out on a table in front of him. As he selects another card from the deck, he lays it in the pattern.

LILITH

Will that be all, Mr. Sebastian?

(CONTINUED)

SEBASTIAN
Yes, thank you Lilith.

HAM
Wait a second. This woman just cut
off a piece of my hair...

The Ham's further annoyance, Lilith is now exiting. His
complaint is totally ignored.

SEBASTIAN
Well, I see you got my telegram.

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
But you are here...

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

Sebastian nods a very serious agreement with this. Then, as
if remembering his manners, he indicates a chair to Ham but
the irritated Doctor ignores this. He indicates the house
interior.

HAM (cont'd)
It doesn't look like you've done too
badly.
(to Sebastian)
But I don't suppose you can afford
all this? You just wanted it.

Sebastian nods; a wry smile.

SEBASTIAN
Neither of us has done too well
apart, Ham.

HAM
I've done well enough...

(CONTINUED)

SEBASTIAN

Did you know your hospital's scheduled a hearing next week on your 'problem'?

HAM

What problem? If you're talking about my taking a strictly social drink now and then...

SEBASTIAN

And then there are the nurses. I can understand you propositioning the young ones, but to actually propose to an old bag like Miss Hadley...

HAM

I did not propose! The woman assumed I proposed...

(realizing)

No, you haven't changed a bit! I won't ask how you've learned all this. I'm interested in why.

SEBASTIAN

How would you like to leave for London immediately? The two of us, just like the old days...

HAM

No way!

SEBASTIAN

Ham, this case may give answers to criminal psychology we thought unexplainable. It offers a challenge so bizarre, so exciting...

HAM

(shakes head; begins exiting)

I'll find my own way out.

SEBASTIAN

Ham! I need you!

Ham turns at the urgency in Sebastian's voice. Then Sebastian pulls his silk shirt open. Even despite his medical experience, Ham reacts to the massive livid scar down Sebastian's chest.

10 CLOSER ANGLE

10

Ham moves back across the room, frowning, professionally examining the terrible scar. Surprised over what he sees, he examines closer, then looks up puzzled:

HAM

It looks like a wound. But this isn't normal scar tissue.

SEBASTIAN

It "appeared" on my chest. At the same instant, my heart was made to stop beating...

HAM

"Made" to stop beating?

Sebastian moves to a wall cabinet from which he extracts X-rays and medical records.

SEBASTIAN

My life was saved by Lilith. My housekeeper now.

He hands the records to Ham who skims through them quickly, turns to the large X-ray negatives. He is immediately troubled by what he sees, then shocked.

HAM

What happened to you?

SEBASTIAN

You can see it there.

(indicates)

The heart is twisted, deformed, as if something is piercing it.

(indicates X-rays)

And yet the X-rays show no object there.

HAM

(looks up very concerned)

You have been told there's cardiac muscle degeneration...?

SEBASTIAN

(nods)

I can survive for at least a few years... if I take reasonable care of myself.

(CONTINUED)

We HEAR the CHIME from the front door. Sebastian stands.

SEBASTIAN (cont'd)
That will be our car to the airport.

HAM
You're not in any condition to travel.

SEBASTIAN
I can with you, Ham. Your skill, your stubborn way of holding me down.

HAM
(hesitates: then blurts it out)
William, the hospital is justified in worrying about me. You need better attention than a compulsive old drunk will give you.

SEBASTIAN
That's being corrected right now. By Lilith.

Ham's irritated reaction is interrupted as Lilith ENTERS, turns to allow someone to follow her into the room.

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

Lilith EXITS. We can see that Sebastian is surprised to see this visitor... puzzled and curious. 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. But she carries herself with cool poise.

SEBASTIAN
This is a surprise, Miss Cyon, I was told that your brother's jet would pick me up tonight...

ANITRA
I decided to come over on it.

Sebastian's eyes are intent: he seems to be studying her curiously. It is also clear that Ham is not unimpressed by the carnal loveliness beneath her poised exterior.

(CONTINUED)

SEBASTIAN

This is Dr. Hamilton, an old friend.

ANITRA

I've heard of Dr. Hamilton, of course. You worked together when your speciality was criminology.

HAM

(surprised to
Sebastian)

"Was"?

SEBASTIAN

(to Anitra)

I'm hoping Dr. Hamilton will come with me to meet Sir Geoffrey.

Anitra appears slightly embarrassed now.

ANITRA

I do not want you to meet my brother, Mr. Sebastian. It is no longer necessary. I'll pay any expenses you've incurred.

SEBASTIAN

But you said that the jet was sent over tonight...

ANITRA

(more embarrassed)

So that... that I could explain in person. When I asked you to kill my brother... or rather to destroy what I thought he'd become...

Ham is shocked at Anitra's statement. She's even more embarrassed as she sees this.

ANITRA (cont'd)

I've been so foolish. I had to come and face you...

She throws an embarrassed look now towards Ham. Sebastian interprets the look correctly.

SEBASTIAN

Will you excuse us, Ham?

HAM

Yes, of course.

(CONTINUED)

11 CONTINUED: (2)

11

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 walls and other shelves are filled with ancient, musty-looking books, unusual curios - totems, tribal masks, bizarre primitive statues, all of it odd, strangely disturbing, almost evil.

12 INT. SEBASTIAN'S STUDY

12

as Sebastian closes the door behind them, turns to study Anitra again. He's very curious over something about her. She looks around the room at the bizarre artifacts. She crosses to look at a particularly ugly fertility totem over the fireplace - her move places the firelight behind her and the fine, thin fabric of her dress becomes almost diaphanously transparent.

ANITRA

Lovely primitive art.

SEBASTIAN

(watching her
silhouetted figure)

Yes, yes. Most artistic.

ANITRA

But all this is nothing more than
superstition...

(turns)

...and I don't know how I let myself
believe any of it. I love my brother;
I won't embarrass him any further.

SEBASTIAN

But you wrote that he welcomes my
investigation...

She crosses to Sebastian. Despite her embarrassment, 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

...because he hoped you'd ease my mind,
convince me the things I thought I
saw were just figments of my
imagination, and now I know I've been
wrong.

(CONTINUED)

SEBASTIAN

But in your letters you've described clearly paranormal incidents...

ANITRA

No, I described things I only thought I saw. I can explain everything now.

SEBASTIAN

You know I have corresponded with Doctor Qualus. He was interested in Cyon House long before you first wrote me.

ANITRA

You should never have had me visit Qualus. I'm certain that he put those crazy ideas in my head. That man is a liar. He's insane. He makes up wild stories about anyone who's different.

(close to tears now)

Of course my brother'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...

Sebastian takes her arm, leads her toward an antique wooden chair.

SEBASTIAN

Sit here; we'll talk it out...

13 CLOSER ANGLE - INCLUDING ANTIQUE CHAIR

13

It's an ornate old chair from some medieval church or cathedral, carved with old style crosses and Christian symbols. Anitra's eyes fall on the chair, she stops (just a bit too quickly), turns back to Sebastian.

ANITRA

No, I'm too upset...

Then she bursts into tears, steps toward him. We feel she would like to go into Sebastian's arms. Although we make no major point of it, Sebastian has noticed her hesitation about the chair. By now, we've become aware that his fascination with her is something more than her beauty or sensuousness.

(CONTINUED)

ANITRA (cont'd)
(Still crying)
I'm so ashamed, I haven't been honest
with you... or myself...

SEBASTIAN
Honest about what? Tell me.

By now, we also become aware that Sebastian is calculating every move he makes. (We may wonder if he's coolly seducing a distraught woman). He opens his arms, lets her come sobbing into his embrace.

ANITRA
Don't you know? You and the Doctor
has once been in the news so often...
especially you... the 'incredible'
William Sebastian...

SEBASTIAN
The question is Cyon House, the
things you 'thought' you saw there...

ANITRA
I was deceiving myself. I was
fascinated by everything I'd heard
about you. My writing you was partly...
was wanting to...

She looks up at him: they exchange a look.

SEBASTIAN
I'm flattered.

ANITRA
I must sound like a schoolgirl...

SEBASTIAN
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.

LILITH
A drink while you wait, sir?

(CONTINUED)

14 CONTINUED:

14

Ham jumps at the voice, whirls to find Lilith in the room. Ham looks to the bottles and glasses at the small wall bar. He turns back to Lilith:

HAM

A spiked drink... is that your 'cure'?

LILITH

(shakes head;
coolly)

You've been cured already, Doctor.
I've put a spell on you.

HAM

(a challenge in
their eyes)

You are very, very weird.

He rises and strides defiantly to the bar. As he says line, takes a glass and a bottle of whisky, pours a healthy-sized drink. He turns toward Lilith, lifts his glass high.

HAM (cont'd)

Here's to your damned 'spell',
sweetheart!

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 whisky in the glass with surprise and puzzlement.

15 INT. SEBASTIAN'S STUDY - NIGHT

15

Anitra and Sebastian in each other's arms: it's a long kiss and her body begins to respond to it.

16 CLOSER SHOT

16

Then she parts from the kiss: she's breathing hard.

ANITRA

I shouldn't...

(trembles but stays
in his arms)

I know myself... When I'm like this... I
won't be able to... answer your
questions properly...

SEBASTIAN

Yes. And I do have many.

(CONTINUED)

16 CONTINUED:

16

He's interrupted by her kissing him again, hard and passionately. We now see some beads of perspiration breaking out on Sebastian's forehead. He's the one who disengages now... and we should feel that the kiss and closeness of her body came perilously near taking his mind off some plan he's had... and near forgetting the considerable danger to his damaged heart.

SEBASTIAN (cont'd)
 Doctor Hamilton... I can't keep him
 waiting out there like this.

ANITRA
 Send him away. Please.

SEBASTIAN
 Of course... there's a book I want him
 to read. I'll find it and get him out
 of here.

She joins him as he moves to the bookshelf. She moves close. He slips his arm around her waist. As he searches with his free arm for the book, we begin to realize that he is using the embrace to keep her attention off of what he is doing. Then, his hand goes to a thick, black leather, ancient book. He stealthily withdraws it.

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

He presses it suddenly into her arms, against her chest. She SCREAMS, instantly, violently contorting as if the book is white hot!

17 ANOTHER ANGLE

17

Sebastian steps back watching as she tries to tear away the book but can't. She is sinking to the floor, SCREECHING incoherent words, contorting as if the book is a ball of fire. We SEE smoke rising as she SCREAMS again and again.

18 INT. LIVING ROOM - NIGHT

18

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:

19 HAM'S P.O.V.

19

Ham gets just a brief glimpse across the room. The woman down on her knees now and still sinking to the floor isn't quite the same 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.

In the same instant, Sebastian leaps across the room, slams the door in FACE OF CAMERA and Ham, shutting off our P.O.V. of what is happening in the study.

20 INT. SEBASTIAN'S STUDY - SEBASTIAN - NIGHT

20

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.

21 ANGLE INCLUDING REST OF ROOM

21

From the place where we last saw Anitra, there is only the book lying on the floor. A few wisps of acrid smoke is still rising from around it. Ham hurries there looking for the woman.

Ham's eyes fall on the book, the final tiny wisps of smoke disappearing from the floor around it.

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

22

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

SEBASTIAN
The Apocryphal Book of Tobit.

HAM
Where is Miss Cyon?

SEBASTIAN
Anitra Cyon was never here. What we
saw was a succubus.

HAM
Don't talk nonsense. There
was a woman here. I insist
you tell me what you've done
with her!

SEBASTIAN
More properly defined as an
imp, a minor demon which
takes the form of a
provocative woman in order
to trick men through lust,
seduce them, weaken their
resolve, turn men from their
objectives, corrupt them...

During which, Ham has begun to fully notice the study. He
notes the ancient books on the occult, the primitive masks,
obeahs, charms, all with their sense of evil.

HAM
What's happened to you? All this...
these things in here...?
(turning back to
Sebastian)
And this ridiculous story your trying
to lay on me about the woman.

Sebastian stands with some effort.

SEBASTIAN
(with effort,
stands, takes Ham's
shoulders)
Ham, we've disagreed; we've fought
and broke up, but have I ever lied to
you?
(they exchange hard
looks)

They are interrupted by BELL CHIMES from the front door. Now
Lilith ENTERS the doorway, carrying Ham's small black
medical bag.

LILITH
This time, it is the car from the
airport, sir.

(CONTINUED)

HAM

It's now four in the morning; you've had no sleep... unless I'm convinced you're well enough first...

Lilith hands Ham's medical bag to him, interrupting:

LILITH

Exactly what I thought, Doctor.

Surprised and annoyed at Lilith again being one step ahead of him, he takes the bag with an irritated look at her. Sebastian is smiling at Lilith.

SEBASTIAN

And the doctor's problem, Lilith? Have you helped him?

HAM

Helped me? She put something foul in my drink!

LILITH

Only the revulsion that was already in your mind, Doctor. From now on, 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 a razor's edge between sanity and madness. If I discover you've harmed anyone...

SEBASTIAN

...you'll see me put away.
(nods)
Agreed.

A large executive jet, waiting at the business ramp. On the side of the jet, a symbol with one word lettered in gold: "CYON". A uniformed CO-PILOT is storing Ham's and Sebastian's luggage aboard the jet.

A slim young man hurries down the airplane steps. Late twenties, with almost femininely delicate features, he is

(CONTINUED)

24 CONTINUED:

24

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.
 (smiles)
 I pilot Geoff's plane, if that
 doesn't bother you.

Sebastian smiles, shakes his head. He turns to Ham.

SEBASTIAN

My good fiend, Dr. Hamilton.
 (indicates Mitri)
 Sir Geoffrey's brother.

HAM

(to Mitri)
 A pleasure. You also, ah... flew your
 sister over with you, of course...

MITRI

(looks blank)
 Brought Annie? No sir.
 (smiles)
 Do you know my sister?

HAM

(after a quick look
 to Sebastian)
 I thought I met her last evening.

MITRI

That's impossible. She's at home in
 England.

SEBASTIAN

Someone must have been putting you
 on, Ham.

Puzzled, Mitri leads them to the jet.

25 EXT. CYON JET IN FLIGHT - DAY

25

high over the North Atlantic.

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

26

The interior is luxuriously furnished. None of the
 functional seating and soft pastel colors of the typical

(CONTINUED)

airliner - the seating arrangements and decor are more that of an intimate, highly-masculine pad, and include a well-stocked bar.

Sebastian is asleep, breathing heavily. There is no doubt that events so far have exhausted him. Ham sits next to him, 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, moves to the bar, puts ice into two glasses. He notices Ham watching.

CO-PILOT

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.

SEBASTIAN (cont'd)

I wonder why it was sent. The role of the succubus is carnal temptation.

(turning to Ham;
touching his scar
area)

Was the plan to kill me?

HAM

William, there are no such things as succubi.

(sits back; then)

Plus, any female might kill you. You've been told that.

SEBASTIAN

(nods, then)

Or was it to test me? To discover how determined I was to come to Cyon House?

27 EXT. CYON JET IN FLIGHT - NIGHT 27

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

28 INT. CYON JET - NIGHT 28

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

MITRI

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

(smiles)

Someone was putting you on.

HAM

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

SEBASTIAN

Didn't you say she was a real 'sexpot'?

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.

MITRI (cont'd)

(into mic)

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...

(CONTINUED)

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 questioninglly towards Sebastian.

SEBASTIAN

Interesting. First carnal temptation.
Now a threat of death?

Ham reacts as the airplane shudders again.

HAM

(indicates cockpit)
Are you saying that someone's doing
this? Purposely?

SEBASTIAN

Not someone. Some thing.

HAM

This is a malfunctioning human-built
machine...

Ham is interrupted by the cabin lights flickering, going down.

SEBASTIAN

Ham, listen to me. The supernatural
does exist! I made an agreement with
just such a force once. Only half-
believing, testing its power. And
when it actually appeared, I was as
shocked as you'd be.

HAM

You 'shocked'?

SEBASTIAN

(nods)
The rituals connected with such
things, the acts expected of me were
unimaginatively vile. I was
frightened. I reneged on that
agreement. And this was done to me.

(taps chest)
And if another such force exists at
Cyon House, I intend to find it,
stand up to it this time, learn its
limits...

(CONTINUED)

HAM
 (eyeing Sebastian
 curiously)
 And bargain with it, William?

Now, ENGINE MALFUNCTIONING SOUNDS which are much worse. The jet shudders violently. Ham grabs for his seatbelt, buckles himself in.

MITRI'S VOICE
 (O.S. intercom)
 Seatbelts please, gentlemen.

The MALFUNCTION SOUNDS LOUDER... THE AIRPLANE SHUDDERS MORE VIOLENTLY. Sebastian buckles his seatbelt, 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 seatbelt, 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 unimaginable foul taste. Turning to Sebastian.

HAM
 Just one drink for nerves! Which bottle hasn't been tampered with?

SEBASTIAN
 None of them.

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 sure this isn't anything mechanical...

HAM
I DO NOT believe in 'haunted engines'.

SEBASTIAN
 Suppose I prove to you, Ham, that these 'things' exist! That... there are forces around us that we cannot perceive with our normal senses. Just as there are light frequencies we
 (MORE)

(CONTINUED)

28 CONTINUED: (3)

28

SEBASTIAN (cont'd)
cannot see, and high pitched sounds
we cannot hear.

One of the engines suddenly stops working, 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.

29 INT. PILOT'S COMPARTMENT - NIGHT

29

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

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? Everything reads
normal!

MITRI
(changes transmitter
frequency; into mic)
May Day! May Day! Come in. Thule.
This is...
(whirling to Co-
Pilot)
The radio's dead! We're not
transmitting...!

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

(CONTINUED)

29 CONTINUED:

29

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

30 INT. CABIN - NIGHT

30

Powerless, gliding down at a fairly steep angle.

31 INT. PILOT'S COMPARTMENT - NIGHT

31

Mitri at the flight controls, Co-Pilot working frantically at the flight engineer panel. Then, ENGINE POWER SOUNDS as one of the engines revs up fitfully, dies off, revs up again.

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 mic)
Gentleman, we're holding half power on starboard engine. Still losing altitude but...

32 INT. JET CABIN - NIGHT

32

As Sebastian and Ham listen to:

MITRI'S VOICE
(on intercom;
AMPLIFIED)
...our landing field is only forty minutes ahead. Buckle firmly, please. It's going to be very close.

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 meditatively. Then:

SEBASTIAN (cont'd)
Crime, Ham. The deviant, the abnormal mind. We've given most of our lives to studying it...
(MORE)

(CONTINUED)

SEBASTIAN (cont'd)

(turns to Ham)

Remember how we puzzled over the Manson case, Speck's killing the eight nurses, the Boston Strangler, the Tokyo Bluebeard... crime after crime we could find no rational cause. After you left, I began to ask myself...

The jet shudders again; Ham grips his seat rest tightly.

SEBASTIAN (cont'd)

...Could there be some factor, some cause, that we hadn't considered.

HAM

...William, if...

The jet shudders again.

HAM (cont'd)

...if you're trying to tell me there are devils and demons affecting how we feel, how we act.

HAM

You're talking about primitive fears, superstitions, beliefs that science has proven totally unfounded.

SEBASTIAN

Humans believed in such things for tens of centuries. Some very wise men, saints, philosophers. Half the world still believes in such things.

SEBASTIAN (cont'd)

But aren't we learning, Ham, that many old legends have come basis in fact?

HAM

Yes... I'll admit that many medical legends have been proven to have sense behind them...

(CONTINUED)

HAM

That means nothing, William!
 (listens awhile, then)
 I will not discuss this from
 the point of view of
 primitive man. This is the
 twentieth century; you and I
 have always worked from the
 basis of science.

SEBASTIAN

Hasn't it ever struck you as
 strange that humans
 everywhere have held almost
 identical beliefs about
 spirits, witchcraft, and
 demons? Australian bushmen,
 Eskimos, African tribes,
 South Sea Islanders, people
 with absolutely no contact
 with one another. They even
 use practically the same
 words and descriptions.
 Since we split up, I have
 given this the most
 concentrated study of my
 whole life.

Ham still grabs at his seat arm rest when the airplane
 shudders but he's concentrating on the argument now, upset
 and irritated at what Sebastian has been saying. Sebastian
 has paused, eyeing ham - now he nods, goes on more quietly.

SEBASTIAN (cont'd)

All right, Ham, science. Why does
 every race have identical legends
 about such things? A scientist would
 say that the most logical explanation
 is that all these people have been
 describing things they've actually
 seen, other worlds which may overlap
 with ours.

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

SEBASTIAN (cont'd)

Is it so impossible that humanity's
 struggle between good and evil from
 the beginning has been a struggle
 between us and them for domination of
 Earth?

HAM

If I can't see something; or at least
 see some evidence of it...

SEBASTIAN

We do make contact from time to time.
 And certain of these 'things' can
 contact us. We've even given them
 names. Mammon, Beelzebub, Asmodeus,
 Leviathan, Astaroth...

(CONTINUED)

32 CONTINUED: (3)

32

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 the devil...!

SEBASTIAN
(smiles)
Exactly!

Then the Jet begins to SHUDDER less and less violently. The ENGINE POWER begins slowly to grow toward normal. Ham turns to Sebastian, amazed to find a larger smile on his friend's face.

SEBASTIAN (cont'd)
Sorry you had to undergo this.
(indicates jet)
All of it was directed at me.

MITRI'S INTERCOM VOICE
We're back to full power, gentlemen.
No problems; we're approaching runway
now.

Ham continues to eye Sebastian curiously.

HAM
Are you saying that it has failed to
frighten you. So it has given up?

SEBASTIAN
(half to self)
Or it was reminding me how sweet a
full life would be. If I were offered
it.
(muses, then)
If I were offered it.

33 EXT. LONDON - LANDING FIELD - NIGHT

33

The Cyon Jet descending toward runway, its landing gear dropping down. The jet sets down fast, but perfectly and smoothly.

34 EXT. LONDON LANDING FIELD - CUSTOMS - NIGHT

34

A small Immigrations and Customs office inside. Sebastian, Ham and Mitri come outside, followed by Co-Pilot who assists

(CONTINUED)

34 CONTINUED:

34

an airfield Porter with their bags. Mitri grins, shows his shaking hands to Sebastian.

MITRI

Glad the shakes waited until now...
Never mind we made it.

HAM

Magnificent job.

CO-PILOT

(indicating; to
Mitri)

Here's the car, sir.

35 ANOTHER ANGLE

35

It is a long, Rolls limousine pulling up to the curb. As they move toward the car, Sydna the Chauffeur gets out, opens the passenger door, where she stands waiting. The Porter and Co-Pilot move to deposit Sebastian and Ham's luggage in the trunk.

SYDNA is red-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 an inviting look. Mitri 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 have to check on the
trouble we had.

(to Sebastian)

Excuse me, then?

He hurries off. With the luggage in- the trunk, the Co-Pilot waves and follows Mitri back toward the airfield hangers. Sydna puts the two men into the Rolls very properly, but with the same inviting glances.

36 EXT. LONDON STREETS - LIMOUSINE - NIGHT

36

The long, black Rolls moves through the traffic past recognizable London structures such as Parliament House, Tower Bridge, etc.

37 INT. LONDON - MOVING SHOT - NIGHT 37

Sebastian is leaning back, eyes closed. Ham happens to look up toward the driver's rear-view mirror, reacts.

38 P.O.V. SHOT - THE REAR-VIEW MIRROR 38

The Chauffeur's eyes looking at Ham, a sultry, even more inviting look.

39 BACK TO SHOT 39

Ham considers this. Then he becomes aware Sebastian has opened his eyes and is watching him. Ham indicates toward Chauffeur, speaks quietly.

HAM

She's... 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 Sydna. Her VOICE comes through a tiny speaker:

SYDNA'S VOICE

Yes sir?

SEBASTIAN

There's a place I'd like to stop first. Merlin's Mews, number three.

SYDNA'S VOICE

Yes, sir.

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

SEBASTIAN

Interesting. She's already headed that way.

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

(CONTINUED)

SEBASTIAN (cont'd)
I want to check in with Dr. Qualus
who first suspected something wrong
at Cyon House.

HAM
Doctor Qualus?

SEBASTIAN
(nods)
Degrees in half a dozen fields, Ham.
A lecturer at Cambridge, the
Sorbonne, the world's leading
authority on ancient pre-Druid
cultures...

HAM
Good. Not a crackpot then.

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

Sebastian enjoys the expression on Ham's face.

40 EXT. LONDON STREET - LIMOUSINE - NIGHT 40

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

41 EXT. MERLIN'S MEWS - NIGHT 41

The limousine turning onto one of the oldest of London's
streets, driving slower.

42 INT. LIMOUSINE - NIGHT 42

As the Rolls stops. Sebastian speaks to Sydna.

SEBASTIAN
Wait for us here, please.

43 EXT. MERLIN'S MEWS - NIGHT 43

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)

43 CONTINUED:

43

HAM
Street lamps out.

SEBASTIAN
It's down this walkway ahead.

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
What...?

Sebastian motions him into silence and they stand still, listening. Then we HEAR what sounds like a couple of PADDED FOOTSTEPS, then a GROWLING SOUND. Then they react at the sight of something ahead.

44 SEBASTIAN'S AND HAM'S P.O.V. (NO STREET LAMP)

44

Backlighted, an indistinct large form - the Beast-Thing - moving in their direction, stopping as it sees them too. Then it quickly turns, hurries off and disappears into a foliage and deep shadow to the side. We hear a growl from that direction. Then silence.

45 BACK TO SHOT

45

Sebastian and Ham hesitating, listening. Then Ham speaks quickly.

HAM
What was it?

SEBASTIAN
(shakes head,
unsure)
Stay close to me, Ham. I have a feeling I'm wanted at Cyon House. Alive.

HAM
Comforting. You're wanted alive.

46 DOLLYING TWO SHOT

46

As the two hurry TOWARD CAMERA, then Sebastian looks to the side and then quickly indicates. We SEE a HUGE SHAPE hurrying out of sight into the darkness, circling to follow behind them. It has at least details or features. A HEAVIER

(CONTINUED)

46 CONTINUED:

46

GROWL comes from that direction. Sebastian hurries Ham along faster. Then Ham indicates ahead.

HAM

Flames!

SEBASTIAN

Qualus' place!

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

47 EXT. QUALUS' HOUSE - NIGHT

47

An extremely old, two-story 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 to the doorway.

48 CLOSER AT QUALUS' DOOR

48

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

SEBASTIAN

Qualus! Dr. Qualus!

A low GROWLING and hurrying PADDED STEPS from behind them. It's coming nearer, and fast! Sebastian kicks at the door, Ham joins him in the effort, and they finally burst it open, plunging into the smoke-filled room beyond.

49 INT. QUALUS' HOUSE - NIGHT

49

They're in a small entry room. Partially open, heavy double doors lead toward a larger room, at the far end of which red flames flicker. Sebastian hurries through the double doors, calling:

SEBASTIAN

Dr. Qualus!

50 QUALUS' QUARTERS

50

The heavy double 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 wall are flaming. In the shambles, a huge pile of old books are trying to burn too. Something powerful (we'll learn it has been looking for Qualus' private journal) has ripped at bookshelves and

(CONTINUED)

50 CONTINUED:

50

cases, flinging Qualus' entire book collection into this smoldering heap. 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, book in hand, one arm crumpled beneath him. Sebastian runs into the room, followed by Ham, both holding handkerchiefs over their faces. Ham sees the body, hurries to it. The heavy double doors suddenly slam shut loudly, as if some unseen force was responsible. They are both startled, but continue into the room.

51 CLOSER ANGLE

51

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

SEBASTIAN

(nods)

It's Qualus.

Sebastian immediately stands, turning his attention to a close examination of the pentacle drawn on the floor. Ham is annoyed.

HAM

William, this is a man you knew!
Who's been clawed to death by
something.

Sebastian nods but his expression reveals only curiosity as he the pentacle, the doors. Through the growing smoke, he is carefully noting the flaming black draperies, the books, the brass hanging fixtures, and lamps in the Oriental style, the formless divan of silk cushions and rugs.

Then from the outside of the room we HEAR the GROWLING Beast-Thing. Sebastian hurries back, slams the door bolt closed, locking it. From outside something hits the door hard, snarling. The smoke is heavier now.

HAM (cont'd)

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

Wild, angry SCREAMING GROWLS as the Beast-Thing begins smashing at the heavy doors from the other side. Despite their size and weight the doors begin to splinter, sag.

SEBASTIAN

Into the pentacle - inside!

(CONTINUED)

51 CONTINUED:

51

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

52 ANOTHER FORM - INCLUDING WINDOW

52

Sebastian and Ham in the pentacle. Through the smoke, the dim form of the Beast-Thing growling, approaching them. Suddenly there is the CRASH OF GLASS, as the window is shattered by a fireman's axe, and the FIREMAN leans in to pull a high-pressure fireman's hose into position. Unseen by the Fireman, the nightmarish THING quickly backs through the heavy smoke, disappears. Ham starts to move out of the pentacle but Sebastian quickly bends down to the part of Qualus' body in the pentacle, turns it to expose a leather-bound journal clutched in the dead man's head. Sebastian pries it loose, examining it quickly, speaking quietly.

SEBASTIAN

Qualus' journal.

FIREMAN

(seeing them)

You there! Get out of that doorway!

Sebastian has slipped the journal into his coat pocket as he and Ham hurry through the splintered double doors.

53 EXT. QUALUS' HOUSE - NIGHT

53

As Sebastian and Ham come down the stairs into the darkness, cautious that the huge thing may still be lurking here. Then suddenly a large form, backlit and indistinct, looms up in front of them.

54 ANOTHER ANGLE

54

As Sebastian and Ham leap back... then the changed lighting reveals it is a uniformed POLICE CONSTABLE.

CONSTABLE

You two! What are you doing here?

(CONTINUED)

CABELL

It's all right, Constable. I know these gentlemen.

It is a neatly dressed man, with a military mustache who is stepping out of the rear seat of a police vehicle. He is INSPECTOR CABELL of the CID, moving to them with an erect, military manner.

SEBASTIAN

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

CABELL

I'd heard that you two had broken up.

HAM

Thick as ever!

(indicates)

What got all of you here so fast?

CABELL

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

(indicates)

A neighbor heard screams and saw the place afire.

SEBASTIAN

We flew in only an hour ago. I had an appointment to see Dr. Qualus.

The Constable comes clattering down the stairs to Cabell.

CONSTABLE

It's all right to come in now, sir.

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. Electric lights are now turned on, revealing the burned-out

(CONTINUED)

55 CONTINUED:

55

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 to the body. Sebastian and Ham follow, more slowly.

56 CLOSER ANGLE

56

Cabell studies Qualus' mutilated body without expression. Sebastian indicates the painted pentacle with its cabalistic symbols.

SEBASTIAN

A pentacle. From the position of the body, Qualus was trying to crawl into it...

Cabell gives Sebastian and Ham a sharp look, interrupting:

CABELL

And you interest in Qualus? Certainly not this 'occult' nonsense he dabbled in?

SEBASTIAN

Are you inferring we might?

CABELL

Of course not! We've had our disputes, but I still rank you as one of the world's most knowledgeable criminalists.

SEBASTIAN

(smiles)

"One of...?" Come now, Inspector.

57 EXT. QUALUS' HOUSE - AT LIMOUSINE - NIGHT

57

As ambulance 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, totally unmoved, a totally soulless look.

58 ANGLE ON SEBASTIAN AND HAM

58

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

(CONTINUED)

SEBASTIAN

You can take our luggage on to the house. The Inspector has offered to drive us.

Sydna hesitates, obviously annoyed. Sebastian reaches out and gives her a pat on the buttocks. An inviting smile comes over her face.

SYDNA

Whatever you say, sir.

She goes around to get into the car and drives off. Ham has reacted to Sebastian's action and gives him a warning look. Sebastian nods.

SEBASTIAN

I'll be careful. See that you are when we get there.

59 INT. POLICE SEDAN - NIGHT

59

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

CABELL

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

SEBASTIAN

We saw... neither man nor animal, Inspector. Have there been 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 forms?

CABELL

(sharp look)

Whoever told you that is in trouble. Our Commander's ordered a lid on those files.

HAM

Has any theory been formed about the killer?

(CONTINUED)

CABELL

(nods)

Obviously a madman. Makes himself up to frighten his victims before he kills them..

SEBASTIAN

Did the victims have any connection with Sir Geoffrey Cyon? Were any of them business rivals?

CABELL

(surprised again)

I don't suppose you'll say how you know, Sebastian. I don't know it.

(waits, then)

My answer is off the record, of course.

(nods)

In fact, there were come such connections.

SEBASTIAN

The victims were all wealthy, and influential...?

CABELL

(nods)

And it's hardly surprising Sir Geoffrey would know such people.

SEBASTIAN

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

CABELL

(nods)

More reason Sir Geoffrey would know them. He's chairing the conference. This last killing doesn't fit that at all.

SEBASTIAN

Why not?

CABELL

Qualus was far from wealthy. And, as for being influential...

(with a look to Sebastian)

...quite the opposite. Most of London now considers him an old fraud.

(MORE)

(CONTINUED)

59 CONTINUED: (2)

59

CABELL (cont'd)
 Claimed he could work spells and
 such...
 (to Ham)
 ...if you can believe that.

HAM
 (without much
 conviction)
 Ridiculous!

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

CABELL
 I must put an official question to
 you, Sebastian. Do you have reason to
 believe that Sir Geoffrey Cyon is
 behind any of these deaths?

Ham watches curiously as Sebastian remains silent a long moment.

SEBASTIAN
 (turns to Cabell)
 No. 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. Sir
 Geoffrey's close to several members
 of the Cabinet, is he not?

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

60 EXT. CYON ESTATE - NIGHT

60

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. They drive in.

61 EXT. CYON HOUSE - EMPHASIZING HOUSE - NIGHT 61

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 and with regal tastes.

62 CLOSER ANGLE - AT POLICE STATION 62

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

It was called Kentworth Abbey.

CABELL

(nods)

He's spent millions refurbishing it. I'm told it's no longer very abbey-ish inside.

SEBASTIAN

We'll be in touch, Inspector.

63 ANOTHER ANGLE 63

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 police friends?

SEBASTIAN

I said that we saw neither a man nor animal, and I do not believe the man, Sir Geoffrey Cyon, is behind the killings.

(CONTINUED)

63 CONTINUED:

63

As they start to step towards 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...

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

SEBASTIAN

(looks up at Ham)

It's like something being twisted, a physical movement.

(looks at house,
scans it)

A welcome...

64 CLOSER AT THE ENTRY DOOR

64

Puzzled and concerned, Ham starts to reach for the bell knob, stops and looks at it in surprise. A carved metal figure, 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.

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

65

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 high, gracefully upwards from beside an impressive fountain and pool.

The centerpiece of the fountain is a work of art - the figure of a woman in the arms of a bearded SATYR which is holding her struggling, nude form aloft. Sprayed by jets of water and beautifully lighted, the Satyr stands out boldly. 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, some vaguely "erotic" paintings, but 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

(CONTINUED)

65 CONTINUED:

65

removes a sophisticated-looking remote control device from her belt, presses one of the buttons. We hear an electronic SOUND as the doors begin to swing close.

66 CLOSER ANGLE - EMPHASIZING BUTLER

66

Her perfect body does the "Butler's" uniform justice. Ham stares curiously at the girl who returns the look with bold directness.

BUTLER

The maid will take your coats,
gentlemen.

FIRST MAID enters, takes their coats. Whereas the Butler is dark, the MAID is a perfect contrast. A blond round-eyed, baby-faced beauty. Her dress conceals even less. She carries the same expression. Then they see SECOND MAID crossing the room on some chore. She's equally lovely and sensuous in a different way. The feeling is that if Sebastian and Ham asked "Shall we go to the bedroom now?" any of the servants would accompany them with neither surprise nor objection. Sebastian speaks to the Butler.

SEBASTIAN

Miss Cyon, please.

BUTLER

(moving off)

I'll tell Sir Geoffrey you're here.

HAM

Anitra Cyon, please. We're her
guests.

BUTLER

Sir Geoffrey is Master here, sir.

She exits; they're left alone.

67 ANOTHER ANGLE - INSIDE MAIN ROOM AREA

67

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

68 ANGLE AT A GLASS DISPLAY CASE

68

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.

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.

HAM

Sebastian, what are you...

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. He 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

I'm an idiot! Of course it wouldn't be left in my reach!

HAM

What was in it?

SEBASTIAN

ME!

He angrily puts the coffin-box back onto the shelf. The Butler has re-entered, stands looking from the shattered glass case to Sebastian. Still, very little expression on her face. Sebastian indicates the glass case.

SEBASTIAN (cont'd)

Forgive me, I acted clumsily.

BUTLER

(indicates)

Sir Geoffrey will see you in a moment sir.

69 ANGLE ON DOORS TO CYON'S STUDY

69

As SIR GEOFFREY CYON comes out of his study. He is large, obviously powerful. His piercing eyes and graceful movements

(CONTINUED)

have a 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 coming into the living room with him - and with them his guests. One is a uniformed Middle East country general; the other is a Japanese businessman. Both men shake hands with Sir Geoffrey - the maids are tending these guests very carefully, exchanging looks with them as they take empty cocktail glasses from their hands.

As the General and Japanese businessman EXIT the house, the maids cross to pass Sebastian and Ham. As one of the maids passes, 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. The butler indicates towards the smashed cabinet.

BUTLER

A slight accident, sir...

Cyon ignores it, waves her away without even looking toward the cabinet.

SEBASTIAN

Sir Geoffrey, William Sebastian, This is Dr. Hamilton.

CYON

I prefer to be addressed by my family name. 'Cyon'.

SEBASTIAN

Cyon, may we see your sister?

CYON

Yes, Annie invited you, but I shall pay for your services. What's your price?

SEBASTIAN

(indicates the way they came)

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

CYON

We appreciate a sense of humor here. However, that painting cost me over two hundred thousand pounds.

(CONTINUED)

SEBASTIAN
Two 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 and fifty
thousand in cash.

CYON
(ignores Ham; to
Sebastian)
Very well. If you convince my sister,
prove her fears are justified, the
painting is yours. Fail, and you
receive nothing. Agreed?

HAM
Convince and prove what?

CYON
Mr. Sebastian and I understand the
terms.

HAM
I'd like to hear the terms stated
exactly.

Cyon throws an amused look toward Sebastian who turns to Ham. Sebastian is momentarily annoyed but Ham does not flinch from the look then Sebastian smiles, turns to Cyon.

SEBASTIAN
Dr. Hamilton speaks for me in our
negotiations as his business judgment
is superior to mine.

HAM
(to Cyon)
We'll take the cash, then. And since
your sister began the negotiations
with Mr. Sebastian, I think she
should be a party to any agreement.

Cyon now smiles to Ham - or, at least, his face smiles.

CYON
You'll meet Annie now. I've had
supper held for your arrival.

70 INT. DINING ROOM - NIGHT

70

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 the maid "costume".

CYON

An inlaid 'ivory coffin-box?'
(shakes head)

I don't recall owning such an object.

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

MITRI

A bit of engine trouble tonight,
Geoff. But we can't find anything
wrong with them.

CYON

(to Sebastian)

I hope it wasn't too upsetting.

SEBASTIAN

Not at all. A most illuminating
experience.

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

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

71 ANGLE EMPHASIZING ANITRA

71

Ham eyes 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.

Shakes hands with Sebastian, then Ham.

(CONTINUED)

CYON

Their price is high, little sister.
But I think we'll get our money's
worth.

HAM

(breaks hand shake)

Do you have a younger sister? Or a
close relative in the United States?

ANITRA

Neither, Doctor.

CYON

(nods; turns towards
Ham)

Problems, Doctor?

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

HAM

What?

(hastily)

No, none at all.

CYON

Well, Annie, shall we bring it all
out into the open? The shrewd Doctor
wants his 'employment terms' spelled
out.

ANITRA

As you wish.

CYON

(turning to Anitra)

Sebastian must prove that there is
some evil here... that I am under its
influence... or convince you that my
lifestyle is merely offending your
puritanical sensibilities.

HAM

But suppose whatever William does...
Miss Cyon is not satisfied?

ANITRA

I am not neurotic, Doctor, if that's
what you mean.

(CONTINUED)

71 CONTINUED: (2)

71

She and Ham exchange a look; it becomes a smile.

HAM
(to Anitra)
I doubt you need analysis.

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

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

CYON
(to Sebastian)
I make no apologies for living openly
what most men would do in secret.

The Maids have poured the wine into the long-stemmed crystal glasses. Cyon lifts his glass.

CYON (cont'd)
Shall we drink to Mr. Sebastian's
success?

72 ANGLE EMPHASIZING SEBASTIAN

72

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:

73 INSERT - THE NAPKIN

73

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

74 BACK TO SHOT

74

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

HAM
Glass slivers.

ANITRA
(To maids)
Which of you decanted the wine?

THIRD MAID
It's the old crystal, ma'am.

MITRI
That's true. It's become brittle with age.

CYON
Is there something wrong with your drink too, Doctor?

HAM
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.

Sebastian is already turning towards the others, lifting Ham's glass.

SEBASTIAN (cont'd)
Condenea et Attidous et altra deum,
santus deum exorisium infinitum.

Mitri looks puzzled; Cyon seem faintly amused.

75 ANOTHER ANGLE

75

as Sebastian drinks and the other 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 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.

76 ANGLE EMPHASIZING SEBASTIAN

76

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 as he turns it in his hand. Only Sebastian's is unbroken: he drains his glass unruffled, watches the other three curiously.

ANITRA

Can you explain this, Mr. Sebastian?

SEBASTIAN

I'm sure there's a perfectly logical answer.

At which, the female Butler ENTERS:

BUTLER

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

SEBASTIAN

Your gate is controlled with high frequency sound waves?

He gets a nod.

SEBASTIAN (cont'd)

Which caused the 'old and brittle' crystal to shatter. Simple enough.

HAM

But it didn't... shatter yours.

SEBASTIAN

No it didn't.
(to Cyon)
Anitra must be starving.

DISSOLVE TO:

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

77

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

78 CLOSER AT DISPLAY CASE

78

Sebastian and Ham seeing that the strange coffin-box item is no longer there. But we can see the imprint where it had rested on the shelf.

HAM

It's gone. You called it a coffin-box?

SEBASTIAN

(nods)

And my figurine is now back inside it. It's being used to bait me.

HAM

Are you sure it was the same? Perhaps it looked similar...

SEBASTIAN

(interrupting)

I'm not likely to forget this one, Ham. It was in the Aleutians. A 'shaman', a fat, smelly little man...

(at Ham's

questioning look)

...an Aleut tribal witch doctor. He'd carved my figure. Also a tiny ivory harpoon. When I defied him, reneged on my agreement with the forces he had conjured up...

Sebastian makes the gesture of harpooning a small figurine.

HAM

I'm sure you thought you saw those things. You'd probably been hypnotized, or maybe drugged...

SEBASTIAN

Then explain the unusual scar on my chest, Doctor. And those X-rays of my heart.

79 INT. CYON MAIN ROOM - NIGHT

79

It's later. Anitra sits at a table where coffee has been prepared. Sebastian is showing fatigue as he and Ham join her. A Maid begins to pour.

(CONTINUED)

ANITRA

(to Maid)

That will be all.

(when Maid leaves,
to Sebastian)

I'm very grateful you're here. You
did believe my letters!

SEBASTIAN

(nods)

I did, but not necessarily all your
conclusions.

ANITRA

Do you believe my brother's
possessed?

SEBASTIAN

I need more time.

ANITRA

(nods; turns to Ham)

Now, you had a question Doctor... about
a younger relative in America.

HAM

Yes.

ANITRA

Did you think you saw me there?

HAM

(surprised; then
nods)

At least a version of you.

ANITRA

I was pretty... desirable?

HAM

(surprised again)

Yes.

ANITRA

(shakes head)

It is obvious that you saw someone
quite different from myself.

HAM

(shakes head)

I find this present version quite
attractive.

(CONTINUED)

She exchanges another look with Ham. It's obvious that both find each other interesting.

ANITRA

Thank you, a charming compliment.
I've not had many lately.

Maid comes in.

MAID

More coffee, ma'am.

ANITRA

Get out.
(small smile)
Geoff's 'maids' make other women
hardly noticeable.

SEBASTIAN

You are jealous of them?

HAM

Sebastian...!

ANITRA

(to Ham)
No, that's a fair question.
(to Sebastian)
Did I write to you out of jealousy?

SEBASTIAN

Did you?

ANITRA

(shakes head firmly)
I would not want to hurt my brother
simply because I disapproved of his
lifestyle.

(to Ham)

I... I am not certain I do disapprove.
As Geoff makes very clear, I am
rather 'spinsterish'. I wish I were
not. I think I envy that 'version'
you saw of me. I envy some things
about those young women employed
here.

HAM

I think they should envy you. There
is nothing lovelier than honesty.

(CONTINUED)

ANITRA

(shakes head)

It's more likely to frighten men
away, Doctor.

(then gravely to
Sebastian)

Whatever is happening here. Mitri is
being corrupted; Geoffrey may be
already lost. I hope not. I beg you...
I beg you to save what you can of
them and destroy whatever's doing
this.

SEBASTIAN

It may be past my abilities.

ANITRA

Yes... but if you can... if you have to
destroy all of us at Cyon House you
will do it?

Sebastian's fatigue is very evident now as he considers this
question. Then he nods:

ANITRA (cont'd)

Thank you.

HAM

(worried, to Anitra)

Will you excuse us now?

(indicates
Sebastian)

He needs rest.

Anitra sees Mitri entering the room. She stands as Mitri
joins them.

ANITRA

(to Mitri)

Will you see them, Mitri?

(to 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.

Mitri leading Sebastian and Ham up the graceful stairway
that curves around the fountain. Sebastian is showing
fatigue now as he climbs the stairs.

(CONTINUED)

80 CONTINUED:

80

MITRI

A brandy before bed, gentlemen?

HAM

(shakes head)

It's bed we need most.

(to Sebastian)

Easy. Take a moment to rest.

81 ANGLE AT TOP

81

Sebastian pauses at the top, rests a moment. Ham 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!

82 VERTICAL SHOT - ANGLE UP BALUSTRADE

82

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. Then:

83 ANOTHER ANGLE

83

Mitri stares surprised at the gaping hole in the bannister. A shaken Ham looks down toward the shattered railing strewn across the floor and fountain far below. One of the maids is down there, looking up, expressionless.

HAM

I hardly touched it...

MITRI

I am sorry! I don't understand this at all!

Mitri hurries over to check the stair railing. 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 the remaining railing.

MITRI (cont'd)

Rotted away.

(MORE)

(CONTINUED)

83 CONTINUED:

83

MITRI (cont'd)
 (to Sebastian)
 But it's new! We changed this whole
 interior three years ago!

SEBASTIAN
 The entire structure?

MITRI
 Yes. It started with new wine cellars
 for Geoff; then he just kept
 rebuilding.

(indicates; moving
 off)

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

84 INT. HAM'S BEDROOM - NIGHT

84

Ham stands eyeing the huge waterbed covered with purple silk, framed by (something like) carved and gilded satyrs and nymphs. The whole room exudes an atmosphere of opulent sensuality. Ham sits on the bed, reacts annoyed as the water inside rolls him about a bit. He picks up his medical case, crosses to a connecting door, KNOCKS.

85 INT. SEBASTIAN'S ROOM - NIGHT

85

Ham ENTERING to find Sebastian's room equally comfortable, but with more conventional furniture and a feeling of masculinity here.

HAM
 Be happy you have this room. Mine's
 like a bordello.
 (crossing to
 Sebastian)
 On the bed, my friend.

Sebastian sits at a desk, studying the journal taken from Qualus' dead hands. He reluctantly lets Ham lead him to the bed but takes the journal with him.

SEBASTIAN
 What did you make of Anitra?

HAM
 Whatever she's written you, she seems
 normal enough. In fact... interesting.
 She's got almost everything her... her
 other version had.

(CONTINUED)

85 CONTINUED:

85

With Sebastian on the bed, reading Qualus' journal, Ham begins to take his blood pressure.

SEBASTIAN

Careful, you're close to admitting you did see a succubus.

HAM

As you said at dinner, there's a rational explanation for everything, High frequency sound, brittle crystal...

Ham reads the blood pressure. Concerned, he digs into his medical case for a hypodermic needle.

SEBASTIAN

And a toast which was an old curse against demons. One of them couldn't drink to it.

HAM

(indicates hypo)
Just a light tranquilizer.
(prepares injection)
How come all their glasses shattered?

SEBASTIAN

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

Ham gives the injection. Sebastian is still studying the Qualus journal.

HAM

'It?'

SEBASTIAN

And whatever it is, it could be any one of the three of them.

Ham picks up his stethoscope again, begins to monitor and time Sebastian's heartbeat. Sebastian remains intent on what he is reading.

86 CLOSER ANGLE

86

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

87 INSERT - QUALUS' JOURNAL 87

The handwriting is in strange symbols.

88 BACK TO SHOT 88

As Ham finishes monitoring the heartbeat, more satisfied now. 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 brings the journal closer, intent, quickly turns the page, then turns a few pages back.

SEBASTIAN (cont'd)

Qualus' 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 disturb me greatly. I've attempted to warn them about the great circle ruins here but they refused to listen.'

HAM

"Druid's Firepit"?

SEBASTIAN

The ancient name for this property.

(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)

Now, listen to this, 'My greatest fears are realized! "A" is free! Bound and helpless for over two thousand years! But he has been freed! I have tried to warn Cyon but he will not listen. Has "A" taken him already?'

HAM

"A"?

(CONTINUED)

88 CONTINUED:

88

SEBASTIAN
 (indicating another
 page)

He 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.

89 INSERT - QUALUS' JOURNAL - THE MARK OF ASMODEUS

89

90 TWO SHOT

90

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.
 With a BANG, a window blows open. Sebastian and Ham react
 and exchange a look. Sebastian smiles.

SEBASTIAN (cont'd)
 Well, a gust of wind down the
 chimney?

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

SEBASTIAN
 If Qualus was right, this may have
 been the first time that name was
 spoken on this spot for over twenty-
 five centuries.

HAM
 I do not believe in this nonsense!
 (looks up,
 hesitates)
Asmodeus.

(CONTINUED)

They wait. Nothing happens.

HAM (cont'd)
You see? Coincidence! A gust of wind.

SEBASTIAN
No, Ham. It responded to me.
Directly.

Ham sits silently a moment, troubled, wondering, Then:

HAM
Let's say the 'impossible' is true.
Then someone...

SEBASTIAN
Some thing...

HAM
...may be trying to isolate you here.
By frightening me off... or killing me.
Like on that staircase.

SEBASTIAN
(intent on his own
thoughts)
I am wanted here. I'm more and more
sure of it!

HAM
And what do you want here, William?
Is it so important its worth risking
my life?

They exchange a long look.

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. Then he whispers urgently:

HAM
Who are you?

(CONTINUED)

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

HAM (cont'd)
What are you doing here?

2ND MAID
What an awful thing to say! You haven't enjoyed my company.

HAM
What? I've been asleep all night!

2ND 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 invitingly:

2ND MAID (cont'd)
You choose.

HAM
Are you a... succubus?

2ND MAID
No. But that 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.

2ND MAID (cont'd)
Mmmmmmm! 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.

92 ANOTHER ANGLE

92

As Ham stares at this display of equipment, the room door opens and Butler and First Maid ENTER. The still half-sleepy Ham is astonished to see that the Butler is dressed in skin-tight lack leather "Butch" garb, the Maid in a little girl outfit.

BUTLER

You rang, sir?

Ham sits upright in bed, uncertain. Second Maid nibbles his ear, whispering.

2ND MAID

We'll have lovely evenings. We'll find so many ways to make you happy..

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.

1ST MAID

Does Daddy want a drinkie?

BUTLER

(to Ham; strongly)

Didn't you tell her not to play at the bar? She needs a lesson, Daddy.

She's reached into the wall cabinet and takes out a small whip, gives it to Ham who comes out of bed fast, a protest on his lips. At this moment, we hear another door opening. Ham, still with whip in hand, whirls in that direction.

93 ANOTHER ANGLE

93

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

Oh? 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...

(CONTINUED)

93 CONTINUED:

93

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

SEBASTIAN

Perhaps another time, ladies.

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 accomplished all that? Fantastic!

(crossing to window)

It might have been more pleasant than the staircase, Ham. But just as dangerous.

94 TWO SHOT - AT WINDOW

94

Sebastian opens the window. 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 MOURNING CRIES OF WOMEN, MINGLED WITH STRANGE, LOW DISTORTED SOUNDS as if of animals growling.

SEBASTIAN

That's what woke me.

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

95

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.

96 BACK TO SHOT

96

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

SEBASTIAN

Get some clothes on.

- 97 EXT. REAR OF CYON MANOR HOUSE - DAWN 97
 Sebastian and Ham come OUT, pause on the stoop, looking off toward the higher grove of trees and beyond.
- 98 CLOSER ANGLE 98
 Sebastian is hurrying; the concerned Ham grabs his arm, slows him. Then they pause there, listening. THE SOUNDS COME AGAIN, fading and returning. Women, wailing, moaning, and beasts growling, lusting. Sebastian indicates a direction; hurries that way, Ham at his heels.
- 99 EXT. GLADE 99
 The empty glade, bathed in morning light, then Sebastian indicates ahead.
- 100 HAM AND SEBASTIAN'S P.O.V. 100
 In the center of a clearing further on, the remains of Druid ruins, a Ring of Stones, is visible at the end of a cleared pathway through the trees.
- 101 BACK TO SHOT 101
 HAM
 Ruins...
 SEBASTIAN
 A Druid ring of stones. But why was that called their 'Firepit'?
 Then again, the SOUNDS they've heard. Ham indicates and starts across toward the ruins in the clearing - but Sebastian abruptly grabs his arm, detains him. And at that same instant, the SOUNDS CEASE - and the black shapes of two monstrous hounds leap across the clearing, to stand, fangs bared, blocking their way!
- 102 ANOTHER ANGLE 102
 The hounds move toward them, snarling, ready to spring. Ham instinctively interposes himself between his friend and the dogs. 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

(CONTINUED)

102 CONTINUED:

102

approaches them. It is Cyon, with an expression of sardonic amusement.

CYON

Out for a stroll, gentlemen?

HAM

Those sounds? Like woman screaming,
animals growling.

(indicated)

It came from that circle of stones!

CYON

Let's have a look.

103 EXT. RING OF STONES - DAY

103

Cyon leading the way up the path through the grove, and to the ruins of the ring of stones. Nothing moves. The morning is silent.

CYON

The wind - it makes odd noises out here at times. Or it might have been the hounds...

HAM

No, I'm absolutely certain we heard..

SEBASTIAN

(interrupting)

Sorry to have disturbed you, Cyon.

CYON

I wouldn't come out here alone in the future, gentlemen. These hounds can be dangerous.

104 INT. CYON HOUSE - ENTRY AND MAIN ROOM - DAY

104

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.

105 EXT. CYON HOUSE - DAY

105

A number of cars and chauffeurs outside. Sebastian and Ham come out of the house, head to where Sydna, the lovely Cyon chauffeur, waits at the limousine. They speak quietly.

HAM
Financiers?

SEBASTIAN
(nods)
The kind of finance that doesn't just own things. It controls world markets.

106 EXT. NEW SCOTLAND YARD - DAY

106

Establishing. Sydna sits at the wheel of the parked limousine. Sebastian waits in the rear seat as we see Ham emerge from the building, cross to the car. Sydna gets out, lets Ham into the car. Then as she goes circles back amount to her driver's position:

HAM (V.O.)
(quietly)
You saved yourself a climb.

SEBASTIAN (V.O.)
Let me guess. The Inspector's learned that Qualus kept a journal?

107 EXT. GOVERNMENT LONDON - DAY

107

As the limousine passes recognizable landmarks, we hear, still quietly:

HAM (V.O.)
He'll be tempted to arrest you, William. They treat evidence very seriously here.

SEBASTIAN (V.O.)
No. Once he finds what's in this journal, he'll wish we kept it.

108 EXT. MERLIN'S MEWS - DAY

108

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

(CONTINUED)

108 CONTINUED:

108

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

SEBASTIAN

We'll be a half hour at most.

SYDNA

I'll be waiting, sir.

109 INT. QUALUS' QUARTERS - DAY

109

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 Hamilton.
(indicates room)
So much for a policeman's life.

SEBASTIAN

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

A suddenly annoyed Inspector Cabell rivets his eyes onto Sebastian's face. Then he turns to the Constable.

CABELL

Get yourselves cleaned up. I'll be out 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 the scene of a crime, 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.

(CONTINUED)

CABELL

I hope it doesn't include some foolishness about Sir Geoffrey.

SEBASTIAN

Yes, I thought the home office would give you a call about that.

At Cabell's look; quickly:

SEBASTIAN (cont'd)

As you said 'no man is above the law.' But some are above being annoyed without considerable evidence against them.

CABELL

(fights back anger)

Have you deciphered this writing, Sebastian?

SEBASTIAN

It's mainly a record of Qualus' concern over certain activities at Druid's Firepit.

CABELL

(snaps;
interrupting)

Does it say there's something going on at Cyon House?

HAM

That depends whether one believes in demons...

At Cabell's look:

HAM (cont'd)

...and all that nonsense.

CABELL

(resignedly)

What kind of demons does it describe?

HAM

Just one. A top hierarchy sort... the Prince of Lechery.

CABELL

(unenthused)

Does this jolly chap have a name?

(CONTINUED)

Ham hesitates; Sebastian smiles at this.

SEBASTIAN

Asmodeus.

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

SEBASTIAN (cont'd)

He was quite interesting, according to legend, when he corrupted humans...

(smiles at Ham)

...usually through lust, in case your interested...

(to Cabell)

...those corrupted humans would change shape during certain black rituals...

CABELL

Are you saying Cyon imagines himself possessed?

SEBASTIAN

According to legend, Asmodeus doesn't 'possess.' He takes on the image of some human who had died. Someone whose body hasn't been found...

CABELL

(interrupting)

Are you implying Cyon is our madman? He costumes himself, goes out and kills?

SEBASTIAN

(smiles; shakes head)

Inspector... I think you know that at the time of the murder number one, Cyon was at a UN conference in Paris. Murder two, he was in Angola...

CABELL

Good, we agree there's no evidence Cyon could have done it. So there's no reason I should bother him with this.

SEBASTIAN

(indicates journal)

No evidence?

(CONTINUED)

CABELL

Yes.

SEBASTIAN

And it will have to be reported, Inspector. You'll find my translation in the back pages.

(indicates journal)

According to legend, Asmodeus got a good start in these islands during the Sixth Century BC. 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, supposedly 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 the demon was imprisoned at Druid's Firepit... until he was freed 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.

Cabell exits. Sebastian turns to Ham.

SEBASTIAN

Thank you, Ham. You're becoming a bit of a 'believer.'

HAM

(snaps)

I'm merely trying to keep an open mind!

110 EXT. CYON HOUSE - DAY 110

Our first daytime look at its impressive size.

111 INT. CYON ENTRY AND MAIN ROOM - DAY 111

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 some books. He reads almost as fast as he can turn the pages. Then he passes the glass display case, notes that it has been repaired, the coffin-box still missing. He passes a couple of paintings and eyes them curiously... crosses to the grand piano where his eyes are caught by a hand-linked musical composition lying there. He stands for a moment, studying it with increasing interest. Then he places it upright, sits at the keyboard.

112 CLOSER ANGLE - SEBASTIAN 112

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 MELODY. Sebastian is clearly an accomplished pianist but the composition grows increasingly complex... he makes an error, pauses, replays the notes. Again, the musical construction is complex and he has to halt.

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 like that.

SEBASTIAN
Is it yours?

MITRI
One of mine.

SEBASTIAN
It's very beautiful.

Sebastian moves aside, offering the keyboard. Mitri slides in next to him, begins to PLAY MUSIC from the composition. The MUSIC has depth while still bright and melodic. The complex passages require unusual skill and it's obvious

(CONTINUED)

Mitri possesses the talent for it. Sebastian is genuinely impressed.

SEBASTIAN (cont'd)

Incredible. What are you doing flying an airplane?

MITRI

Geoff's idea. Well, actually that's not entirely fair.

(continues playing)

I'd gone through RAF training, and why spend money on a pilot when there's already one in the family? And... well, my flying helps keep Geoff and myself close.

SEBASTIAN

You help manage the family's business...?

MITRI

(shakes head)

Geoff's the financial wizard. He's increased our holdings a dozen times. And he's hardly begun.

SEBASTIAN

You and your sister each have one-third of the Cyon interests?

Cyon Enters.

MITRI

(nods)

But with Geoff and I voting together now, or rather with me backing him, I'm afraid Annie's vote doesn't count for much. That's part of her annoyance with things here. She's too conservative. It's incredible what Geoff's done in the last few years.

Mitri stops playing, shakes his head.

MITRI (cont'd)

The possibilities are staggering if he goes on like this. It's amazing. Whatever he wants, he seems to get.

(MORE)

(CONTINUED)

112 CONTINUED: (2)

112

MITRI (cont'd)
 (Sebastian sees
 Cyon)

Suddenly he'd developed a kind of
 personal magnetism, an ability to
 know each person's weaknesses...

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

113 ANOTHER ANGLE - TO INCLUDE CYON

113

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.

MITRI
 Come off it, Geoff.

CYON
 That, and that only! Or would you
 prefer to see her committed?

MITRI
 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. Have you begun wondering
 if I'm possessed, dear brother?

MITRI
 I have wondered if Anitra's the one
 going mad!

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

MITRI (cont'd)
 Please excuse me, Mr. Sebastian.

(CONTINUED)

113 CONTINUED:

113

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

CYON

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

SEBASTIAN

I'm rather impressed.

CYON

I see some unusual qualities in you. And just as you've checked on me, I have accumulated quite a bit of information on you. Your intelligence quotient, the phenomenal memory...

(smiles)

...plus an ego which includes a certain... ruthlessness, if you don't mind. I'd find that valuable in an associate.

114 ANGLE ON DOORWAY

114

CYON'S VOICE (O.S.)

I promise you'd never regret joining me.

ANITRA

(interrupting)

Are you about to invite him into your 'club'?

115 WIDER ANGLE - TO INCLUDE THE THREE

115

as Anitra crosses into the room toward them.

CYON

That's enough, Annie.

ANITRA

No, there's much more...

CYON

Anitra.

ANITRA

(interrupting to Sebastian)

I wrote you about his obscene hellfire club.

(CONTINUED)

CYON

I warn you, unless you learn to control your fantasies...

ANITRA

A very select membership...

A CRY of fear from upstairs. Something CRASHES to the floor, BREAKS, accomplished by a terrible GROWLING BELLOW we heard earlier at Qualus' house. Anitra, her face white, hurries out.

ANITRA (cont'd)

It's Mitri! There's something in Mitri's room!

Sebastian races past her. Anitra follows as the terrible sounds from upstairs continue. Cyon follows at a much more leisurely pace and seems strangely unconcerned.

As a London police sedan drives down the driveway, lights flashing and bell RINGING. Inspector Cabell climbs out, followed by two uniformed constables.

ANOTHER ANGLE

Geoffrey Cyon and Sebastian come outside as Cabell's constables hurry toward the house. Cabell follows.

CONSTABLE

The ambulance is on its way...

CYON

You can cancel it, officer.

One constable hurries back to the police car radio.

CYON (cont'd)

(to Cabell)

Doctor Hamilton's handling it nicely.

(to Sebastian)

In fact, expertly. It must be a comfort to have him close.

CABELL

Were there any witnesses?

(CONTINUED)

SEBASTIAN
 (indicates to the
 side)
 Only the hounds.

The Inspector turns to look toward the foliage through which, at some distance, we can make out the form of one of Cyan's hounds lying there limp and dead.

CYON
 Gored and thrown over there.

CABELL
Gored?

117 INT. MITRI'S BEDROOM - DAY

117

On the big poster bed lies Mitri, his sister Anitra sits beside him, clearly upset. Ham busily bending over Mitri, turns as Cabell and Sebastian ENTER.

118 ANOTHER ANGLE

118

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
 The bleeding's stopped now.

Cabell crosses with Sebastian to look at Mitri. Ham indicates his patient's injuries, a blood spotted compress on the arm, a bandaged chest, the face showing a gash and abrasions.

HAM (cont'd)
 The rip in the arm is deep: he's
 badly bruised: a gash across his
 chest...

CABELL
 He was lucky to have a doctor close
 by.

Mitri opens his eyes at Cabell's voice. Cabell throws Ham a look, gets a nod.

(CONTINUED)

CABELL (cont'd)
 (to Mitri)
 Can you describe your assailant, Mr. Cyon?

MITRI
 (weakly)
 Didn't see anything, stepped in and something struck me from behind... hard. I remember calling for help...

Mitri stops, exhausted. Ham turns to Inspector Cabell.

HAM
 That's all he remembers. I think he should sleep now.

Inspector Cabell frowning at Sebastian.

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

CABELL

NO, NOT A SUSPECT. NO WOMAN'S STRONG ENOUGH FOR THAT.

SEBASTIAN
 The disciples of Asmodeus, the humans he has corrupted, are capable of unusual physical change.

CABELL
 Sebastian, please...

SEBASTIAN
 And the change in each person depends upon that individual's inner lusts, vices, animalistic tendencies...

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

SEBASTIAN
 Right Inspector, Asmodeus pays them richly for their devotion. Each time they become human again, they grow
 (MORE)

(CONTINUED)

119 CONTINUED:

SEBASTIAN (cont'd)
stronger, physically and sexually.
Their worldly affairs prosper...

CABELL
That's quite enough, for me.

SEBASTIAN
I can recommend some reference books.

CABELL
I have your expertise.

Ham ENTERS, Cabell starts to leave. Sebastian calls:

SEBASTIAN
Can you leave a constable on duty out
there? Mitri's attacker could return.

Cabell eyes Sebastian suspiciously a moment. Then the
Inspector nods. Then to Ham:

CABELL
Keep me informed of his condition,
Doctor.

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

SEBASTIAN
(turns and smiles)
With a constable out there, Cyon will
have to pen up his hounds. And we'll
have a better look at those ruins.

During which, Sebastian has gone to his luggage, digs and
pulls out a flashlight, indicates it to Ham as he pockets
it.

HAM
The attack on Mitri...

SEBASTIAN
...puzzles me. I'm certain we're being
manipulated, it may want us at the
ruins now, know we're going there.
We'll protect ourselves as much as we
can...

120 CLOSER ANGLE

120

Sebastian digs out an ornate, antique silver cross. Ham
moves in, inspects it.

(CONTINUED)

SEBASTIAN

Symbols involve dimensions as real to them as walls or doors are to us.

HAM

How old is this? It looks priceless.

SEBASTIAN

(nods)

Very nearly.

HAM

Must you always own the best of everything? You can buy crosses in any gift shop!

SEBASTIAN

This one should have exceptional power, Ham. It's been worn and blessed by saintly men for over nine centuries.

Sebastian slips the cross into his pocket, turns.

SEBASTIAN (cont'd)

If you have some religious symbol of your own, carry it.

Ham hesitates, digs into his pocket and exposes a symbol of his own.

121 INSERT - HAM'S HAND

121

holding a Star of David attached to a key ring.

122 BACK TO SCENE

122

as Ham looks up at Sebastian who nods.

HAM

This, plus my nickname 'Ham'...

(smiles)

...it should shake up any demon.

Sebastian exchanges the smile.

SEBASTIAN

It's good to be together again. Or have I already mentioned that?

(CONTINUED)

122 CONTINUED:

122

HAM
 (smile fades)
 Dozens of times.

SEBASTIAN
 Good.
 (indicates, leading
 the way)
 Let's take the back hallway.

123 EXT. REAR OF CYON HOUSE - DAY

123

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.

124 ANOTHER ANGLE

124

Sebastian has been watching from another doorway. Now, gesturing for Ham to follow, he sets out, walking silently over the close-clipped grass.

125 EXT. THE GROVE - DAY

125

Sebastian hurrying as he leads Ham across the cleared path towards the ruins. Again, Ham takes his arm, slows him down.

126 EXT. THE RING OF STONES - DAY

126

What is left of the original stones are arranged in threes, two upright sarsens and a capstone stop them. It was once a stone circle, like those at Avebury and Stonehenge, although smaller than either. Sebastian moves forward and kneels at the inner altar stone. Suddenly a burst of WIND and over Sebastian's head the huge capstone rocks menacingly.

127 CLOSER ANGLE

127

Ham comes up. Sebastian indicates a torn strip of cloth at the base of the stone. Ham kneels to examine it, recognizes it. It is wedged between two stones. Sebastian moves around the stone, its shallow, age-worn runic symbols still visible, then abruptly he places his shoulder against it and shoves. It gives a bit; Sebastian pulls the dress remnant free, pockets it, leans against the stone again.

(CONTINUED)

127 CONTINUED:

127

HAM

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 set of carved stone steps, leading down into blackness. Sebastian takes out his flashlight, moves toward the dank entry, he picks up something else, exhibits it to Ham. It is the rest of the maid's dress, missing only the strip of cloth that had betrayed the existence of the steps.

SEBASTIAN

It's one of the maid's dresses.

128 INT. STONE-WALLED PASSAGE - STEPS - DAY

128

Above them, the sarsen pivot-stone pivots closed, shutting off the daylight, In the blackness of the underground stairway, illuminated only by Sebastian's flashlight, Ham stiffens, whirls.

SEBASTIAN

It's balanced to swing closed again.
Stay near me.

HAM

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

129 ANOTHER ANGLE - STEEP STONE STAIRS

129

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 crash ECHOES, and RE-ECHOES, diminishing into nothingness. Then ahead, we see flickering light.

130 INT. STONE PASSAGEWAY

130

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.

131 ANGLE AT THE FLAME NICHE

131

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 flame light, 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.

132 FURTHER ALONG STONE PASSAGE-WAY

132

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

133 ANOTHER ANGLE

133

Sebastian's flashlight reveals it is simply an evil, carved face. But 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.

HAM

I have the feeling we're being given a message.

Sebastian is playing at his flashlight beam on niches in the walls beyond the statue. We see some skulls and whitened human bones.

134 INT. STONE WALL AND CAVERN CHAMBER

134

Sebastian and Ham making their way past the skull-filled niches, moving into the light of another slightly-larger

(CONTINUED)

fire pit where the flames surge, HISSING up more strongly than the previous cave. 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. It could all come down.

Sebastian's flashlight now illuminates a side tunnel - but the capstone has crumbled and the tunnel is clogged with dirt and rocks.

HAM (cont'd)

This is 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 of the carvings seem random. And yet, it somehow suggests evil.

HAM

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 firepit 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.

HAM (cont'd)

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

SEBASTIAN

Or something unstable in the geology
of this place.

135 INT. PASSAGEWAY - CHAMBER

135

They enter another chamber and Sebastian sinks down upon a fallen chunk of rock to rest a moment, flashing his light about. Ham moves over to another stone, which is deeply carved. Sebastian turns the flashlight 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...

(turns to Sebastian)

Am I just imagining it?

Sebastian shakes his head. Then, as Ham rises and turns, he stumbles on the uneven floor.

SEBASTIAN

Look out!

His warning comes too late - Ham strikes the upright support - it crumbles! The capstone drops, heavily, down into the chamber - Ham is deluged with dirt and mud and rocks - and then with Sebastian's help, Ham barely pulls free as tons of rock RUMBLES down. As the rockfall ends, Ham stands dirty and bruised, staring in horror at the rockfall which would have crushed him.

SEBASTIAN (cont'd)

Almost the late Doctor Hamilton.

HAM

(gives Sebastian an annoyed look)

But then, I'm not carrying the expensive symbol.

Sebastian indicates ahead and leads the way. The chamber widens the sarsen stones are higher, raising the capstones. Abruptly Sebastian stops, flashing his light ahead of him.

136 INT. PASSAGEWAY TO CELLAR

136

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 and Ham move forward up an incline. At the top are wooden stairs leading up some fifteen feet 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

(CONTINUED)

136 CONTINUED:

136

construction is unpainted, looks to be about three years old. Sebastian indicates:

SEBASTIAN

Cyon broke into the cavern up there.
His wine cellars are behind that
door.

Sebastian turns and leads the way back down the incline again toward where we see a main passage chamber.

137 INT. OUTSIDE BLACK CATHEDRAL - EMPHASIZING HUGE BRONZE DOORS 137

We hear occasional FLAME HISSES, occasionally a low RUMBLE as if from deep down somewhere in the Earth. 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 firepit 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. They speak quietly:

HAM

Those doors must weigh tons. Whatever
smashed them open...

SEBASTIAN

...is the thing that Geoffrey Cyon set
free.

138 CLOSER ANGLE

138

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 point where the two doors closed together.

SEBASTIAN

Look for the other half of this seal.
(inspects golden
seal)
Joined together, its power must be
incredible. Solid gold, purified by
prayer to a hundred old gods,
inscribed with all their names, their
prayers.

(CONTINUED)

SEBASTIAN (cont'd)
 (lifts it to where
 it was once
 positioned)
 Cyon must have found these doors
 closed. When he broke this seal...

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

HAM
 Sebastian... You can actually feel it.
 It's like evil, like a physical
 force!

Sebastian moves to the black entry to a chamber beyond, flashes his light into it. Then he digs into a pocket for the strip from the maid's dress, ties the half of the seal so it hangs dangling in the middle of the entry. He has to rest a moment, breathing heavily, before he turns back. Ham watches him, concerned.

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 firepit 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 firepit 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.

SEBASTIAN
 Asmodeus was sealed in here. 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 reacts as he recognizes the function of the altar in front of them.

(CONTINUED)

139 CONTINUED:

139

HAM
A sacrificial altar!
(testing)
Dried blood.

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

140 CLOSER SHOT - SEBASTIAN

140

His face is lined and shadowed by the firepit 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 antique crucifix. As he raises it, slowly, the chamber ECHOES with a sound - a low, almost subsonic moan, as of hatred, and the firepit flares up like flames of Hell.

141 INSERT - THE CRUCIFIX IN SEBASTIAN'S HAND

141

as Sebastian places the old crucifix in a crack in the black stone altar. As the crucifix touches the stone, the great, incredibly low MOANING SOUND GROWS LOUDER, THEN FADES AWAY in dismal ECHOES.

142 TWO SHOT

142

Sebastian stands quickly, reels with fatigue.

SEBASTIAN
We've got to find the other half of
that seal!

HAM
Slowly! You're exhausted!

143 ANOTHER ANGLE

143

As they move on, Sebastian's foot stumbles against a rock, rattling it - then wildly SHRIEKING LAUGHTER! Sebastian and Ham whirl, backing away startled, CAMERA ANGLING WITH THEM TO REVEAL a woman, FIFTH MAID, hanging upside down against the cavern wall. She's manacled at wrists and ankles. She is not physically injured in any way, her eyes are open, but it is clear she does not really see Sebastian and Ham - she is in some kind of trance. She LAUGHS wildly, shrilly again. Ham moves quickly in, examines her quickly.

(CONTINUED)

143 CONTINUED:

143

HAM

She's not even aware we're here. No injuries I can see...

(going to manacles)

We'll get her down, examine her...

SEBASTIAN

(interrupting)

We can't interfere. There's too much at stake now...

HAM

William...!

Interrupted by another SOUND. It is the hard, SCRAPING SOUND of heavy foot-pads on stone. It's followed by the ugly BELLOWING of an animal. At the same time, the firepit 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.

144 THEIR P.O.V.

144

Through the writhing red-black shadows a FIGURE looms - monstrous and unreal. Even crouching, it is as tall as a large man, with massive shoulders and neck. Its features are savage and frightening! For the first time we're seeing one of Asmodeus' disciples. It charges forward, wildly SNARLING.

145 BACK TO SHOT

145

The 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 leap high from the firepit, it tries to pass the golden seal but its presence there forces the Beat-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 seal, and with angry BELLOWINGS, the Beat-Thing backs away from the golden seal, EXITS still ROARING into the darkness outside.

146 ANOTHER ANGLE - SEBASTIAN AND HAM

146

Ham throws Sebastian a questioning look.

SEBASTIAN

A disciple.

(CONTINUED)

HAM

It wasn't human.

SEBASTIAN

It was at one time.

We hear the Beat-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! It could...

Then Sebastian GROANS, falls, clutching at his chest. As happened outside Cyon House when they arrived, something seems to be twisting into his heart - and Sebastian is twisting in agony. Ham is now kneeling beside him.

SEBASTIAN (cont'd)

It's happening... again... something being... twisted... inside me...

The O.S. manacled girl begins LAUGHING again, almost mockingly now as Ham helps Sebastian to his feet, quickly retrieving the half of the golden seal. Sebastian is desperately weak, almost falls again as Ham must use all his strength to move him out of the Black Cathedral.

HAM

Hold on. Must get you out of here...

We can still hear faintly the MOCKING LAUGHTER as Ham assists a desperately-tired Sebastian up the incline into the break-in area. They move to the rough wooden stairs. Even with Ham's help, every step up is agony for Sebastian. Fortunately, the wooden door there has been left unlocked and ajar.

as Sebastian and Ham enter the wine cellar. The wine racks are dimly lit from the reflection of a lighted stairway which leads up into the house. They EXIT slowly up the stairway.

149 INT. SEBASTIAN'S BEDROOM - DAY

149

Sebastian is lying on his bed, Ham checks his over with a small, portable cardiograph from his medical case. He doesn't like what he sees. Although he has rested, we can still hear the fatigue in Sebastian's voice:

SEBASTIAN

Let's suppose we took the Inspector there? If he could find legal grounds for invading Cyon House. The world would discover strange passageways underground, archæologists would puzzle over ancient inscriptions. What then? Asmodeus would simply go into hiding somewhere else, continue corrupting victims, widening his circle. Meanwhile, Cyon grows more influential...

Ham unhooks the cardiograph, packs it away, then he prepares an injection as:

HAM

If we had any sense...

SEBASTIAN

I'm not leaving. Asmodeus will control more and more political and material power...

Ham gives Sebastian the hypodermic injection.

HAM

I can't let you go into London. I mean it!

Despite Ham's restraining hand, Sebastian moves to the writing table, and picks up the half of the great golden seal from the smashed bronze doors far below. From his luggage he takes out a finely-wrought silver-inlaid old dueling pistol, muzzle loading, and lays it on the table beside it. Meanwhile:

SEBASTIAN

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

(exhibits seal half)

I'll need a saw, a jewelers' saw and file, instruments to shape a piece of this gold to fit the gun barrel...

(CONTINUED)

HAM

A golden bullet? Sebastian!

SEBASTIAN

A bullet made from the very seal that imprisoned Asmodeus. It won't destroy him, but it may slow him down.

(sets the seal down)

I'll need holy water... from an infant's baptism. Communion wine! It must be blessed by a bishop...

HAM

I am not a witch from Macbeth!

(hesitates)

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

Sebastian moves back to the bed. We can see the injection is making him sleepy now. Ham waits patiently, watching him.

SEBASTIAN

At least, the bullet will stop any of his disciple-things.

(checks the pistol's mechanism)

If Cyon is Asmodeus, I wonder which human is his priest? That will be his most dangerous disciple...

(looks at Ham)

The old legends describe the priest as taking the form of a great cat of some sort...

Sebastian lies back on the bed now, beginning to rest.

DISSOLVE TO:

150 EXT. CYON HOUSE - NIGHT

150

The beautiful old abbey is ablaze with lights. In the drive, expensive cars, limousines, sports cars. A black London taxi halts some distance from the house and the door opens. Ham climbs out, carrying a 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.

151 ANOTHER ANGLE

151

Ham crosses to where Inspector Cabell is standing beside his police car. He watches Ham closely for any reaction as:

(CONTINUED)

CABELL

Cyon reported his sister missing this afternoon. He states that she's been emotionally unstable.

Ham is surprised, upset. Then Cabell indicates the house, the party then:

HAM

I'd say he doesn't seem too concerned.

CABELL

I don't believe Cyon's story.

Inspector Cabell plainly uneasy with this next question. He hesitates, then:

CABELL (cont'd)

Doctor Hamilton... on your word as a physician, do you think there could be something to... to the things in that Qualus Journal?

HAM

Yes, I do.

CABELL

Then I need facts. Can you give me anything to go on?

HAM

I can. There were workmen here three years ago, excavating the cellar. I think you'll find all of them died shortly after.

CABELL

(excited)

That's precisely the kind of thing I need! I'll be back with a court order.

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

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

(CONTINUED)

drinks and refreshments - and themselves. Colored lighting features the fountain and its prancing satyr with a woman in his arms. We hear the heady beat of an ORCHESTRA. The MUSIC is erotic rock.

A maid presses against Ham as he enters, to take his hat and top coat and presses a drink into his hand... a kiss full on his lips. As Ham moves on, she laughs, caresses him with her hands as he walks away. Cyon passes, his face an angry mask. Ham tries to speak to him but is completely ignored. Then Mitri is there, smiling, one arm in a sling, a bit pale, and with an ugly mark on his cheek from his encounter the night before.

Mitri waves his free hand, laughing; drunkenly.

MITRI

Geoff's throwing a proper party this time!

HAM

Mitri, your sister's missing.

MITRI (SMILES)

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

HAM

Mitri! She could be in danger!

MITRI

Don't you realize Annie's stronger even than Geoff. She's always saying we'd find out some day that she's the real tiger in this house.

On Ham's reaction, one of the beautiful girls grabs Mitri and leads him away. Ham watches him go, very troubled.

A jeweler's saw cuts off a corner of the seal. Then, a jeweler's mallet begins to pound it into a rounder shape. CAMERA pulls back to reveal SEBASTIAN pounding and filing the piece of gold into a ball sized for the barrel of the pistol lying nearby. The holy water and the communion wine are also on the table.

HAM

I wonder why Cyon reported her missing? To throw the police off?

(CONTINUED)

SEBASTIAN

(nods)

Which could mean he knows she'll be permanently missing.

Now, Sebastian has taken out his pistol, checked the golden bullet against the barrel, then he begins filing it closer to size.

HAM

It could mean something else, William. Mitri just mentioned to me that she often refers to herself as the real... 'tiger' in this house.

SEBASTIAN

(surprised)

What?

HAM

You said the priest disciple has a cat form. A tiger?

SEBASTIAN

(slowly nods, then)

She is the one who brought us here.

Sebastian turns back, checks the golden pellet load; it fits the barrel exactly.

154 EXT. CYON ENTRY AND LIVING ROOM - CLOSER ANGLE ON SATYR STATUE - NIGHT

154

In the dramatic lighting, the leering satyr expression, the struggling woman in his arms - the orchestra MUSIC at a feverish beat, delighted female SCREAMS, hoarse LAUGHTER from men - the sounds indicating the PARTY is nearing its climax.

CAMERA PANS UP FROM SATYR TO BALCONY ABOVE where Sebastian and Ham peer down at the party below.

SEBASTIAN AND HAM

Staying out of full view as they take a quick look down.

155 THEIR P.O.V. - THE PARTY BELOW

155

The actions of guests and maids watching what we've heard - a maid splashing in the fountain, another being pursued laughingly by a guest, and so on.

156 BACK TO SHOT 156

Sebastian and Ham turning, exiting down the upstairs hallway. Sebastian is still weak and shows it.

157 INT. CYON HOUSE CELLAR 157

Ham pulls open the wooden door and they step onto the platform and wooden stairs which lead down into the caverns.

158 INT. MAIN PASSAGEWAY 158

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

159 EXT. OUTSIDE BLACK CATHEDRAL 159

Another RUMBLING SOUND leads to the WAILING WIND GUSTS which whip at their hair and clothing for a moment. SEBASTIAN has taken out his pistol to check and cock it - he sways in the wind GUSTS, almost loses his footing and drops the weapon.

160 CLOSER ON SEBASTIAN 160

We see the golden bullet fall out of the pistol barrel, roll across the floor and under the bronze door half of which is tightly wedged against the wall. Unable to retrieve the bullet any other way, Sebastian goes to the side of the door, tries weakly to pull it away from the wall. Ham hurries in.

HAM

No, don't exert yourself!

They can now hear SOUNDS approaching. Ham has his fingers behind the huge door, pulling. Sebastian tries 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.

161 CLOSER AT DOOR

161

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 slashed across his chest. The other is raised over his head, fingers holding the missing half of the golden seal!

HAM

Mitri! This is Mitri's body.

SEBASTIAN

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

HAM

It's mummified...

Both study Mitri's remains.

162 CLOSER ON SEBASTIAN

162

Sebastian reaches down, picks up the bullet.

163 CLOSER ON HAM

163

He stares at Mitri's remains, obviously shaken...

HAM

He's the one who broke the seal.
 Standing here. The doors burst open.
 This half... crushed.

164 CLOSER ON DOOR

164

Sebastian pries the other half of the golden seal from Mitri's grasp, places it beneath one arm and backs away to the door's edge. Sebastian and Ham just as slowly move the half-door back into its original position, covering Mitri's corpse.

165 SEBASTIAN AND HAM

165

Ham moves closer to Sebastian, who places the bullet into the pistol barrel. Both HEAR and react to a far-off and echoing O.S. CHANT, an anthem led by men's basso profundo and answered by women's low voices.

166 INT. BLACK CATHEDRAL 166

Sebastian and Ham enter, cross in front of the altar and hide behind a rock cropping, turning to face...

167 ANGLE ON CATHEDRAL ENTRANCE 167

Black-robed and hooded torchbearers CHANTING and slowly leading other black- and red-robed followers, including four red-robed women who carry on a stretcher a white-robed, bound and gagged Anitra. She appears resigned to her apparent fate.

168 ANGLE ON SEBASTIAN AND HAM 168
Observing..

HAM
(whispers)
Anitra.

169 ANOTHER ANGLE 169

The four girls carry Anitra Cyon, bound hand and foot, gagged, struggling. The women force her onto the blood-stained altar, face up, and swiftly attach her bonds to the great iron rings on the basalt altar-stone. As a maid attaches 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 firepit.

170 ANOTHER ANGLE 170

The 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 outworld 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 firepit opening RUMBLES, spouts HISSING FLAMES high above as if to welcome him.

171 ANGLE EMPHASIZING ASMODEUS FIGURE

171

as he steps up on a rock platform next to the firepit, 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 already see him taller and larger. (Note: lifts and padding) 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!

The gag is whipped from Anitra's mouth:

ANITRA
God... God, please... help me!

172 ANGLE ON SEBASTIAN AND HAM

172

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

173 BACK TO ALTAR AREA

173

Among the disciples and initiates and women, some cowls are being removed - awful faces are being revealed. Some animalistic, ugly animal-human combinations 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. The face of another maid is now an 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.

174 BACK TO SEBASTIAN AND HAM

174

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. And it's fascinating.

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

175 ANGLE INCLUDING CATHEDRAL ENTRY

175

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. But he has to struggle to maintain his composure as he sees his sister on the altar. He passes an imp-thing scuttling low on the stone floor. Small dwarf-sized imp-horrors are there too.

But as Cyon passes, the horrors move from his path in submission and respect to him. Some make insane sounds or wild laughter. Others speak:

MINDLESS-FACED GIRL

Kill. Kill her.

IMP-THING

(squeaking voice)

No, ravage her. Cover her, Lord Priest.

176 SEBASTIAN AND HAM

176

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.

177 ANGLE EMPHASIZING MITRI-ASMODEUS AND CYON

177

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 as normal
Mitri)

Dear brother...

(then a roar)

I WILL BE SERVED FULLY!

RUMBLES from deep in the firepit and flames HISS angrily high. MOANS and mad sorrowful sounds begin from the disciples.

CYON

Lord Asmodeus, I have served thee well...?

(CONTINUED)

MITRI-ASMODEUS
 I WILL BE SERVED FULLY!
 (turns, points to
 Anitra)
FULLY! BECOME NOW MY PRIEST! BECOME
MY FAVORED ONE!

IMP-THING
Cover her! Take her.

SEVERAL MAIDS
 (shrilly; excited)
Ravish! Then kill! Ravish! Then kill!

In hiding watching, speaking quietly under the chanting
 voices of the women at the altar.

SEBASTIAN
 The same dilemma I faced. Cyon wants
 to keep some free will; he's reneging
 on his agreement...

HAM
 (horrified)
 His own sister!

SEBASTIAN
 (nods)
 Asmodeus wants his soul.

Other horror-things have taken up similar words, chanting
 them. They try to pull Cyon's robe from him, others move to
 strip Anitra.

SEVERAL 'THINGS'
Love, then death! Ravish her! Love,
then death!

CYON
No! Leave her!
 (as the things
 retreat; to
 Asmodeus)
 I'll gift three with her death, but
 her death only, Lord.

(CONTINUED)

179 CONTINUED: 179

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.

180 SEBASTIAN AND HAM 180

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

181 AT THE ALTAR 181

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

CYON

Sister... I must! Forgive me...

The disciples are SHRIEKING wildly, insanely. Cyon slowly lifts the stone axe - then hesitates. He looks down at his sister, tries to use the axe, struggling to do it and yet not to do it. Suddenly, the axe lowers, he turns back to Mitri-Asmodeus again.

CYON (cont'd)

I cannot, Lord. I will not!

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

182 ANGLE INCLUDING MITRI-ASMODEUS 182

Rising up, growing a bit taller, larger - his head becomes slightly reptilian. (Note: Still Mitri - only partial transformation)

183 ANGLE ON SEBASTIAN AND HAM 183

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

(CONTINUED)

183 CONTINUED:

183

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

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

184

across the Black Cathedral where Mitri-Asmodeus call:

MITRI-ASMODEUS' VOICE
SEBASTIAN, I CALL!

185 BACK TO SCENE

185

Ham turning to Sebastian, puzzled, alarmed.

SEBASTIAN
 So that's why I was brought here! He
 knew Cyon might fail.

Then directly above Sebastian and Ham, unlit torches flare into flame and light. They're no longer in shadow. A SQUEALING thing is suddenly scuttling in to face them. It's Inspector Cabell, changed horribly but recognizably Cabell.

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

HAM
 Inspector Cabell?
 (sees it is him)
 Sebastian, it is Cabell!

The Cabell-Thing is urging them out into the open, leading the way... Sebastian takes Ham's arm, CAMERA PANS on them as they walk towards MITRI-ASMODEUS.

186 CLOSER AT ALTAR AND ASMODEUS

186

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 Mitri-Asmodeus. As they stop in front of him:

SEBASTIAN
 I greet thee, Lord Asmodeus.

(CONTINUED)

MITRI-ASMODEUS

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?

SOUNDS approaching. Now the huge Beast-Thing comes in. It's the thing which menaced them at the Qualas house and then later 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, obviously Sebastian - its heart pierced by a tiny ivory harpoon.

HAM (cont'd)

(quietly; voice shaking)

Sebastian, it's you...

Mitri-Asmodeus reaches into the coffin-box.

187 CLOSE - COFFIN-BOX

187

Revealing Sebastian's figurine, its chest pierced by the small harpoon. The clawed hand of Mitri-Asmodeus reaches in, withdraws the harpoon from the body.

188 EMPHASIZING SEBASTIAN AND MITRI-ASMODEUS

188

The Demon looking up now, a point of fire (contact lens effect) now glittering in his eyes.

MITRI-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:

189 INSERT - SEBASTIAN'S CHEST

189

The ugly scar disappearing, then
gone.

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 over his shoulder to disappear into the now raging firepit.

MITRI-ASMODEUS
AND NOW, SEBASTIAN. BECOME NOW MY
PRIEST, MY FAVORED ONE!

SEBASTIAN
I will obey.

MITRI-ASMODEUS
BEHOLD THY LORD!

A bright flash of light engulfs Asmodeus. He seems to be surging up taller, larger.

190 SEBASTIAN AND HAM

190

Reacting.

191 EMPHASIZING ASMODEUS

191

Completely transformed into his true demon figure towering high above them - a frightening, powerful reptilian head, snake-fanged mouth, a sinuous reptilian body... but all with a living symmetry, frightening, and yet beautiful too in its power, in the play of iridescent color from the scales, the lovely body hues. In the metamorphic growth, the richly-designed cape has fallen from shoulders to sash at waist, revealing the entire torso of the great demon.

CYON
Sebastian! Defy him!

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 (cont'd)
Sebastian, you're as strong as I am!
I've withstood him!

(CONTINUED)

191 CONTINUED:

191

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... no one is above the law, no one is above the law...

Sebastian waves aside the axe, heads directly for Anitra as if to make his blood gift another way. The delighted women imps, and other horrors take up their earlier cries and calls for Anitra's violation.

192 AT THE ALTAR

192

A ghoul-faced female yanks the gag from Anitra's mouth.

GHOUL-FACED WOMAN

A kiss, love, then death...

Variations 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 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.

CYON

Sebastian! No!

He swings the axe to bring it down onto the back of Sebastian's head.

At that instant, Sebastian throws the holy water from the vial directly at the crucifix. He calls loudly:

SEBASTIAN

I adjure thee o vile spirit to make thy departure. In the names of all we

(MORE)

(CONTINUED)

SEBASTIAN (cont'd)
worship, quit this place. Flee o
impious one. I command thee, flee!

During which, from the point where the cross is hidden, a BLINDING, INTENSE FLASH OF BLUE LIGHT has blazed up. IT ARCS HIGHER 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. Flames from the firepit lash up higher and higher!

ASMODEUS
 I GIVE THEE HELL! BURN! BURN!

GROWLING, several of the beast-things move toward Sebastian but he has already brought the vial of blessed wine from his pocket and flings it toward the line of disciples. FLASHES OF FIRE AND SMOKE send the disciples retreating. The beast-things retreat, GROWLING, SCREAMING in fear and pain. The cavern is RUMBLING, the firepit flames lashing widely 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 seal 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 retreats, Sebastian pressing him back toward the firepit. Then Sebastian suddenly turns, flings both halves of the seal into the sacred firepit - where it EXPLODES INTO FLAMES. CAMERA JIGGLES as the entire underground chamber rocks 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.

HAM
 Anitra! Sebastian, get Anitra...!

In the b.g. we SEE Asmodeus' disciples being struck by the falling rock which forces the others still further hack 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
 I GIVE THEE HELLFIRE! BURN! BURN!

Sebastian has taken the old pistol from his pocket, aims and FIRES. The golden bullet strikes Asmodeus full in the chest,

(CONTINUED)

192 CONTINUED: (2)

192

the demon thing reels back, the chamber ECHOING with its THUNDER. OVER THE FIRE... OVER ROAR OF THE ROCKFALL 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 her under one arm, the black stone axe trailing by the other arm.

CYON

Sebastian...!

193 ANOTHER ANGLE - NEAR CATHEDRAL ENTRANCE

193

Sebastian and Ham fighting their way through the 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 Cyon is attacked, now by the Beast-Thing. Cyon fights hard, covering their retreat. Sebastian and Ham have no choice but to carry Anitra, hurrying up the corridor toward the exit into Cyon House.

194 CYON AND BEAST-THING

194

Cyon's stone axe knocked from his hands. The Beast-Thing starts to follow Sebastian and the others - Cyon retrieves the axe and now battles the huge thing to the edge of the firepit. Locked together in final struggle, they both tumble from sight into the flames.

195 ASMODEUS

195

ROARING IN ANGER as a sheet of flame bursts up BETWEEN CAMERA AND THE DEMON, forcing it back deeper into the Black Cathedral.

196 EXT. OUTSIDE BLACK CATHEDRAL 196

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. As they hurry away, FLAMES intercede between them and CAMERA. More explosions, more flames behind them as they begin making their exit up toward Cyon House above.

197 FINAL CAMERA ANGLE 197

The black cathedral and connecting passageways erupting into explosion and flame which flares high into CAMERA LENS.

SLOW DISSOLVE
TO:

198 EXT. SEBASTIAN'S HOME - ESTABLISHING SHOT - DAY 198

The house as we last saw it. There are lights on inside.

199 INT. DRAWING ROOM - ANGLE OF SCRAPBOOK - DAY 199

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.

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

Since you were thinking of hot tea...

HAM

Since you think you can read my mind...

LILITH

(nods)

One thought I see there pleases me greatly, Doctor.

(CONTINUED)

199 CONTINUED:

199

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 woman, She almost smiles, then EXITS. Ham looks across the room.

200 ANGLE TO INCLUDE SEBASTIAN

200

In his favorite chair.

SEBASTIAN

There's no way it could have destroyed Asmodeus.

HAM

Not a pleasant thought.

We HEAR the door CHIME in the distance.

HAM (cont'd)

You stood down there actually considering that offer from Asmodeus. Don't lie, you were tempted by it.

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

Miss 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, Miss Cyon.

HAM

You look exceptionally lovely.

ANITRA

(smiles)

Thank you gentlemen.

(to Sebastian)

While I was here on family business, I wanted you to have an additional thank you present.

Lilith re-enters carrying another Goya-type painting. Sebastian hurries to it, excited and delighted. He moves it to better light...

201 EMPHASIZING ANITRA

201

Her move has taken her in front of the living room fireplace where the backlighting reveals her very lovely figure through the material of her dress. Ham sees this... and is both pleased and troubled by it.

ANITRA

The one you admired was burned with the house, of course.

SEBASTIAN

No, this is marvelous. Even better. Will you two excuse me for a few moments?

ANITRA

(looks at Ham)

That's really unfair. I should have brought a gift for you too.

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

Really unnecessary. Ah...

ANITRA

(as he hesitates)

Yes?

HAM

(indicates study doors)

I suppose we could leave William to examine his prize...

Ham starts with Anitra for the study. Sebastian speaks without even looking up.

SEBASTIAN

It's the Apocryphal Book of Tobit, Ham. Third shelf on your left.

This shakes Ham enough to make him hesitate for a moment. But still they go into the study. We see it is Anitra who closes the door behind them. Lilith waits, then:

LILITH

It is Miss Cyon. Relaxed and rested now. We both know.

(CONTINUED)

201 CONTINUED:

201

SEBASTIAN

(smiles)

But Ham doesn't know that. They should have an interesting session in there.

We hear Anitra's LAUGHTER from the other room. We have the feeling that Lilith is a bit annoyed. Sebastian isn't... he's very pleased as he continues examining his new painting. At that moment, we begin to hear the strange but now familiar WIND WAIL, a gust that loudly rattles a window. Sebastian looks up quickly at Lilith. She nods, but her expression doesn't change. We hear another burst of Anitra's laughter from the study, now joined by Ham's laughter too. Lilith and Sebastian's eyes fall on the painting.

202 CLOSER - SEBASTIAN AND PAINTING

202

Sebastian examining it very closely. Suddenly, the shrieking wail of supernatural wind. The CAMERA ZOOMS IN ON PAINTING. GOES VERY TIGHT ON A FIGURE PAINTED THERE AND WE SEE THAT IT IS WEARING THE UNUSUAL SYMBOL 'A' OF ASMODEUS. ZOOMS STILL CLOSER and the Asmodeus symbol fills our screen, FREEZE FRAME and

FADE OUT:

THE END