

CONSTANTINE

Episode #103

“The Darkness Beneath”

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Character List
Episode 103 - Pink Revisions

John Constantine
Chas
Zed Martin

Ellis McGee
Beth Cadogan
Lannis Cadogan
Thad Bowman
Nathan Bowman
Owen Perkins
Bartender Charlie
Miner Ed
Miner Dave
Girlfriend

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Location List
Episode 103 - Green Revisions

INTERIORS

Mill House
Lannis' House
 Living Room
 Kitchen
 Bathroom
Mine
 Wide Shaft
 Deepest Dig Area
Pub
Hotel Room
Hotel Hallway
Small Church
Loft / Zed's Loft
 Stairwell
S.U.V.

EXTERIORS

Heddwich, Pennsylvania
 Main Street
Quarry Mine
 Mine Entrance
 Entrance Road
 Office Trailer
 Near Office Trailer
Lannis' House
 Porch
 Side of House
Small Church
River
S.U.V.

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Day / Night Breakdown
Episode 103 - Pink Revisions

Scene #.....	Day #
1-3.....	Night 1
4-24.....	Day 2
25.....	Night 2
26-37.....	Day 3
40-46.....	Night 3

TEASER

FADE IN:

1 EXT. HEDDWICH, PENNSYLVANIA - DUSK (N1) 1

A small, isolated coal-mining town nestled in a rich green valley. Bone-weary MINERS covered in coal dust trudge home.

2 INT. LANNIS' HOUSE - KITCHEN - NIGHT 2

The back door bangs opens and LANNIS CADOGAN, 40, enters. As filthy as he is exhausted. His wife BETH, 40, every inch a miner's wife, stands over the stove. Lannis' huge dinner SIZZLES in various skillets and pots.

Lannis grabs his whiskey bottle, pours a tall one.

BETH

Bad day?

He just throws it back and pours another.

BETH (CONT'D)

Lannis?

LANNIS

Three more on my shift threatened to quit today. Candy asses.

BETH

(cautious)

They still hearing the sounds?

LANNIS

Don't you start in, too. They put me in charge of a bunch of Johnny Newcomes. Barely old enough to shave. There's nothin' down in that mine for 'em to hear.

Beth doesn't look so sure. As Lannis pours a third glass--

BETH

Whyn't you go on and get yourself cleaned up. I'll have your dinner ready when you come out.

LANNIS

I'm hungry now.

BETH

It's not ready.

(CONTINUED)

2 CONTINUED:

2

Lannis stares at her. Beth doesn't move. Like defenseless prey in an open field sensing a predator in the tall grass. Finally, Lannis swipes the whole bottle and exits.

3 INT. LANNIS' HOUSE - BATHROOM - NIGHT

3

Lannis' clothes fall to the floor. Lannis drains his glass. Looks at himself in the mirror. In his eyes: the hidden fear he wouldn't show his wife. He turns on the water.

He doesn't see: A DARK FIGURE briefly flashes behind him.

IN THE SHOWER

Lannis steps into the shower of opaque glass. He sticks his head under the stream and lets the steaming water work on his tense muscles. Because his eyes are closed, he doesn't when notice the water from the nozzle TURNS COMPLETELY BLACK.

After a beat, he pulls his head out, opens his eyes, and sees the THICK BLACK WATER covering him -- and also SPRAYING from the nozzle. What the fuck? As he watches, however, the black water sputters... and STOPS FLOWING.

Lannis turns to exit the shower, but the door WON'T OPEN. Behind him, Lannis hears a distant METAL CLANK or two from deep within the plumbing. He turns back to the showerhead and leans closer to assess the problem. As he stares up --

-- a GUSH OF RED-ORANGE FLAMES shoots from the nozzle, right into his face. Lannis SCREAMS in agony. From outside the shower door, we see the haunting image of a naked man being SPRAYED WITH FIRE behind the opaque shower glass.

4 INT. MILL HOUSE - MORNING (D2)

4

CLOSE ON A MAN'S HANDS - whisking through a very impressive display of PLAYING CARD WIZARDRY. Cards disappear, reappear, change suits in the blink of an eye.

WIDEN. JOHN CONSTANTINE sits with his feet up on his ratty suitcase. Bored, waiting. He sits upstairs near the old mill gears. CHAS comes down the entry stairs and joins him.

CHAS

Working on your skills?

CONSTANTINE

Just one. Patience. What the bloody hell took you?

CHAS

Had to stay till the daily double.
It was your only pick that paid off.

(CONTINUED)

4 CONTINUED:

4

Chas tosses John a THICK ENVELOPE. John opens it and thumbs through a STACK OF CASH.

CONSTANTINE

Capnomancy isn't an exact magic. Divining the future through the movement of rising smoke is tricky business.

CHAS

I would think you'd be an expert.

Chas stabs out a CIGARETTE smoldering in the ash tray, as John rises to his feet.

CONSTANTINE

Saddle up. We're flying to Pennsylvania. Look at the map.

Chas steps to peer at the SCRY MAP. A CLOSER LOOK reveals one WET DROP of blood in Pennsylvania among all the dry ones.

CHAS

One of the drops is wet.

CONSTANTINE

Seems that Liv's danger map has some unique properties, eh? Our destination is the tiny town of Heddwich. According to local papers, a mining boss was just flash-fried in his shower.

CHAS

You're on your own.

(off John's look)

Pennsylvania? The succubus on a freight train?

CONSTANTINE

That warrant's still active?

CHAS

Funny what a long memory the law has when it comes to train derailments.

(Chas meets John's eye)

But I'm willing to risk it.

CONSTANTINE

You've risked enough, mate. Here's tomorrow's picks. Knock yourself out.

John hands Chas a Racing Form and heads out with his bag.

5 INT. LOFT - MORNING 5

CLOSE ON AN ARTIST'S FEMININE HAND -- drawing with charcoal. With some intensity. An impressionistic rendering of John Constantine. His expression quiet and contemplative.

6 EXT. HEDDWICH - MAIN STREET - DAY 6

CLOSE ON John's face, bearing a similar contemplative look to the one in the drawing. WIDEN to reveal John walking down the sidewalk of a small main street.

John takes in a town that's barely holding on. Shops closed and boarded up. Grim faces on PASSERSBY.

7 INT. LOFT - DAY 7

THE HAND continues to draw John, filling out his body, which is walking, backlit by rising sun. SLOWLY WIDEN to reveal --

THE ARTIST (from the end of Episode 102). Dressed in a long man's shirt and shorts. Seated on a stool. We're seeing her fully for the first time. Her name is ZED MARTIN, mid-20s, Latina, a face full of spirit and intelligence and innate curiosity. She's drawing almost by compulsion.

8 EXT. HEDDWICH - MAIN STREET - DAY 8

John continues down the sidewalk and slows down, because headed his way he sees --

A CASKET. Carried by a cluster of MINERS. Moving somberly down the middle of the street. We're looking straight ahead at John, with the casket passing between us and him. It's a perfect John Constantine image and a very close match to --

9 INT. LOFT - DAY 9

Zed's drawing, further along now. It's a charcoal rendering of the SAME SCENE -- Constantine staring at a casket passing in front of him. There's no distinct background, just John, a casket, and mourners.

(CONTINUED)

9 CONTINUED:

9

Zed pauses. Considers the drawing, addresses the image of John in her drawing.

ZED

You're really starting to piss me off.

Unhappy, she tears off the paper, crumples it, and drops it into an overflowing TRASH CAN. She lifts the heavy plastic bag from the can, grabs her purse, and heads out, walking past a VAST COLLECTION of John Constantine DRAWINGS AND PAINTINGS.

10 EXT. HEDDWICH - MAIN STREET - DAY 10

John curiously follows the casket procession, hanging back a respectful distance.

11 INT. STAIRWELL - DAY 11

Zed hustles down a set of stairs leading out of her loft, trash bag ripped and beginning to slip.

12 EXT. HEDDWICH - MAIN STREET - DAY 12

John watches the mourners carry the casket into the door of a pub ahead. He picks up his step to join them, when a door in front of him bursts open and --

WHAM! John collides with Zed, knocking the heavy bag out of her hands, spilling trash around them. John rubs his scalp, semi-obscuring his face. Zed kneels to gather the refuse, embarrassed.

ZED

I'm so sorry. I was in a rush.
The bag was splitting.

CONSTANTINE

As is my head.

John sees Zed -- not too bad on the eyes. Decides to join her in policing the debris.

CONSTANTINE (CONT'D)

Apologies are mine, luv. Let's get you sorted -- if there's one thing I know my way around, it's rubbish.

(CONTINUED)

As John heaves a handful into a nearby trash can, Zed glances at him for the first time and recognizes... the man from her drawings. She stops and stares in disbelief. Awe.

ZED

It's... him. You're you.

CONSTANTINE

That observation always ends the same way -- and it's never in my favor.

John comes upon a crumpled sketch of Zed's. Smooths it out. It's a CLOSEUP SKETCH of his face. Ciggie in lips. Like a charcoal mirror. John tilts his head, studies it, surprised.

Zed reaches for his face, overwhelmed.

ZED

I can't -- I don't -- I dream of you. I had no idea who you were... I started to think you're not real.

John removes her hand, wary. Looks at Zed, then at the flats above them, and senses a con.

CONSTANTINE

Some kind of carnival quick draw artist, are you? Perched and peeping from your window. Scratch out the visage of some poor lonely sod, then bump into him as his long lost love. Tongue in his ear, hand in his pockets, I'll bet. Nice play, luv, but this is a match I'll be sitting out.

John stands to leave. Zed grabs his sleeve, impassioned.

ZED

You don't understand. The dirty blond hair. The curled lips. The bad posture --

CONSTANTINE

I have brilliant posture.

ZED

I've seen it all.

CONSTANTINE

(re: rendering)
Not well apparently.

(CONTINUED)

12 CONTINUED: (2)

12

John plucks a pencil protruding from Zed's purse and POKES HOLES in the eyes of his sketch, then hands both back to Zed.

CONSTANTINE (CONT'D)

There we are. Much darker around the eyes, this one.

John sees the last of the mourners disappear into the pub -- his chance to follow them inside disappearing with them. As John starts off once again, Zed waves the sketch in his face, a final desperate plea.

ZED

Please. You can't go. I don't know who you are, but I need to know.

John stops. Seems genuinely moved.

CONSTANTINE

Fair enough. You want answers.

John pulls Zed in close. Almost too close. Eyes locked. Faces inches apart. John lifts Zed's arm, holds the CLOSE UP sketch to the sky, and looks at it, whispering in her ear --

CONSTANTINE (CONT'D)

One artist to another, in light, I always find mine...

Zed squints, blinded, searching for her answer as the SUN PEEKS THROUGH the two gouged eyes of John, directly into her eyes. When Zed looks away, however, vision blurry --

Her mystery man's gone. He ditched her. Point John.

Zed angrily tosses the drawing in the trash can with one hand and with the other REVEALS that she's holding --

John's WALLET. He won't get away that easy. Point Zed.

13 INT. PUB - DAY

13

A working man's bar. No fancy cocktails here. Just beer and whiskey -- and plenty of each. John watches as the casket is placed on a LOW STAGE where local bands might perform. A PHOTO of Lannis Cadogan sits on an easel. This is a Heddwich-style wake.

As mourners swap stories and raise glasses to the departed, John spots ELLIS MCGEE, 50s-60s, a gnarled barfly drinking alone, with his back to the proceedings.

John takes a stool next to Ellis, signals to the BARTENDER (CHARLIE) --

(CONTINUED)

CONSTANTINE

Stout.

Ellis doesn't acknowledge John, just downs his drink and nods to the bartender for another.

CONSTANTINE (CONT'D)

Irony like that's hard to ignore.

Ellis briefly glances at John, who indicates THE SHIELD above the bar, which features a RED DRAGON.

CONSTANTINE (CONT'D)

Town's symbol is a dragon and the sorry soul over there was burned alive. Coincidence?

ELLIS

Don't believe in coincidences.

CONSTANTINE

What do you believe in?

The Bartender slides John his BEER and Ellis a fresh WHISKEY.

ELLIS

I believe we worship at the same altar.

Ellis downs the shot. Like the town, Ellis harbors his share of bitterness. John shifts his gaze back to the shield.

CONSTANTINE

That dragon. Symbol of the Welsh flag, ennit?

ELLIS

Town's mostly Welsh. Our great greats founded Heddwich.

CONSTANTINE

What's your take on what happened?

ELLIS

Fire through the pipes? Rare, but it happens in mining towns.

CONSTANTINE

Maybe if there's fracking. Isn't this the land of hardrock mining?

ELLIS

What do you know about it?

(CONTINUED)

CONSTANTINE

Grew up in Liverpool. Breathed in more coal dust than fresh air as a lad.

A round of "Hear, hear!" rings across the bar. John glances back to see the miners toasting the dead.

CONSTANTINE (CONT'D)

Must've been a good bloke.

ELLIS

Lannis was a bastard. But they closed the mine for the day and not too many fellas in these parts need an invitation to get a skin full.

A big-shouldered miner named ED steps to the bar.

ED

Another pitcher, Charlie.

Clocking a miner next to him, John speaks a little louder than necessary to bait him.

CONSTANTINE

Have you considered actual dragons as the guilty party? There's no natural explanation for what happened to poor Lannis.

ED

You got that right. But it weren't no dragon that took Lannis and the others.

CONSTANTINE

Others?

ED

Nine others. All in the last year.

CONSTANTINE

They died like this bloke?

ED

Mining accidents. Some of the boys are saying we've dug too deep. We knocked on the door of Hell, and now Hell's knocking back.

CONSTANTINE

(interest piqued)
Someone heard knocking?

(CONTINUED)

13 CONTINUED: (3)

13

Ed, who's a little drunk, tightens up. The Bartender sets down a PITCHER, which Ed takes as his cue to leave.

ED

Excuse me.

Ed returns to the wake.

ELLIS

Myths and legends. And they call me a drunk.

John sees Zed enter and scan the pub, presumably for John.

CONSTANTINE

Gotta run. Thanks for the beer.
Next time it's on me, mate.

Before Zed can spot him, John ducks out the back door.

14 EXT. QUARRY MINE - DAY

14

A stunning quarry. Sheer granite walls, fringed with a lush treeline. A turquoise green lake below. At the bottom of the deep quarry, a dramatic mine entrance sits near the water line, like a portal to inner earth.

FIND JOHN scoping the GUARD on duty. Looking around, John spots a FRONT END LOADER, its scoop high in the air and full of ROCKS. John ducks low and scurries to the tractor. He turns on the ignition, PUSHES A BUTTON, then runs like hell.

The scoop SLOWLY STARTS TO TIP FORWARD. Hearing the noise, the Guard turns to see the heavy ROCK LOAD dump down and roll down a grade. John grins to himself.

CONSTANTINE

Love doing that.

As the Guard runs over to investigate, John sneaks into the unguarded mine entrance.

15 INT. MINE - WIDE SHAFT - DAY

15

Relentless. Foreboding. String lights casting eerie pools of light and shadow. John moves through the eerie space. He turns down a new tunnel to find --

A NEW CONSTRUCTION area, marked by WARNING and HAZARD signs, with minimal lighting. John grabs a MINING HELMET lying about, switches on the headlamp, and cautiously ducks under the tape to enter.

16 INT. MINE - DEEPEST DIG AREA - DAY

16

As John moves deeper into the abysmal depths, the mine shaft grows NARROWER. The ceiling LOWER. The walls ROUGHER, dug by shovels and picks. There are few support beams here and RIVULETS OF WATER trickle down in spots. It's intensely claustrophobic and every fiber of our being is screaming to turn tail and run.

As his flashlight illuminates patches of the pitch black shaft, John catches MOVEMENT among the SHADOWS on the edges of his vision. But when he turns -- nothing is there. And then John reaches --

THE END. Literally. The deepest bowel of the mine. John places his hand over the WORKING FACE, where the new coal is cut. Feeling for... what? Oddly, he leans forward and places his ear against the wall, listening. Silence.

Looking around, John spots a HAND PICK. He turns the pick around, grasping the wood handle, and TAPS THE BUTT of the handle against the mine wall. Three times.

Knock. Knock. Knock.

He waits a beat. A tense beat. And then --

KNOCK! KNOCK! KNOCK!

It's distant, subterranean, but magnified by rock and booming in volume and the narrow shaft trembles, dislodging DUST AND DEBRIS, which falls on John's head.

Without a second's thought, John does what we wanted to -- he turns tail and runs for safety under a shower of BILLOWING DUST.

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

17 EXT. LANNIS' HOUSE - DAY 17

The front door is open, a steady stream of somber MOURNERS arriving. CLOSE ON a parade of HOMEMADE DISHES being carried into the house... and then a FROZEN ENTREE, the plastic wrap still on it, fresh from the market. TILT UP to --

JOHN. No trench coat. He enters with his head bowed, less out of respect and more to avoid drawing attention. John shuffles into the house with the others.

18 INT. LANNIS' HOUSE - LIVING ROOM - DAY 18

Mourners cluster in small groups, paper plates in hand. Keeping his head down, John makes his way toward the stairs.

Along the way, John passes a cluster of old framed FAMILY PHOTOS. Generations of miners. Haunted eyes peeping out from coal-masked faces. John lingers on these photos a moment, drawn to his own past. Then he spots --

YELLOW TAPE across the entrance to the hallway, with Beth's handwritten note: PRIVACY PLEASE. Glancing around to make sure nobody is watching, John ducks under the tape and heads down the hall.

19 INT. LANNIS' HOUSE - BATHROOM - DAY 19

As John enters the bathroom, he spots a COAL HANDPRINT on the door frame. Curious. John steps into the room. Grimaces. The shower area shows the devastation of the flaming nozzle. SMOKE DAMAGE on the walls and ceiling. John eases closer.

The shower floor is horribly scorched, except TWO OUTLINES where Lannis' bare feet stood. John considers this, then turns his head to look up at the showerhead. As he watches, a single DROP OF BLACK LIQUID rolls out.

It quickly dawns on John that this may not be the smartest move, and he wisely pulls his face from the nozzle's path, just in case.

John studies the nozzle from the side. He gingerly unscrews the showerhead, lifts it away, and runs his finger over the screen inside of the pipe. Comes away with --

SLURRY on his finger tip. Looking around, John grabs an ASPIRIN BOTTLE from the counter, pours the pills down the sink, scrapes the sample of slurry from his finger into the bottle, and caps it.

(CONTINUED)

BETH (O.S.)

Find what you're looking for?

John swings around. Beth stands in the open doorway, holding a glass of red wine, a faint COAL HANDPRINT on her forearm.

CONSTANTINE

As a matter of fact, no. My name's John Constantine. Philly Inquirer. I didn't see you out front with the others.

BETH

I've been hiding back here. Wishing you'd all go away.

CONSTANTINE

You've got some coal... on your arm there.

He hands her a WASHCLOTH. Beth dusts off her arm.

BETH

There's no escaping it around here. The soot. The grime. It seeps into every pore and fiber.

CONSTANTINE

(points to shower)

This doesn't make any sense. If you don't mind my asking... what do you think happened?

BETH

Does it matter? Lannis is gone.

CONSTANTINE

If you help me, maybe I can write a story that celebrates his life.

BETH

Because our life was just one big celebration.

CONSTANTINE

I'm sorry.

BETH

You're sweet.

CONSTANTINE

I've heard rumors there's something not... natural down in that mine. Your husband ever talk about that?

(CONTINUED)

BETH

You want a story? Okay I got one for you. It's about a Romani girl from Wales, whose father loved her just a little too much. But she got letters from America. From a rich man who wanted to marry her. Make her his queen. Said he was a captain of industry. Failed to mention it was coal. The teenage girl moved to America and grew old and barren in a clapboard house, but... she was the queen of coal. Now, will that story sell papers?

CONSTANTINE

We can talk at a later date.

BETH

Why? I'm free now.

Beth sets down her wine and presses herself longingly against John. He respectfully twists free. Beth looks down, drunk and humiliated. She speaks softly --

BETH (CONT'D)

Get out.

CONSTANTINE

Look, you're a lovely bird --

BETH

Out. Out!

CONSTANTINE

It's okay. I'm going.

And John exits. Beth moves after him.

19A INT. LANNIS' HOUSE - LIVING ROOM - DAY

19A

John moves down the hall into the living room, Beth dogging his steps. The mourners all stare as:

BETH

I want you gone!

CONSTANTINE

No need to make a scene. I don't want any trouble.

BETH

Someone get him out! Please make him go!

(CONTINUED)

19A CONTINUED:

19A

Among those witnessing this is THAD BOWMAN, 55, a senior rough-neck, standing with OWEN PERKINS, 40, one of his managers. Thad nudges a couple of broad-beamed MINERS to come with him, and moves toward John and Beth.

THAD

What's the matter, Beth? Who's this?

BETH

He says he's a reporter.

Thad's eyes narrow as he stares balefully at John.

20 EXT. LANNIS' HOUSE - SIDE OF HOUSE - DAY

20

SLAM. John is thrown hard into a wall. The two broad-beamed Miners hold John against the wall, one of them frisking him. Owen lingers behind, nervous.

THAD

Nobody messes with my people. What do you want here?

(CONTINUED)

CONSTANTINE
It's like the lady said, I'm a
reporter.

Miner One, frisking John, finds nothing. He shakes his head
"no" to Thad.

THAD
Without a wallet?

CONSTANTINE
Are you sure?
(realizing)
Bollocks. That bloody girl.
(to Miner One)
Where'd you learn to frisk
somebody, mate? I got I.D. Right
rear pocket.

Thad nods to Miner One, who reaches around John, and --

John HEAD BUTTS him, hard. Miner One stumbles back a step,
dazed. Quick as a feral cat, John whirls and SLAMS Miner
Two's head backwards into the wall -- once, twice, three
times.

John turns back to Miner Two and delivers a wicked
combination of STREET PUNCHES that knock him down. John
turns to make sure Miner Two is still down and --

Thad's FIST strikes John's jaw, sending him to his knees.

THAD (CONT'D) JOHN
Ow. Ow.

Thad holds his hand, and John his jaw. Behind Thad, his men
slowly climb to their feet.

THAD
I'm going to ask one more time.
Who are you, fella?

CONSTANTINE
I take it you're the mine boss.

THAD
I'm the President of NorPenn Mining
Company. And you are upsetting the
widow of one of my respected men.

CONSTANTINE
We both know that ain't true, chief.

(CONTINUED)

OWEN

Take it easy, Thad. He might be with Environmental Protection.

THAD

This one? Not a chance.

CONSTANTINE

In a way, your associate here's correct. You got a not so natural disaster down in that mine. I know it, and you know it. What I can't figure out is why the problem came above ground to kill one of your men.

THAD

I don't know what sleazy tabloid you write for, but I got my hands full with scared miners. They need their wits to stay alive -- in the best of conditions. The biggest threat to them is parasites like you, spreading fear and panic.

CONSTANTINE

You heard 'em, too. Didn't you? The knocks.

Thad steps close, deadly serious.

THAD

Go home. If I see you again you'll be dragging yourself home by the arms. That's a promise.

Thad and his men walk away.

21 INT. HOTEL - HALLWAY - DAY 21

John, roughed up and dirty, drags himself toward his room.

22 INT. HOTEL ROOM - DAY 22

The door swings open. John wearily enters. We're surprised - it's the HONEYMOON SUITE, pink walls and all. John reacts when the door SLAMS CLOSED behind him on its own accord. John spins to see --

Zed defiantly standing in front of the closed door.

CONSTANTINE

I'll give you this -- you are persistent.

(CONTINUED)

ZED
(indicating room)
The honeymoon suite?

CONSTANTINE
I always get the honeymoon suite.
Lots of extra room, good energy.

ZED
(knows he's lying)
It was all they had left.

CONSTANTINE
Yes, there was that, too.

ZED

You dropped this.

Zed flips John his wallet. John checks it.

CONSTANTINE

There was ninety quid in here.

ZED

Must have dropped that, too.

Zed orbits John. Unlike before, she's in control.

ZED (CONT'D)

I described you to the very nice young man at the front desk. He said you're registered in the name of Caligari. Bud Caligari.

(holds up crumpled paper)

ID and the boarding pass in your trash say your name is John Constantine.

CONSTANTINE

The garbage again? A girl after my own heart... Zed.

ZED

(surprised)

How do you know my name?

John pulls a CREDIT CARD RECEIPT from his pocket.

CONSTANTINE

Credit card receipt from your trash.

ZED

Ah, so I did make an impression...

CONSTANTINE

Call me balmy, but I like to know who's stalking me.

(reading from receipt)

Vegan Almond Milk and Chicken in a Biskit crackers. Tells me you're a woman at war with yourself.

John tosses the receipt, sits on the bed, folds his arms.

CONSTANTINE (CONT'D)

Now -- about this stalking business?

(CONTINUED)

Zed wants to maintain her anger, but the truth is she can't. She stares at John on the bed. It's really him!

ZED

I'm not stalking you, I... I've been seeing you in my head. For months. And now suddenly you're here. Don't you want to know why?

CONSTANTINE

In my line of work, I never seek answers to questions that needn't be asked.

ZED

What is *your line*? I know nothing about you, but feel like I should. My drawings. My visions. Running into each other today... it's destiny.

John strips off dirty clothes, rapidly losing interest.

CONSTANTINE

If destiny's what you're looking for, luv, take my ninety quid and put it toward the lottery.

ZED

You mean something to me... maybe I mean something to you, too.

CONSTANTINE

A reason to elevate my personal security.

Zed finds her strength again.

ZED

I know men like you. Hiding behind bravado. Everything's a joke -- well it isn't to me. I have visions I can't control. And sometimes, feelings.

John see a glimmer of her vulnerability -- she's truly desperate for an answer.

CONSTANTINE

Listen, Zed, I'm starting to like you. But -- not enough to let you stay. Time to move along.

(CONTINUED)

As he passes her to open the door, Zed snatches his hands, holds them tight. John tries to pull away but she won't let go. She's channeling him.

ZED

Desperation. Pain. Loneliness.
These are the things that motivate
you.

(beat)

What kind of man is motivated by
such things? And why does one
feeling rise above all others?

(nail in coffin)

So much guilt, John Constantine.

John pulls himself away, defensive. Tends to both hands and ego, a bit vulnerable. He looks at her, hard.

CONSTANTINE

Clairsentient. Or a lucky guesser.
Okay, you want answers? Park it.

John points to a chair and Zed sits.

CONSTANTINE (CONT'D)

You'll do exactly as I say, you
understand?

ZED

Yes.

CONSTANTINE

Close your eyes.

(then, calmly)

I want you to see an image in your
mind. A blizzard of snow. Total
white out. Everywhere you look,
white. Filling your senses.
Absorbing all sound, except the
sound of my voice. Are you with
me?

Zed nods her head. As John talks, he quietly pulls the test tube vial of SLURRY from his pocket and removes the cap.

CONSTANTINE (CONT'D)

Good. There's a white dove lost in
the snowstorm. You can't see it.
But you need to save it. Open your
senses. Hold out your hand. And
let the dove come to you... now.

Zed has her hand out now, and John pours the slurry into her palm. Zed jolts and SCREAMS.

(CONTINUED)

ZED'S POV

A STREAM OF FLAMES shoots straight at Zed, straight at us. Zed raises a hand defensively -- and her HAND INCINERATES before her eyes. It's a horrific assault.

RESUME ZED

Her eyes shoot open. Instead of looking at John standing over her, however, she sees --

ZED'S POV

The back-lit silhouette of a CROSS, six feet tall, towering over her. The arms of the cross lower and reach out for her, as the silhouette TRANSFORMS into John.

RESUME JOHN AND ZED

CONSTANTINE (CONT'D)

You saw the fire.

Zed is confused. Scared. Breathing hard.

ZED

Was that the man in town? Who burned?

CONSTANTINE

What else did you see?

ZED

A cross. A tall... cross.

John pats her hand, paternal.

CONSTANTINE

There, there, luv, you did a bang up job. We're on to something, you and me. I'll grab a quick change, then we're getting to the bottom of this.

Zed nods, grateful to finally be accepted. John grabs fresh clothes, disappears into the bathroom. Turns on the shower. The water runs.

Zed settles herself. Then notices the clean TOWELS on the bed, untouched. Grows suspicious.

ZED

Hey? John?
(no answer, firmer)
Constantine!

(CONTINUED)

22 CONTINUED: (6)

22

She tries the door. Locked. Suspecting she's been had once more, she steps back, KICKS the door open and peers inside. The shower is on, the window is open -- and John is nowhere to be found. Zed fumes.

23 EXT. SMALL CHURCH - DAY

23

CLOSE on a GIANT CROSS. Tilt down to a QUIANT CHURCH on the outskirts of Heddwich, away from other development. Crumbling sign in the yard reads: GOOD SHEPHERD CHURCH OF ST. ASAPH. The church would be lovely and picturesque, if not for the fact that its windows are boarded up and grounds unkempt.

FIND John standing out front, an exorcist with his MAGIC KIT, surveying the structure. Just another day on the job.

BEHIND THE CHURCH

John pulls a crowbar from his kit, ready to pry open a back door, but he finds someone has already done the job for him. He keeps the crowbar handy anyway, clutching it as a weapon as he pushes the door open with a CREAK and enters the dark opening within.

24 INT. SMALL CHURCH - DAY

24

John warily enters the small chapel from the rear. It's a sweet little space rendered spooky by dust and disuse and diffuse light from dirty, boarded windows.

Heading toward the center aisle, John glances at a side wall and sees --

GRAFFITI RENDERINGS

Of a freaky SHADOW PERSON, exaggerated limbs, slightly craggy face, like the street art of Jean-Michel Basquiat. The words next to him identify him as: "MR. PITCH."

John's gaze falls on the floor. It's dusty. He stoops and looks closer to see light SWIRLS OF COAL DUST. John swipes his finger through the dust and it comes up BLACK. And then John hears it --

RAPID BREATHING. Like a steam train. Barely audible. And then a GRUNT. Primal. Guttural. Another GRUNT. It's an unnerving sound. One can envision a demon ready to spring.

John rises to his feet and brandishes his crowbar.

CONSTANTINE

You'll make yourself known, if you know what's good for you.

(CONTINUED)

The BREATHING STOPS abruptly. From one of the chapel pews, a YOUNG MAN'S HEAD pops up, looks around, startled.

Then a YOUNG WOMAN'S HEAD. She sees John, shrieks, and pushes the boy off her, grabbing for her top.

CONSTANTINE (CONT'D)
Really? In church?

The young man, NATHAN, 19, looks guilty.

NATHAN
Sorry.

CONSTANTINE
(glancing heavenward)
Don't apologize to me. Put your pants on.

John looks away while they dress. He regards the graffiti.

CONSTANTINE (CONT'D)
What's this business? Mr. Pitch?

NATHAN
Just a story. Meant to be scary, you know. Tall man, no face. Follows you home, peeps in your window. It's not very original.

CONSTANTINE
Has anyone seen this being?

NATHAN
They claim to.

GIRLFRIEND
But they're usually drunk.

CONSTANTINE
Where's it manifest itself?

Nathan and his Girlfriend, dressed now, look at each other.

GIRLFRIEND
Here.

CONSTANTINE
Go on now. Run home.

The couple hurry out. As they pass John --

GIRLFRIEND
We're really very sorry.

CONSTANTINE
Tell it to your diary, luv.

(CONTINUED)

GIRLFRIEND

I blog.

When they're gone, John unzips his magic kit and pulls out a GALLON JUG of water. With a POCKETKNIFE, John slices his finger, then let THREE DROPS of blood fall into the water.

THE CHANCEL

Water jug by his side, John steps onto the raised platform in front of the church and turns to face the pews. John raises the water jug with one hand, and casts a spell in the African language *Bemba*, with some guttural clicks for emphasis...

CONSTANTINE

*Pelako ameso yobe Eleggua imbone
ukuchila panshita.*

As he speaks, SUBTITLES appear on screen: "Grant me your eyes Eleggua and let me peer beyond time."

With that, John slowly POURS THE JUG OF WATER OVER HIS HEAD. The water cascades around his head and down his face.

JOHN'S POV

WATER RUNS DOWN CAMERA, providing a liquid view of the nave, like peering through the back of a waterfall. In the middle of the aisle, where John saw the swirls of coal dust, an inky black SHADOW PERSON RISES from the ground. Devoid of eyes, mouth and ears. Its facial structure marked by odd crags and angles. It's Mr. Pitch come to life.

OBJECTIVE POV

John stands pouring water, with the aisle empty, confirming that what we're seeing through John's eyes is the past.

JOHN'S POV

The Shadow Person looks around, taking in its environment. With the water cascading down over camera, sometimes we're seeing a watery view, sometimes the water clears to allow a peek for a clear view. The alternating views only add to the mystery of what we're looking at.

Abruptly, the Shadow Person turns his head to camera, looking RIGHT AT US. It swiftly MARCHES STRAIGHT FOR US. For John. As it reaches out to GRAB US --

(CONTINUED)

24 CONTINUED: (4) 24

OBJECTIVE POV

John stops pouring water, banishing the image. Breathless, John sputters water and gasps for breath, disturbed by his discovery.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. PUB - NIGHT 25

Near closing time. Only a few lingering CUSTOMERS remain, including Ellis in his usual spot. Zed enters and looks around for John but can't find him. Defeated, she takes a seat next to Ellis, who slugs on his whiskey.

ZED
Have you seen an Englishman. Wears a trench coat?

ELLIS
He stick you with a bar tab, too?

Zed looks exhausted, defeated.

ELLIS (CONT'D)
My advice. Don't waste yourself on that one.

ZED
I don't have a choice.

ELLIS
(remembering his son carries pain)
My son had that effect when he was alive. Had that hooligan's charm. Left behind clutches of weepy girls who swore he was the one to give their life meaning.

ZED
It's not like that. Well okay it is like that, but not for the reasons you think. John means something to me. I just have no idea what.

ELLIS
Was a time when people came to me for answers. But Charlie is the only one in this town with answers anymore. Watch this. Charlie, can we have a whiskey for the lady?

BARTENDER CHARLIE
Coming up.

(CONTINUED)

ELLIS

See? He answered my prayer. He hears more confessions in one day than I heard in a month of Sundays.

The Bartender sets a glass before Zed. Zed briefly loses herself in Ellis' deep sadness.

ZED

Your son? Is he the reason you left your faith?

ELLIS

I left the church when the mine swallowed him. But I can't say I left my faith. I didn't really have any to begin with.

ZED

You had to believe at some point.

ELLIS

Oh, I believed. I believed in the power of goodness to overcome evil. But faith is different than belief. It's an unshakable acceptance with no room for doubt.

(beat)

I'll never have that now. The cursed mine has seen to that.

He throws some bills on the bar, turns and exits. Zed watches him go.

26 INT. LOFT - MORNING (D3) 26

The first rays of morning light pierce the room. Zed enters, exhausted, shuts the door. She turns on the light and sees --

John asleep on her couch. He stirs awake.

CONSTANTINE

Is it morning?

ZED

I closed the pub waiting for you.

Zed steps in further to see John dragged the couch so that it's sitting in front of her many PAINTINGS and SKETCHES of him -- slaying demons, conjuring spells, gnawing smokes, and just plain being John.

(CONTINUED)

CONSTANTINE

I arranged a private viewing last night. It's a bit unsettling, to be truthful.

ZED

You leave when I want you, you're here when I don't. I'll make it easy for you. Get out. I'm done with you.

CONSTANTINE

Don't be that way, luv. I had to verify that which you provided. A strict security protocol is in fact required in my business.

ZED

Which you still haven't told me.

John rises and moves with purpose. Tables turned, he scrutinizes a painting of himself.

CONSTANTINE

I, as you have so... *conventionally* portrayed, am an exorcist, demonologist, and...

(mulling it, a la pilot)

...occasional dabbler in the dark arts. Question is -- who are you?

Zed, caught off guard, hedges.

ZED

You already know... I'm Zed.

CONSTANTINE

(crowding her)

Right, *Zed Martin*. I found your three-month lease. Why's a *chica bonita* in her mid-20's slumming it in a one-horse Pennsylvania mining town in the middle of Welsh country?

Zed holds her ground, gives it back to him.

ZED

Soy una artista. Una maldita buena artista.

John has no idea what she's saying.

ZED (CONT'D)

And I travel. A lot.

(CONTINUED)

CONSTANTINE

There's only two types who travel.
A lot.

(MORE)

(CONTINUED)

CONSTANTINE (CONT'D)

Those in the circus and those on the run -- and curiously, I see no funny wigs or face paint.

ZED

(feeling the heat)

I know what I'm running from. Do you?

John pulls up a chair, very close to Zed, and takes a seat, all but pinning her to the sofa.

CONSTANTINE

Let's get this straight. 'Twas you that came to me. Step into my world, you'll be staring down demons, devils, and the like. Those things in your paintings... they're real.

ZED

Real...?

But John's intensity cuts through any skepticism--

CONSTANTINE

It won't be bad memories nipping at your heels, but the scourge of hell gunning for your soul.

(poking finger at her)

And when the bell rings, you'd best be ready, willing, and able to answer with something far more deadly than a charcoal pencil.

(letting that land)

Think you're up to that, we can talk business. If not, we go our separate ways, and I never see your face again.

Zed leans in, determined, standing her ground.

ZED

You need me as much as I need you -- I'm not going anywhere.

CONSTANTINE

Very well. But before we dive headlong into the depths of Hades -- I'd like to know who's jumping by my side.

John stares Zed down awaiting, *demanding*, a response, when --

The WAIL OF AN ALARM pierces the quiet morning.

(CONTINUED)

26 CONTINUED: (4)

26

CONSTANTINE (CONT'D)

Is that what I think it is?

ZED

There's been a mine collapse. I've heard three of those sirens since I've been here.

Zed pushes John aside and heads out. John follows her.

27 EXT. QUARRY - MINE ENTRANCE - MORNING

27

COAL DUST billows from the entrance. MINERS stumble out, covered in black. TOWNSPEOPLE come running. Zed and John among them. VOICES CALL OUT: "Who's hurt!" "Is everybody out?!" "Where's William? I can't find William!"

Zed doesn't hesitate. She rushes to help. John spies a MINER stumbling out -- it's Ed from the pub. The man can barely see, coal dust in his eyes. John guides him to sit.

CONSTANTINE

What happened in there?

ED

It all came down, right on top of us...

CONSTANTINE

Before it happened -- knocking. Did you hear the knocking?

The miner looks at John through watery eyes, the fear there confirming the truth. MEDICAL PERSONNEL arrive and take over. John rises, surveys the chaos, and spots --

Thad and Owen off to the side. Remembering Thad's warning, John pulls back out of sight but watches them. They're in the middle of a HEATED ARGUMENT (See Addendum, Pg. 53), too far away to hear. Owen seems the most worked up of the two. Thad tries to calm him.

Finally, Thad issues what appears to be an ultimatum and strides off. Owen walks off the other way, walking toward the parking area. John waits a beat and follows.

MINE ENTRANCE

Zed helps out a DAZED MINER. She hands him off to his anxious FAMILY and then looks around.

ZED

John? Constantine!

As usual, he's nowhere to be found. She shakes her head.

28 EXT. QUARRY / INT. SUV - DAY

28

A parking area surrounded by mining vehicles and equipment. With the drama down at the mine, nobody is around. Owen enters his SUV and closes the door. As he puts the keys in the ignition, the passenger door opens and John sits down.

OWEN

If Thad catches you here --

CONSTANTINE

Men are dying in your mine.

OWEN

Five years ago, Heddwich was dead. NorPenn saved this town. They said the mine was tapped out but we gave it new life.

CONSTANTINE

Because you're a rogue operation. Digging unauthorized tunnels into regions of the earth where mortal man has no rightful place.

OWEN

How would you know?

CONSTANTINE

Been down there, mate. Seen your shoddy supports with my own eyes. Only that's the least of your worries now.

Owen stares at John, truly afraid.

OWEN

It's true, isn't it? What the miners are saying? They hear sounds.

CONSTANTINE

And they're gonna keep hearing 'em and good men are gonna keep dying till you shut down the mine.

OWEN

Mr. Bowman will never go for that.

CONSTANTINE

It's the only way to stop the dying.

Abruptly, the DOORS LOCK. All at once. By an unseen hand.

(CONTINUED)

CONSTANTINE (CONT'D)

Now if I'd only gotten to you
sooner.

John tries the door handle. No good. Owen looks down.

OWEN

What is that?

BLACK SLURRY RISES around the leg of Owen and John. It rises
FAST. Over their knees. Up their waists. In only seconds.

CONSTANTINE

We need something to break the
window!

OWEN

Check the --

And an ARM OF SLURRY rises from the muck, slaps a HAND OVER
OWEN'S FOREHEAD, and PULLS HIM BACKWARD into the sludge pool,
his seat tilting back with a snap as his HEAD SUBMERGES.

John leans over and digs around to fish him out. But in
seconds the SLURRY RISES to John's chest. His neck. John
strains to keep his head over the sloppy mud -- to no avail.
His HEAD GOES UNDER.

29 EXT. SUV - DAY

29

Zed, running, reaches the SUV and sees it FULL OF SLURRY.
She tries the door. Locked. Looking around, Zed spots a
pile of mining equipment. She grabs a heavy STEEL PRY BAR.
Jams it into the passenger's side door. Leans into the bar.
Once. Twice. Gives it everything a third time.

The door POPS OPEN. Sludge and slurry pour out, finally
revealing JOHN, who rolls out of the SUV, dripping muck. He
spits out the breath he was holding and gasps for oxygen.

ZED

Are you hurt?

John is too proud to acknowledge that he was about to die.

CONSTANTINE

I had that under control.

ZED

You were drowning in mud!

CONSTANTINE

I was thinking a spell in my head.
Check on the driver.

(CONTINUED)

29 CONTINUED: 29

Zed moves to the SUV and looks in as the receding slurry reveals Owen's head, his mouth agape, oozing BLACK SLUDGE. Zed looks to John and shakes her head. Too late.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 EXT. HEDDWICH - MAIN STREET - DAY 30

John and Zed trudge into town along the sidewalk. Both are mired in SLUDGE, making them a gawk-worthy sight for LOCALS.

CONSTANTINE

Don't torture yourself over it. There was nothing we could do for the blighter. And trust me, we don't want to stick around and get involved in a police investigation.

ZED

I still don't understand. What was that inside the car?

CONSTANTINE

The price of doing business with yours truly. I tried to warn you.

ZED

I know. And I'm still here.

John casts a sidelong glance at Zed. Indeed, this girl's a gamer. TWO OGLERS have stopped in front of them, staring.

CONSTANTINE

Move along. Nothing to see.

ZED

So what's going on?

CONSTANTINE

Back home our miners called 'em *Coblynau*, but you see 'em in every culture. They're the spirits of dead miners. They knock on walls before cave-ins to warn of danger.

Zed has seen enough to be convinced this is all real. But it is all very new to her.

ZED

So... these "Coblynau"... they're protecting miners? Warning them of trouble, not causing it?

CONSTANTINE

That's right. Traditional Coblynau never pop to the surface, and they certainly don't murder.

(CONTINUED)

ZED

What's the explanation then?

They reach Zed's loft and stop.

CONSTANTINE

Could be the Rising Darkness. Something's forcing evil to the surface in waves. Changing up the rules. But me? I'm sensing the human touch.

ZED

Someone called these spirits on purpose.

CONSTANTINE

Nothing says payback like a demon assassin. If I'm right, these bad boys were conjured by someone close by.

ZED

Like a miner maybe? I heard them say they're all gathering at the pub for an emergency meeting.

CONSTANTINE

That suits my thirst. Let's clean up. I'll meet you there.

Zed heads to her loft, and John turns for the hotel.

31 INT. PUB - DAY 31

THAD stands on the stage, trying to calm AGITATED MINERS and their FAMILIES. While most eyes are turned toward Thad, the bar is still open and drinks are being served.

THAD

Please, everyone, let's stay calm.

MINER DAVE

Two dead, Thad! And we all know what the hell it is --

THAD

No. You don't. And crazy rumors aren't going to help anyone.

(more SHOUTS)

Just hold on! All of you!

While Thad holds court at the far end of the pub, John and Zed slip in through a rear entrance.

(CONTINUED)

THAD (CONT'D)

You want to fly off the handle and make this into some idiotic spook show, then I got nothing to say to you.

Seeing Thad, John lowers his head, covers his face, trying to avoid being spotted.

ZED

That only makes you look more obvious. Who're you trying to avoid?

CONSTANTINE

Had a bit of a Barney with the roustabout on stage the other day.

ZED

That happen to you a lot?

CONSTANTINE

Hard to believe.

THAD

We're looking into what killed Owen today, same as we're looking into what happened to Lannis out at his place. You want answers?-- you gotta trust us. Trust us to get to the bottom of this.

During the above, John and Zed are moving toward the bar. John throws a jaundiced look at Thad that screams, "Bullshit!" John and Zed take seats where Thad can't readily see them. John glances down the bar.

CONSTANTINE

Curious. The skeptical drunk's nowhere to be seen.

ZED

You mean the ex-priest?

CONSTANTINE

Come again?

ZED

Ellis. He used to be a priest. Until his son died in the mines...

(MORE)

(CONTINUED)

ZED (CONT'D)
(realizing)
Which is good cause for payback.

CONSTANTINE
When I gave you the slip yesterday,
I found evidence of one of them
slurry things being raised in an
abandoned church outside town.

ZED
The church that Ellis turned his
back on. He could be the one
conjuring the evil for revenge.

CONSTANTINE
Come on, I'm taking you for a spin.

John takes Zed's arm and leads her down the bar, to an OLD
MINER sitting in Ellis's stool. John comes up from behind.

CONSTANTINE (CONT'D)
 'Scuse me, mate, but my lady's
 havin' a bit of a spell.

Playing along, Zed acts faint. The Old Miner, a gentleman, courteously smiles to Zed and steps off his stool. John sits her down. She turns to him.

ZED
 I get it... Ellis drinks in this
 spot. This is his stool. But I
 can't control my visions.

As John speaks, he gently places her hands on the counter in front of her.

CONSTANTINE
 You did today. Just remember what
 I told you. Now close your eyes.
 Lock out the world.

Zed closes her eyes. Her face slowly transforms to complete serenity. John studies her. After a few seconds, Zed jumps in her seat, startled, like someone goosed her.

ZED
 Oh! It's cold...

CONSTANTINE
 What's that, luv?

ZED
 My feet.

CONSTANTINE
 Slowly, without losing the vision,
 open your eyes. Look at your feet.

Zed opens her eyes and looks down to see her feet dangling --

ZED'S POV

-- in a STREAM. An actual stream. It flows under the bar. Runs right through the pub. Zed smiles, enchanted.

ZED
 It's a stream!

RESUME THE PUB

From an objective POV, there is no stream under the bar.

CONSTANTINE
 Stay in the vision. Look for clues.

(CONTINUED)

31 CONTINUED: (4)

31

ZED'S POV

Zed peers down. In the water, the REFLECTION of a dilapidated CAMPING SET UP -- tent, etc.

ZED

There's a tent... and... a beat up old chair in front, like a living room chair... I think it's a campground...

RESUME THE PUB

The Bartender returns.

BARTENDER CHARLIE

You two decide yet?

CONSTANTINE

Charlie, is there a camping area on a river hereabouts?

BARTENDER CHARLIE

Rooster Creek's the closest.

Excited, Zed starts to KICK the stream around her feet, only of course there's no water there.

ZED

This is so amazing!

She's so loud that her voice draws Thad's attention. Thad spots John and scowls. John grabs Zed's arm.

CONSTANTINE

This'd be a good time to leave.

John hustles Zed out of the pub.

32 EXT. RIVER - DAY

32

Zed and John walk through a riverside campground. John holds a homemade BESOM BROOM of twigs in his hand, pausing to pick up another twig and work it into the bristles.

Zed points ahead. John looks to see a PERMANENT CAMP SET UP, dilapidated TENT, and a weathered old living room LOUNGE CHAIR. John and Zed draw nearer to find Ellis, his hunched and frail back to us, stoking a CAMPFIRE. They speak quietly.

ZED

How can such a weak man be capable of such destruction?

(CONTINUED)

CONSTANTINE

People aren't all good and they
aren't all wicked. We move in and
out of darkness our whole lives.

John stops behind him and hands her the Besom Broom.

CONSTANTINE (CONT'D)

Here, bristles up to ward off evil.

ZED

What will you use?

CONSTANTINE

My wits. And a trusty verse to
sever a mortal's connection to dark
forces. I can twist it to sever
limbs, too, but I'll try not to get
carried away.

John is about to begin when Ellis turns to see them.

ELLIS

What are you doing here?

CONSTANTINE

Are you Pastor Ellis McGee of the
Good Shepherd Church of St. Asaph?

ELLIS

Not anymore.

Zed, caught up in the drama, starts to let her Besom lower.
John raises it for her, then turns to Ellis and lifts his
powerful voice.

CONSTANTINE

*Et separabunt traductionem
alicuius, et omnes Satanae...*

Suddenly, almost by rote, Ellis joins in.

CONSTANTINE & ELLIS

*...in votis pacta, spiritualia, et
animam vinculo, et opera Satanae.*

CONSTANTINE

You know it.

Speaking it after all these years hits Ellis in his gut.

ELLIS

Or course I know it. The
Breastplate of St. Patrick. What
the hell's going on here?

(CONTINUED)

CONSTANTINE

I'm ending your spiritual warfare.
As a man of the cloth, your skills
to channel the divine can also be
used to unleash evil.

ELLIS

You think I'm behind the killing in
this town?

CONSTANTINE

Your desecrated church has all the
power-of-evil you'd need.

ELLIS

You need faith to raise evil. In
case you haven't noticed here, I'm
all tapped out.

Zed sees something in Ellis that John doesn't.

ZED

John. Maybe we should listen to
him.

ELLIS

Fools. Get your heads out of the
hogwash. You can't even see the
facts right in front of you.

ZED

Like what?

ELLIS

The men murdered above ground,
they're not miners. They're the
bosses in charge. Someone's
finally making 'em pay. Afraid
you're looking for a garden variety
killer.

John comprehends the truth of what Ellis is suggesting.

CONSTANTINE

You may be half right. How many
bosses are left?

ELLIS

Just one. The owner of the
company. Thad Bowman.

CONSTANTINE

(turns to Zed)
You carry art supplies in your car?
Spray paint's what we need.

(CONTINUED)

32 CONTINUED: (3) 32

Off Zed, curious --

33 OMITTED 33

33A EXT. QUARRY - OFFICE TRAILER - DAY 33A

Thad steps out of the OFFICE TRAILER. Looks back.

THAD

You coming, boy?

Moment, then Nathan, the young man from the church, hurries out of the trailer.

NATHAN

Yeah, Dad, I'm right here.

Both men carry their miner hard-hats as they stride toward the mine entrance.

THAD

Peterson said he's cleared the east shaft. But I also know the little yellow-belly was scared to go down there. I want to see for myself before the men start showing up again at first light.

NATHAN

You really think we should reopen the mine so soon? You know, after what happened today?

Thad hides his real reasons behind:

THAD

Men want to work, boy. Gotta respect that.

33B INT. MINE - WIDE SHAFT - DAY 33B

Deep shadows. Several dark pockets along the walls, where anything could be hiding. Rivulets of loose coal TRICKLE down, lingering evidence of today's earlier cave-in.

Thad and Nathan's hard-hat lights crisscross, creating even more unsettling moving shadows.

THAD

Looks okay. Let's check the downshaft.

Nathan looks nervously into the darker depths ahead before swallowing his trepidation and following his father as -- *

(CONTINUED)

-- A SHADOW MOVES BEHIND THEM. *

A displaced rock clatters to the ground, echoing throughout
the mine. *

Thad and Nathan both whip around, their flashlights
illuminating the inky black coalface. Nothing there. *

NATHAN
What was that? *

THAD
Don't you start, boy. *

Thad turns and starts ahead as Nathan, after one last look
behind them, reluctantly follows. *

As Thad and Nathan continue, the ground behind them begins to
rumble and rocks begin to displace upwards, shooting out in
every direction as a disturbing subterranean force drives
menacingly toward them. *

Thad and Nathan turn back to see LIQUID SLURRY forcing its
way to the surface from deep underground before taking the
terrifying form of a COBLYNAU. *

Neither Thad or Nathan have any time to react before the
Coblynau violently backhands Nathan, sending him flying
through the air and thudding into the hard rock wall. *

Nathan's limp body slumps to the ground, out like a light. *

The Coblynau's other hand darts out at lightning fast speed,
seizing Thad by the throat. *

We hear a series of sickening crunches as the Coblynau
squeezes harder, and as the light begins to dim in Thad's
eyes we -- *

SMASH TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

34 EXT. QUARRY - NEAR OFFICE TRAILER - DAY 34

Zed speeds up. The car doors fly open and John and Zed jump out. They start toward the office, when they hear NATHAN'S DISTANT TERRIFIED CRIES echoing from the mine entrance. They run that way.

At the mine entrance, John just charges in. Zed hesitates the slightest moment, then a "What the fuck, I've come this far" resolved look colors her face, and she races in after him.

35 INT. MINE - WIDE SHAFT - DAY 35

Nathan stares wide-eyed as the Coblynau's hand squeezes Thad's throat mercilessly. Thad tries to pull away, but the being holds Thad in place with a powerful grip on his arm.

Desperate, Nathan moves in, wanting to help. But the Coblynau takes his hand from Thad's arm long enough to backhand Nathan. Nathan goes down, his head slamming into the granite floor, unconscious.

John races up. Instantly assesses the situation. John drops to his knees and, with his hands, slaps a HARD RHYTHMIC PATTERN on the mine floor. The Coblynau, still holding Thad, turns its head toward the beat.

Behind John, still beating a rhythm on the floor, Zed runs up and stops at the sight of Nathan unconscious at her feet. Then she looks up in dread at the Coblynau holding Thad.

ZED
It is real...

CONSTANTINE
Paint!

John stands and raises both hands in peace to the Coblynau.

CONSTANTINE (CONT'D)
*Protector of Earth. Guardian of
the Soils of Foundation. Be
welcome in this sacred space.*

(CONTINUED)

Zed uses a WHITE SPRAY PAINT CAN to tag the mine wall with a HUGE SIGIL. She sprays-paints an INVERTED TRIANGLE, with a line across the bottom. It's the Symbol of Earth Element.

CONSTANTINE (CONT'D)

*By the Earth that is your body, and
the wisdom of the ancients, embrace
us with your safety.*

The Coblynau lets go of Thad, who falls motionless to the ground. The Coblynau turns, tilts its head toward John, unsure what to make of him.

CONSTANTINE (CONT'D)

Hail and farewell.

Because of Zed's marking on the wall, the creature can't retreat that way. Instead, it sweeps into the DARKNESS of the MINE SHAFT, disappearing into the mine's deeper recesses.

ZED

It looked confused. What did we do?

CONSTANTINE

Reminded it what it is. A protective spirit. Like I said, Coblynau are peaceful buggers at heart.

Zed drops down quickly to check Nathan. John crouches and checks Thad. Zed turns Nathan to check him.

ZED

He's breathing. He's okay.

John is checking Thad's carotid. John removes his hand, brushes off the little bit of coal that transferred from Thad's neck.

CONSTANTINE

This one's not so lucky. Dead.

Zed is shaken. She looks at Thad somberly.

ZED

Dios le bendiga.

(then, to John)

So we're back where we started.
Who's turning those things into
killers?

CONSTANTINE

I'm working on it, luv.

(CONTINUED)

John, looking over Thad's body, lifts Thad's arm. There's a prominent black COAL HANDPRINT where the Coblynau held him.

CONSTANTINE (CONT'D)
I've seen this before...

ZED
Where?

John looks deeper into the mine, where the Coblynau disappeared, then he turns to Zed, an idea forming.

CONSTANTINE
We need to keep anyone from coming down here again. Ever.

ZED
How do we do that?

CONSTANTINE
Only one way I can think of.

ZED
(realizing)
You want to blow up the mine.

John just looks at her. Of course.

ZED (CONT'D)
Boys.

Nathan begins to stir.

CONSTANTINE
Get him home to his mum. I've got work to do.

35A INT. MINE - WIDE SHAFT - LATER

35A

PAN a line of explosives set in the nooks and cranies of the mine walls, a twine of ELECTRICAL WIRES connecting them all. PAN continues to:

John. Smudged and sweaty from his labors. Carefully setting the last explosive charge in place. Then he connects the wires to a RADIO DETONATOR and switches it on.

36 EXT. QUARRY - MINE ENTRANCE - DAY

36

John, coal smudged, exits the mine entrance, holding the REMOTE CONTROL of the radio detonator. He is surprised to see -- Zed's car pulling up. She climbs out. Her passenger door opens to reveal: Ellis. Zed indicates for Ellis to hang back, then she walks over to John.

CONSTANTINE
What's he doing here?

ZED
(with a firm certainty)
He should be here to see this.

John isn't too sure. But -- what the hell.

CONSTANTINE
You did good. Earlier. With the Coblynau. If I failed to mention.

ZED
At least I know what line of work you're in now.

(CONTINUED)

CONSTANTINE
It's not for everyone.

ZED
When I had my visions, painted you,
I knew the darkness around you was
real. But to see it...

CONSTANTINE
So after this, you gonna find a
quiet new town? Take up still
life?

ZED
Yeah, because I'm that kind of
chica bonita.

They look at each other. It's a charged moment. Then John's
eye goes to the detonation device in his hand.

CONSTANTINE
We really don't want to be standing
here.

37 EXT. QUARRY - ENTRANCE ROAD - DAY 37

The mine SEEN in the distance below. John and Zed and Ellis
stand on this entrance road carved into the granite face.
John holds the detonator Remote Control. Moment, then John
places the Remote in the hands of Ellis, who looks up at
John, genuinely surprised:

CONSTANTINE
Sometimes appeals of faith just
take a little time to be answered.
(beat)
Care to do the honors?

Ellis looks at John, unsure. He looks to Zed, who gives a
small nod of quiet assurance.

Slowly, Ellis turns to face the mine. The mine that stole
his son. He takes a deep breath... and PRESSES THE BUTTON.

DOWN BELOW

The mine entrance blows in a SPECTACULAR EXPLOSION OF FLAMES.
The fireball billows. A hail of rock rains into the water.
It's a brief but powerful and strangely beautiful spectacle.

THE ENTRANCE ROAD

Ellis can't help but feel deep emotion right now. Zed puts a
comforting hand on him.

(CONTINUED)

CONSTANTINE (CONT'D)
I need your car keys.

ZED
(handing over her keys)
Where are you going?

CONSTANTINE
To do the hard part, of course.

ZED
The hard part? You just blasted a mine.

CONSTANTINE
That I did, and the Coblynau will stay at rest, if left alone. But someone with powerful magic dredged 'em to the surface. Sent 'em on this killing mission in the first place. This isn't over until that person is stopped.

Without another word, John spins and urgently strides away.

38-39 OMITTED

38-39

40 EXT. PORCH - NIGHT

40

John KNOCKS on a door. After a beat, the door opens -- to reveal the widow BETH CADOGAN, holding her ever-present glass of red.

BETH
The reporter, right? Philly Enquirer.

CONSTANTINE
May I come in?

BETH
I'm afraid I have guests.

CONSTANTINE
It's important, Mrs. Cadogan. I know who killed your husband.

(CONTINUED)

40 CONTINUED:

40

BETH

Oh. Well, in that case, I think
you should meet my guests.

John waits but Beth doesn't move from the door.

CONSTANTINE

Are you going to let me in?

BETH

No need. They're right behind you.

John turns to look behind him. From the shadowy recesses of
the porch and surrounding deck, COBLYNAU STEP FORTH. Ten of
them in all. Haunting spectral men of death without faces.
They converge until John and Beth are encircled.

Beth reaches out and strokes one of them on the arm.

BETH (CONT'D)

Now. You had news for me.

Off John, trapped --

FADE TO BLACK.

41 OMITTED

41

END OF ACT FOUR

ACT FIVE

FADE IN:

42 EXT. PORCH - NIGHT 42

John stands surrounded.

CONSTANTINE
I'll give you one chance. Send
your pets home and I'll spare you.
Professional courtesy.

BETH
You'll spare me? That's very kind.
(curious)
How did you know?

CONSTANTINE
The coal handprint on your arm,
when I met you. Saw one just like
it on a young man the Coblynau were
trying to kill. But you were just
fine. And then I remembered what
you said. You're Romani. Nothing
blacker than gypsy magic.

BETH
Oh there are blacker things. Half
a lifetime in a lonely house. With
no children. An abusive husband.
Lannis got what he deserved.

CONSTANTINE
I'm not one to judge.

BETH
When I left Wales, I promised
myself I'd never use my family's
magic again. But I just couldn't
take another day here. And then it
all came back to me, more
powerfully than ever before.

CONSTANTINE
Don't get your arm in a twist
patting yourself on the back. The
only reason you were able to do
what you did is because there's a
darkness spreading everywhere --
even to lonesome little backwaters
like Heddwich. It's infecting you.

(CONTINUED)

BETH

No. You're wrong. I was wronged!

CONSTANTINE

Who wasn't, you nit. Get over it.
Send these poor sods back where
they belong.

BETH

It's too late for that. They're
mine now. And they're going to
give me everything I ever wanted.

(to the Coblynau)

Kill him.

The Coblynau on either side of John step forward and close on him. John PUNCHES the nearest, barrels between two others, and leaps onto a picnic table.

CONSTANTINE

You forgot something, crone. These
are the souls of dead miners. And
your magic has opened the pathway.

(then)

*Oh restless spirit of this house!
I summon thee to seek thy revenge!*

The Coblynau close around John on the table. Their hands grab his legs and start pulling him down. John tries to fight them off.

CONSTANTINE (CONT'D)

And be bloody quick about it!

ON THE DECK

In front of Beth. The FLOORBOARDS BUCKLE OUTWARD, from the force of something beneath them pressing up, before the wood splinters and BURSTS OPEN --

The HEAD AND CHEST of a Coblynau rise from the deck and clasp Beth by the legs. She looks down in *righteous indignation*. The face of this Coblynau has more distinct features than the rest -- it's Lannis Cadogen.

BETH

Lannis?! No! Let go of me! It's
not right! I'm the victim! I
deserve my --

With one fluid YANK, the Coblynau pulls Beth OFF HER FEET and DOWN INTO THE HOLE under the house. She disappears from view and all we're left with is HORRIBLE SCREAMING.

(CONTINUED)

42 CONTINUED: (2)

42

JOHN ON THE TABLE

The screaming STOPS, and the Coblynau that now have John down on the table DEMATERIALIZE INTO COAL DUST. John sits up and waves away the floating dust. Coughing, he reaches into his pocket, pulls out a cigarette, and lights up.

43 INT. HOTEL ROOM - NIGHT

43

John wearily enters and is surprised to see: strange luggage sitting inside his door. He glances over, and is further surprised. Zed on the bed, sketching.

CONSTANTINE

Moving in?

ZED

You wish.

CONSTANTINE

Afraid I'm in no mood for sparring tonight, darlin'.

ZED

Of course not. You almost died.

How would Zed know? Realizing, John steps around the bed to see her crudely sketching John surrounded by TEN COBLYNAU.

ZED (CONT'D)

What can I say? You're still in my dreams. I just came to make sure you're okay.

CONSTANTINE

No you didn't. You came to make sure I don't cut out on you again.

ZED

Was that your plan?

John removes his coat and sits on the bed.

CONSTANTINE

Look, Zed, there's no denying you provide moderate value in the field.

ZED

I saved your life.

CONSTANTINE

That's open for debate. The truth is, I work best alone.

(CONTINUED)

ZED

Me, too.

CONSTANTINE

I always put myself first.

ZED

That's how I survived.

CONSTANTINE

Anyone who puts their trust in me dies.

ZED

(beat)

Okay you got me there. This is all I know, John. I was waiting, you found me. I don't know what I was waiting for. You don't know what you found. The question is -- can we help each other or not?

John stares at Zed on his white sheets.

CONSTANTINE (V.O.)

I suppose it could be liberating. To take a leap of faith. To shrug off the burden of proof for the promise of hope.

CONSTANTINE

If you'll excuse me, I'm bloody knackered.

John flops back on the bed wearily and closes his eyes.

ZED

I know that if I leave now, you'll be gone by morning.

CONSTANTINE

(eyes closed)

You should be so lucky.

He rolls over to his side, already half asleep. Zed glances to another drawing, hidden behind her current sketch of John. It's a drawing of a pair of CLEAN-CUT MEN, their eyes full of troubling menace. Zed folds it, keeping it from John. She turns off the bed light, rises from bed, and moves to the door.

CONSTANTINE (V.O.)

But a leap of faith is never easy. In my business, what you can't see can hurt you.

(CONTINUED)

43 CONTINUED: (2) 43

Zed puts a hand on the door and pauses to look back at John.

44 INT. SMALL CHURCH - NIGHT 44

Dark. Shadowy. A HAND reaches out to hit the light switch -- revealing Ellis, wearing his PRIEST COLLAR. He looks around, picks up an abandoned HYMNAL, blows off the dust.

CONSTANTINE (V.O.)
*It takes trust to turn darkness to
 light. And those who trust risk
 putting their faith in the wrong
 hands. For there are those who
 pray for you...*

Ellis puts the hymnal back in the pew.

44A EXT. SMALL CHURCH - NIGHT 44A

Ellis steps out, reaches over and turns on the dusty hanging light over the doorway. The light washes down on him from above. Lots of work to do, but he's up to the task now.

45 INT. ZED'S LOFT - NIGHT 45

The door BURSTS OPEN. TWO MEN, young and clean-cut, steely eyes, push inside and look around -- it's been cleaned out.

CONSTANTINE (V.O.)
*And then there are those who prey
 on you.*

They exchange a hard look full of troubling menace.

46 INT. HOTEL ROOM - NIGHT 46

John sleeps as peacefully as John Constantine can.

CONSTANTINE (V.O.)
*And no matter how careful you are,
 sometimes you just can't tell the
 difference.*

PAN to -- Zed. She didn't leave. Instead she sits in a chair, keeping a silent vigil through the night.

FADE TO BLACK.

END OF SHOW

ADDENDUM

FOR SCENE 27 - EXT. QUARRY - MINE ENTRANCE

THAD and OWEN are in the middle of a HEATED ARGUMENT. Owen is the most worked up of the two. Thad tries to calm him.

THAD

This is not the time or the place
for this.

OWEN

Look at this! It's continuing to
happen!

THAD

We must control what these people
think is happening. Or we've lost
it all.

OWEN

Whatever they believe, we have to
shut down the mine!

THAD

We shut down that mine, this town
dies.

OWEN

Men are already dying!

THAD

We are not shutting down the mine,
and you're keeping your damn mouth
shut.

Thad strides off. Owen walks off the other way, walking
toward the parking area.

END OF ADDENDUM