

CONSTANTINE

Episode #105

“A Feast of Friends”

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Full Blue Revisions	August 8, 2014
Pink Revisions	August 13, 2014
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CONSTANTINE

Character List
Episode 105 - Pink Revisions

John Constantine
Manny
Zed Martin

Gary Lester
Nommo Balewa
Customs Officer Ned Pepper
Leanne
Elsa
Clifford
Edward Cobb
Terry
Lucius
Customs Official
Commuter

Samir (Sudanese Arabic chanting)

News Anchor (V.O.)
Okot (non-speaking)

CONSTANTINE

Day / Night Breakdown
Episode 105 - Pink Revisions

Scene #.....	Day #
1-8, 11-26.....	Day 1
32-42.....	Night 1
43.....	Day 2
44.....	Night 2
Flashbacks	
27.....	FB/Day 1
28-30.....	FB/Night 1
9-10, 31.....	FB/Night 2

TEASER

FADE IN:

1 EXT. ATLANTA AIRPORT - SUNRISE (D1) 1

Wheels down in ATL as the glare of a new day pierces the sky.

2 INT. ATLANTA AIRPORT - CUSTOMS - MORNING 2

GARY LESTER (37) walks a little faster than the other ARRIVALS pouring into the U.S. CUSTOMS AND BORDER PROTECTION HALL but that alone doesn't mean much. Throw in his sallow complexion, darting eyes, and the sweat that cascades off his nose, and a more complete picture emerges -- Gary's nervous as hell.

Soon we'll know why.

Gary reaches the PASSPORT CONTROL COUNTER and slides across his ENGLISH PASSPORT and sweat-smudged DECLARATIONS FORM.

The Official looks between the passport and Gary's face -- sunken eyes with dilated pupils, underlined by dark bags.

CUSTOMS OFFICIAL

Gary Lester. What's the nature of your visit?

GARY

Um... I-I'm visiting a... friend.
An old friend.

CUSTOMS OFFICIAL

Travelling alone?

GARY

Um. Yes. Alone.

CUSTOMS OFFICIAL

And nothing to declare?

A tense beat as Gary swallows his fear.

GARY

No. Sir. Nothing.

The CUSTOMS OFFICIAL holds his look with Gary for what feels like an eternity until, to his surprise and immense fucking relief, Gary is waved through.

3 INT. AIRPORT - CONCOURSE - MORNING 3

A sea of commuters washes around him but Gary Lester has his eyes fixed on the EXIT. Not far now -- just another 20 feet and he's in the clear.

Gary's focus drifts across the concourse to --

-- A SNIFFER DOG and its handler, U.S. CUSTOMS OFFICER, NED PEPPER (40s).

Gary drops his eyes, too quickly -- and he knows it. Silently cursing himself, Gary keeps his head down as he picks up his pace. And while he knows he shouldn't, Gary can't resist a look back...

Officer Pepper is already on the move, closing in fast.

Gary's now only a few feet from the exit when --

-- A LOUD BARK stops him in his tracks.

Gary spins around to find the SNARLING SNIFFER DOG locking eyes with him.

Officer Pepper tries pulling the dog closer to Gary but nope, that hound ain't moving an inch -- it's seriously spooked.

4 INT. AIRPORT - CUSTOMS INTERVIEW ROOM - MORNING 4

OVERHEAD in a tight, sparse, windowless room as we look down at Gary opposite Officer Pepper, an EXOTIC CERAMIC BOTTLE on the table between them.

OFFICER PEPPER

Khartoum to Atlanta. What's that -- nineteen hours, give or take? You must be running on fumes.

Silence from Gary.

OFFICER PEPPER (CONT'D)

What were you doing in Sudan?

GARY

Just.... Hanging out. Tourist stuff.

OFFICER PEPPER

Fascinating. Tell me about the bottle.

GARY

I-It's... an antique. Very precious. Please, don't touch it.

(CONTINUED)

4 CONTINUED:

4

ANGLE on the bottle -- we see a HAIRLINE CRACK.

OFFICER PEPPER

Residue tests didn't turn up
nothin' but here's the wrinkle,
Mister Lester -- this ain't my
first rodeo.

Pepper suddenly reaches over and takes hold of Gary's arms, pulling the sleeves up. WE SEE dark bruises surrounding the rows of red holes that travel the length of Gary's distended veins. TRACK MARKS.

OFFICER PEPPER (CONT'D)

Lord have mercy. Arms like a damn
dartboard, son.

Gary pulls his arms free from Pepper's grip.

GARY

I'm warning you, man. This is not
a game. Don't open the bottle.

Officer Pepper rises, leans over the table and stares directly into Gary, all business.

OFFICER PEPPER

You bet your mother-lovin' ass this
ain't no game. Just wait 'til they
lock you up for trafficking, son.
That's when the real fun starts.

GARY

Please, I'm begging you. Don't
touch it. Please!

His words fall on deaf ears and Pepper picks up the bottle, surprised to discover it's BLAZING HOT TO TOUCH.

OFFICER PEPPER

Mother!

Pepper drops the bottle and its contents SPILL ONTO THE TABLE -- A PILE OF UNNATURALLY LARGE AFRICAN BEETLES. The beetles scurry in circles and somehow -- impossibly -- they MULTIPLY at a freakish rate.

OFFICER PEPPER (CONT'D)

The hell?

In an instant, the BEETLES FLY UP AND INTO PEPPER'S MOUTH.

The sheer force of the massive swarm drives him back violently. Pepper crumples to the floor, choking on the insect influx.

(CONTINUED)

4 CONTINUED: (2)

4

Gary reels back in horror before composing himself just enough to slip away unnoticed.

5 EXT. PARK - MORNING

5

A tableau of a city beginning a new day. JOGGERS pound the track. A SKATEBOARDER practices his RAIL SLIDE on nearby stairs. A group of ELDERLY CHINESE MEN AND WOMEN move in perfect harmony, practicing TAI CHI. In contrast --

JOHN CONSTANTINE. Lying on the grass finishing his breakfast of champions -- the slow-burning sweetness of SILK CUT cigarettes.

ZED (O.S.)

So much for fresh air.

Now we REVEAL ZED MARTIN, sitting close by Constantine, cross legged on the grass, eyes closed.

CONSTANTINE

Empaths. So bleedin' sensitive.

(looks to Zed)

Sensitive. Geddit?

ZED

Hilarious. You were right about the park. This closeness to nature, the energy, the people. My senses all feel heightened. It's--

CONSTANTINE

--Like a drug?

ZED

I wouldn't know.

John sits up.

CONSTANTINE

Seriously? Never dabbled?

ZED

Try having visions like mine and tell me if you're still interested in dabbling. I need more control. Not less.

CONSTANTINE

Sometimes control is about letting go. Psychic energy is all around us, like a network. You have the ability to travel that network, to feel what everyone around you is feeling.

(MORE)

(CONTINUED)

CONTINUED:

CONSTANTINE (CONT'D)

But you need to lower your walls first. You'll feel vulnerable and your natural instinct may be to resist but if you push past that, you'll soon know how far you can really go.

On ZED as she concentrates. Her eyes flicker open and from her POV WE SEE -- GOLD COINS RAINING DOWN.

ZED

I see... coins. Raining down, all around us. It's beautiful!

Constantine sighs wearily as he rises and we see no shower of coins -- everything is exactly as it was except --

-- TIME HAS STOPPED.

CONSTANTINE

Pennies from heaven? Subtle as a serpent.

Joggers are mid stride, the Tai Chi group all locked in a beautiful, static pose while the skateboarder is fixed to the spot, halfway down the railing.

MANNY (O.S.)

People have their own unique markers for when celestial beings are close by. She's rather traditional, it seems.

Constantine turns to find MANNY advancing on him.

CONSTANTINE

We're in the middle of something here so if you have a point, don't be afraid to get right to it.

MANNY

How's she doing? You think she can help us?

CONSTANTINE

She's more than handled herself so far.

MANNY

You're putting a lot of time and effort into her. Let's hope it's not wasted -- wouldn't want to go down that road again.

(CONTINUED)

CONSTANTINE

She's about as tough as they come, this one. And it's just until we can sort out this whole Rising Darkness nonsense. Then she's free to go her own merry way.

MANNY

Unless you scare her off before. She may be tough but you're a real bastard, John. Not everybody is cut out to do what you do and not everybody has the stomach to watch you do it.

CONSTANTINE

Then I'll go it alone. Like I always have. Now, you gonna make me guess or are you gonna tell me what's going on? I know something is -- why else would you be here?

MANNY

I'm not.

True to his word, Manny is suddenly gone and normal activities resume around the park.

Zed's eyes suddenly snap open.

ZED

Guilt is the province of the living.

CONSTANTINE

What's that now?

ZED

I don't know. The coins disappeared and then I heard those words in my head. Like a whisper.

Off Constantine absorbing this --

Constantine and Zed make their way up the front path.

CONSTANTINE

You're showing flashes of precognition, retrocognition, clairtarence... You're a real *bitsa*.

(CONTINUED)

6 CONTINUED:

6

ZED

Come again?

CONSTANTINE

A bitsa. You've got bitsa
everything in you.

They're almost at the door when Constantine stops, abruptly.

CONSTANTINE (CONT'D)

Hold up...

CONSTANTINE'S POV -- THE WOODEN DOOR has been forced open,
CHUNKS OF SPLINTERED TIMBER, lay all around.

CONSTANTINE (CONT'D)

A break-in. Pretty clumsy one,
too. You might want to wait
outside. The intruder -- whoever
or whatever it is -- will still be
inside.

ZED

How do you know?

CONSTANTINE

Ol' Jasper went to a lot of trouble
to safeguard everything contained
within these walls. Almost feel
sorry for whatever's inside.

A look between them before they enter --

7 INT. MILL HOUSE - UPSTAIRS - DAY

7

Constantine and Zed edge along the hallway, eyes peeled.

WE HEAR sounds of SCURRYING and Zed looks around to see a few
BEETLES darting across the floor.

ZED

Seriously disgusting.

Constantine inspects one -- ugly little fucker, an inch long
and covered in dense, reddish-brown hair.

CONSTANTINE

Khapra beetles. One of the most
destructive pests in the world.

They take a few more steps when the lights begin to flicker
before the bulbs BLOW OUT. The house is plunged into
darkness and Constantine whips out his ZIPPO.

(CONTINUED)

7 CONTINUED:

7

ZED

I'll assume that's not a good sign.

CONSTANTINE

Pretty safe bet.

The tension builds with every cautious footstep but there's still no sign of the intruder.

Constantine and Zed reach the SPIRAL STAIRCASE and at the sound of their footsteps, a meek voice calls out --

GARY (O.S.)

John? That you?

Constantine and Zed look down to find --

-- GARY LESTER. In the space between the mezzanine level and downstairs, floating awkwardly.

CONSTANTINE

Bugger me. Gary bloody Lester.

GARY

I knocked but nobody was home so I thought I'd just come in and wait and then--

CONSTANTINE

--You got yourself caught in the Zero Gravity Trap.

GARY

I dunno what you call it, man -- I just want it to stop.

Zed smiles at John.

ZED

So you do have friends after all.

Constantine scowls at her -- he'd rather not talk about his friends -- given how few of them are left alive.

8 INT. MILL HOUSE - KITCHEN - DAY

8

Gary is now right way up as Constantine pours himself a drink while Zed sprays bugs in the background.

GARY

I came a long way to find you, John. I need your help.

CONSTANTINE

There's a shock.

(CONTINUED)

GARY

Please, John. Just listen to me.
It's important.

CONSTANTINE

To you, maybe. I haven't seen you
since--

GARY

--Newcastle. I know.

The mention of Newcastle draws a reaction from John -- one that Zed catches.

CONSTANTINE

None of us knew where you went.
You just vanished.

GARY

I needed to get away. Had to
straighten myself out, you know?

Constantine takes in Gary's track marks.

CONSTANTINE

Bang-up job on that, mate.

GARY

With everything that happened...
With Astra... I just needed to
escape.

Constantine darkens.

CONSTANTINE

Well good for you, Gary.

Zed has finished spraying and joins them --

ZED

Who's Astra?

Constantine just stares down Gary, ignoring the question.

CONSTANTINE

Go on then -- what daft mess have
you gotten yourself mixed up in now
and why is this bloody joint
crawling with bugs?

GARY

It's bad, John. Really bad. But I
didn't mean for it to happen this
way. I swear it...

(CONTINUED)

8 CONTINUED: (2)

8

Constantine waits for the explanation and the story unfolds in a VOICE-OVER GUIDED FLASHBACK --

9 EXT. KHARTOUM - DARK ALLEY - NIGHT - (FLASHBACK)(FB/N2) 9

We see a strung-out Gary moving through a squalid alley lined with beggars and misfits. Gary looks like a hot mess and wherever he goes, people are quick to avoid him.

GARY (V.O.)

It started out as a bender. I was just trying to forget. One night turned into two, then a week and then, well, I got lost in it all. Don't even know how, but next thing I know I'm in Khartoum, looking to get on.

Gary approaches an EMACIATED MUTE, OKOT (17), who is writhing in pain on the ground. TRIBAL SCARIFICATION covers Okot's face.

GARY (V.O.)

But as soon as I saw him I knew. He had these containment markings all over his face. You know, power patterns. For binding. Some bastard had trapped a demon in him.

Gary reaches out a hand for Okot who looks up at him, terror and agony in his eyes. Gary nods his assurance and after a beat Okot accepts Gary's hand.

GARY (V.O.)

I knew what I had to do. Here was my chance to make up for Newcastle. My chance to atone.

Gary guides Okot deeper into the alley and they both disappear into the darkness.

10 INT. KHARTOUM FLOP HOUSE - NIGHT - (FLASHBACK) 10

Gary finishes tying down a weak and barely conscious Okot.

GARY (V.O.)

It was like an irresistible passion had seized me. It's not that I wanted to do it -- I needed to.

Gary lights candles and CHANTS in LATIN (ADD.#1) as the exorcism begins.

GARY (V.O.)

You should've seen me, John.

(CONTINUED)

10 CONTINUED:

10

Okot writhes in agony as his skin starts to BULGE but we drift off to find --

-- FLICKERING CANDLELIT SHADOWS on the wall, splattered by blood, as A SWARM OF INSECTS RIP THROUGH OKOT'S CHEST.

We hear the HORRIFYING SOUND A MUTE MAKES as he tries to scream as the beetles form together in A GIANT DARK MASS, hovering above Gary who doesn't flinch, just keeps chanting.

GARY (V.O.)

You really should've seen me.

Under Gary's spell, the swarm of beetles begins to enter the same EXOTIC BOTTLE we saw break apart earlier.

11 INT. MILL HOUSE - KITCHEN - DAY

11

Out of the flashback, Gary swells with pride.

GARY

I did it. I trapped a demon in a bottle. Gary Lester trapped a demon.

CONSTANTINE

Sounds like the kid got the rough end of the pineapple but so long as you're happy, Gaz.

GARY

I didn't know it would happen like that. But it's like you used to say, John -- there's always a price with magic.

CONSTANTINE

Too right. So you thought you'd bring it to me to dispose of?

Gary nods but shifts uncomfortably, prompting --

ZED

Where's this bottle now?

12 INT. AIRPORT - FOOD HALL - DAY

12

TIGHT ON a pair of BOOTS as they shuffle along carpet, and UP TO Officer Pepper, who is back in action.

Pepper's pale and sweaty now, with an INSATIABLE HUNGER. He swipes food from customers' tables as he passes, but the more he eats, the more Officer Pepper hungers.

Pepper takes a burger right out of a COMMUTER's hand.

(CONTINUED)

COMMUTER

The hell's wrong with you, man?

Pepper SHOVES the woman aside, keeps moving.

OFFICER PEPPER

Need more. So hungry.

Pepper pushes past CUSTOMERS to reach the counter of a NOODLE BAR. PEPPER grabs the food being handed over to CUSTOMERS, shoveling it all into his mouth -- but it's not enough.

Pepper barges into the KITCHEN, grabbing frantically at food, fighting off anyone fool enough to try and stop him before --

-- PEPPER PLUNGES HIS HANDS INTO THE DEEP FRYER reaching for yet more food. His FLESH BURNS but Pepper keeps eating before finally collapsing -- STARVED TO DEATH.

HORRIFIED ONLOOKERS creep forward to look at the body when --

PEPPER'S JAW SNAPS OPEN IMPOSSIBLY WIDE AND HIS BODY WITHERS RAPIDLY AS A SWARM OF INSECTS ERUPTS OUT!

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

13 INT. MILL HOUSE - MAP ROOM - DAY 13

Zed finds Constantine using the SHARPENED POINT of a STRANGE ARTIFACT that fits over his finger and thumb to carve a SYMBOL into a GLASS BOTTLE. As Zed examines the symbol --

ZED
Looks like the Star of David.

CONSTANTINE
No, this is the *Seal of Solomon*.
And this--
(showing the artifact)
--is the *Taba'at Shlomo*. Otherwise
known as The Ring of Solomon. It
was passed down to Solomon directly
from heaven -- to trap genies.

*

ZED
So you're going to put Gary's genie
back in the bottle.

CONSTANTINE
The *Taba'at Shlomo* has strong
containment magic, perfect for
preparing any demon binding
vessels. Should be enough to clean
up that tosser's mess.

Zed seizes the opportunity to quiz Constantine.

ZED
He's lucky to have you as a friend.

CONSTANTINE
He's alright just... Gary's
hopeless.

ZED
Nobody's hopeless.

CONSTANTINE
Wish that were true.

(CONTINUED)

John stops engraving, gives Zed his full attention.

CONSTANTINE (CONT'D)

Gary's old man had this car dealership and more money than he could count. Gary always had everything he ever wanted. And when I met him... Let's just say it was a lean period for me. Gaz was good for cash and drugs and... well, that was it, really. We had a bit of a crew that used to run together back then and Gary had a car. Only one of us that did.

ZED

So you used him.

CONSTANTINE

Depends on your perspective. Maybe he used us, bought our friendship. If there was one thing Gary knew how to do, it was use. Back in the day he loved to get high. Just the party stuff -- nothing hard. Looks like after Newcastle he graduated to full blown junkie.

ZED

You want to tell me about Newcastle?

Constantine returns to carving the bottle, avoiding --

CONSTANTINE

Town in the north of England. Horrible weather and even worse football team.

ZED

You don't end up like Gary over bad weather. Something happened there.

CONSTANTINE

(evasive)

That's just him. Gary's had more opportunities handed to him in life than I've had hot dinners. And he's tossed them all away. Gary's is a life wasted.

There's a finality to the statement that stuns Zed but just as quickly, Constantine's mood shifts and he returns his focus to the bottle, whispering in HEBREW (ADD.#2) --

(CONTINUED)

CONSTANTINE (CONT'D)
B'hoah Shlomoh, kvosh et hahosheh.

*

13 CONTINUED: (3)

13

The SEAL OF SOLOMON that Constantine carved into the bottle now glows softly.

CONSTANTINE (CONT'D)

All done. Now we just need to find this bastard demon...

14 INT. SUPERMARKET - BATHROOM - DAY

14

A middle aged woman, LEANNE, enters the bathroom and moves straight to the basin. Leanne begins washing her hands until she discovers a steady flow of BEETLES COMING UP AND OUT OF THE SINK. Leanne reels back in utter disgust --

-- failing to notice more BEETLES CRAWLING ON THE DOOR of the stall behind her.

The deeply unsettling SOUNDS OF SCURRYING draw Leanne's attention and, against her better judgement, she turns and gently pushes on the door to find --

-- A WITHERED CORPSE, unnaturally collapsed on the toilet.

Leanne cautiously steps forward to check on the body as beetles begin crawling down the side walls of the stall.

THE DOOR OF THE STALL SLAMS behind her and WE CUT --

-- OUTSIDE THE STALL as we hear a TERRIFIED SCREAM, abruptly silenced by a LOUD THUD, as Leanne's body is slammed against the closed door.

CUT TO:

15 INT. SUPERMARKET - DAY

15

-- Leanne, lurching into the aisle, snatching various food items from the shelves, devouring them all greedily.

SHOPPERS stop to watch but we shift our focus to ELSA (35), and her son, CLIFFORD (8), amazement giving way to fear.

CLIFFORD

How come she gets whatever she wants?

Elsa clamps a hand over her son's mouth and pulls him close.

Leanne passes right by them, interested only in more food.

Store security guard, EDWARD COBB (50) approaches Leanne.

COBB

Ma'am? You can't be doing that. You need to get a cart and--

(CONTINUED)

15 CONTINUED:

15

LEANNE

--Hungry.

Leanne pushes past him and stuffs yet more food into her mouth.

COBB

That's enough now.

Cobb reaches for Leanne who CRACKS HIM UPSIDE HIS HEAD with a GLASS JAR, splitting Cobb's face open.

CLIFFORD

Mom! What's happening?!

Elsa wraps Clifford tight toward herself and huddles down low behind her shopping cart.

A MEAT DELIVERY GUY watches on, too afraid to move.

Cobb steadies himself and wrestles Leanne to the floor but it takes all of Cobb's strength just to hold her and he calls --

COBB

Some back up here!

LEANNE

No! I need to eat!

With her food supply cut off, LEANNE OVERPOWERS COBB AND TAKES A MASSIVE CHUNK OUT OF HIS FACE, tearing the flesh clean off with her teeth.

Cobb releases an execrable scream and from COBB's POV we see Leanne, face withered and dripping with blood.

16 EXT. MILL HOUSE - DAY

16

The door SLAMS BEHIND him as Constantine moves towards his PICK UP when he spots --

-- Gary, suffering the cold shakes, scratching at beetles that aren't there.

GARY

I know there're no bugs on me, I mean, I can see that... but I can feel them. All the time.

CONSTANTINE

When you released that demon you forged a bond with it. That itch you feel is sort of like your half of a heart shaped locket.

(CONTINUED)

GARY

You know I was trying to do the right thing, don't you, John? I mean, I know I haven't always made the best choices but I was trying.

CONSTANTINE

Yeah, yeah, good intentions. You know that's how they paved the road to hell, don't you, Gaz?

Constantine places his bag in the truck, turns back to Gary.

CONSTANTINE (CONT'D)

This new friend of yours -- you last saw it at the airport -- don't s'pose you've got any thoughts on where it's headed?

Gary looks blank, shakes his head.

CONSTANTINE (CONT'D)

Maybe one of these days you'll surprise me... but I'm not holding my breath.

John climbs into the pickup just as Zed rushes out --

ZED

John, wait! You need to see this.

AN NBC LOCAL AFFILIATE TELEVISION NEWS REPORT displays images of the carnage at the supermarket while Constantine, Zed, and Gary watch on.

NEWS ANCHOR (V.O.)

Witnesses have reported seeing masses of, as yet, unidentified insects at each of the scenes. It is not known if the virus is transmitted via these insects or person to person. There is, however, little doubt the outbreak could mushroom rapidly, with seven confirmed deaths already.

CONSTANTINE

The gift that keeps on giving, eh, Gaz?

Gary is pale with horror and shame.

(CONTINUED)

NEWS ANCHOR (V.O.)

Further reports suggest the victims were gorging on food prior to their sudden deaths. Diagnostic tests on these victims are underway with the CDC hopeful of creating a vaccine--

ZAP -- the TV screen goes blank as Constantine casts aside the remote control, addresses Zed.

CONSTANTINE

Sounds like a Hunger Demon. Nasty, mindless bastards. No thought other than to consume -- to excess.

He turns to Gary --

CONSTANTINE (CONT'D)

Sound familiar?

GARY

I'm clean now, John. And I'm gonna stay that way. I swear.

CONSTANTINE

Leave it out, Gaz -- I don't have time. That thing is gonna eat its way through this city, one poor wretch at a time, unless I stop it.

GARY

I'm coming with you.

Constantine rounds on him, incredulous.

CONSTANTINE

You takin' the piss?

GARY

It's my resp--

CONSTANTINE

--Forget it! You are the very last person I'd want by my side for this -- for anything.

Gary drops his head, silent.

CONSTANTINE (CONT'D)

(to Zed)

Do us a favor -- watch after him?

Zed nods and without another word, Constantine heads to the door. A beat or two before Zed hurries to catch up --

(CONTINUED)

ZED

I haven't noticed a whole lot of people lining up to lend you a hand. Maybe you should accept his help. People can change, you know?

CONSTANTINE

Bollocks. We are who we are. Eventually.

Constantine is out the door and Zed returns to Gary.

GARY

There he goes again. Charging head first into the face of danger.

ZED

That what happened at Newcastle? John doesn't seem to want to talk about it.

GARY

Too much pain. Same reason I got into the junk. To try and forget. But a thing like that... You never forget it.

Zed sees the opportunity to learn more about John --

ZED

Maybe talking about it will help. Seems nothing else has.

GARY

Back then, we all thought John was the duck's nuts. I mean, some of the crew were interested in the occult but most of us just wanted to be around him. So when he started talking about this trip to Newcastle we all jumped at the chance. A road trip and some black magic with the John Constantine -- who could say no?

A beat of silence as Gary reflects.

GARY (CONT'D)

But then there was this girl up there. The daughter of one of John's friends. She was possessed. Nobody knew what to do, how to save her. But John had a plan.

(CONTINUED)

17 CONTINUED: (3)

17

Gary trails off and the rest of the story starts to fall into place for Zed.

ZED

Astra. You mentioned that name before. What happened to her?

There's a long, sorrow-filled beat before Gary shakes his head. Zed takes this in -- explains a lot about John.

ZED (CONT'D)

I'm sure you did all you could.
And you cared enough to try.
That's what counts.

Gary twitches nervously at this and Zed gets the sense he's hiding something.

Before she can press him further, Gary groans and doubles over, hit by a VICIOUS STOMACH CRAMP -- a heroin withdrawal symptom.

ZED (CONT'D)

Gary?

Zed reaches out to him but upon contact --

-- MICRO IMAGES RUSH US as --

-- A FLAME IS STRUCK, and then --

-- DIRTY BROWN HEROIN SIZZLES ON A SPOON before being --

-- DRAWN INTO A SYRINGE --

-- MIXING WITH BLOOD and then --

-- PLUNGED into a DISTENDED VEIN --

And now we're inside, racing UP THE VEIN, faster and faster until we --

-- SLAM INTO A CLOSE UP OF ZED. Her head whips back severely and she hits the floor hard as we --

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

18 EXT. SUPERMARKET - DAY 18

POLICE and CDC OFFICIALS are locking down the supermarket for QUARANTINE, keeping a handful of CURIOUS ONLOOKERS back at a safe distance.

NEWS REPORTERS record their latest updates as more EMERGENCY SERVICES VEHICLES arrive in the background, pulling up beside the various NEWS VANS.

19 INT. SUPERMARKET - DAY 19

OPEN ON LEANNE'S WITHERED BODY being zipped up in a body bag, her jaw cracked open unnaturally wide.

Nearby, the now-deceased COBB -- a hollow crater where his face used to be -- is also tagged and bagged.

POLICE, wearing FACE MASKS, question WITNESSES as CDC OFFICIALS move around, also in face masks.

Unable to leave the quarantine area, Elsa comforts her clearly terrified son as --

CONSTANTINE (O.S.)
Mind if I ask you a few questions?

Elsa turns and we REVEAL Constantine, removing a *borrowed* CDC mask.

ELSA
I already told the others -- we didn't see anything.

CONSTANTINE
Sorry, love, but I know when someone's seen something or not. One look at your son was all I needed -- I've been in this game a long time.

Elsa looks him up and down -- realizes he's not with the authorities.

ELSA
What game is that?

CONSTANTINE
Stopping things that people like you are too afraid to talk about.

(CONTINUED)

Elsa takes this in and Constantine pushes on --

CONSTANTINE (CONT'D)
I know what you're thinking. If I
tell this bloke what I saw he'll
think I'm crazy.

ELSA
We just want to go home.

CONSTANTINE
Two minutes. That's all.

CLIFFORD
There were bugs. Lots of bugs.

CONSTANTINE
That so?

ELSA
When the woman... died. They came
out of her. Like a swarm. Most
people had already run by then but
we were still there.

Constantine kneels to face Clifford.

CONSTANTINE
Everybody ran but you stayed?
Brave lad.

CLIFFORD
Yeah, but I was scared.

CONSTANTINE
I don't blame you. Sounds like you
handled yourself well. Bet your
mum's well proud of you.

Constantine turns back to Elsa.

CONSTANTINE (CONT'D)
These bugs -- what happened to them
after they left the woman?

ELSA
This is where it gets really crazy.
They just sort of all swarmed
together and there was this guy, a
meat delivery guy, and the bugs...
they flew right into him.

Constantine attempts to downplay it for the boy's sake,
sending him a wink as --

(CONTINUED)

CONSTANTINE

Not something you see everyday.
 (to Elsa)
 You happen to catch the name of the
 company the delivery guy worked
 for?

Elsa shakes her head before --

CLIFFORD

There was a pig and a cow dancing.
 On his shirt.

CONSTANTINE

Dancing, were they? Now that's
 something I would like to see.

ELSA

Everybody's talking about a virus
 and we were right there...

CONSTANTINE

Two things I'm absolutely certain
 of. One: it's not a virus. Two:
 your son here has more courage than
 a hundred lions.

Clifford smiles and Constantine nods before moving off.

Zed, looking like death warmed up, on the couch, recovering
 from whatever happened between her and Gary.

GARY

I'm sorry -- I don't know how I did
 that. I didn't mean it, I swear.

ZED

It's okay. It wasn't you, it was
 me. I think. I'm still trying to
 get a handle on what I can and
 can't do.

GARY

You're psychic?

ZED

We're still trying to figure out
 exactly what to call it but psychic
 sounds better than *bitsa*. I've
 never experienced anything like
 that before, though. Like some
 kind of *psychic transference*. The
 stomach cramps. So severe...

(CONTINUED)

GARY

Withdrawals. You must've got my
heroin withdrawals.

ZED

It wasn't just that. I could feel
the pain beneath the addiction and
I could see...

Zed trails off, points to the table.

ZED (CONT'D)

Can you pass me that sketchbook and
charcoal?

Gary hands it over and Zed begins to sketch furiously.

GARY

What is it?

ZED

Something I dragged back from your
memory.

21 INT. MEAT PACKING PLANT - ENTRANCE - DAY 21

TIGHT ON A SIGN OF A VERY HAPPY PIG DANCING WITH A COW.

CONSTANTINE (O.S.)

Wouldn't be so bloody happy if you
knew what was in store for you.

Constantine looks around the entrance. Nobody around. Just
bad vibes.

Then Constantine spots some BEETLES and follows them to --

22 INT. MEAT PACKING PLANT - MEAT LOCKERS - DAY 22

The HEAVY STEEL DOOR of the REFRIGERATED MEAT LOCKER creaks
opens and Constantine peers in --

-- LIGHTS FLICKER INTERMITTENTLY. BEETLES CRAWL OVER HANGING
MEAT CARCASSES.

All in all, it's pretty spooky shit but a steely Constantine
enters, the door SLAMMING BEHIND HIM with an echoing THUD.

CONSTANTINE

Anyone in here?

No response. Just the BUZZ from the flickering lights and
the sounds of BEETLES SCURRYING.

Constantine takes another step when -- SLAM!

(CONTINUED)

A MEAT CARCASS drops from its hook, barely missing Constantine.

CONSTANTINE (CONT'D)

This gets more fun by the second.

A few more steps before Constantine stops dead in his tracks as he discovers TWO WITHERED BODIES on the floor -- VICTIMS OF THE HUNGER DEMON.

One of the bodies, although horribly withered, we recognize as the DELIVERY GUY we saw in the supermarket earlier.

On the wall above the bodies is a SITE SAFETY SIGN -- "126 DAYS SINCE LAST INCIDENT!" Constantine erases the number and replaces it with a big fat zero as he calls --

CONSTANTINE (CONT'D)

Anyone in here still alive?
Preferably not possessed and
feeling peckish?

Cautiously following the trail of bodies, Constantine soon hears ANIMALISTIC GRUNTS, growing louder with every step.

Constantine stops, sees through the hanging sides of beef --

-- A WOMAN EATING FROM A FROZEN CARCASS, teeth shattered, congealed blood frosted onto her face. On the woman's blood-stained shirt is a name-tag: "JO".

CONSTANTINE (CONT'D)

'llo, Jo. We can chat later but
for now, I'm addressing the entity
inside of you.

Jo keeps devouring the carcass, eyeing Constantine warily.

CONSTANTINE (CONT'D)

Alright. I'll start then. Name's
Constantine. And you are?

A TERRIFYING DEMONIC GROWL is the response.

CONSTANTINE (CONT'D)

We'll stick with Jo, then.

Constantine removes the prepared GLASS BOTTLE from his coat as he stares down Jo and begins the exorcism in HEBREW (ADD.#3) --

CONSTANTINE (CONT'D)

B'sheheena eloheet zoh, koah
Shlomoh dohek behah--

*
*

(CONTINUED)

Jo begins to SPASM and CONTORT before her SPINE ARCHES IMPOSSIBLY BACKWARDS with a series of sickening CRACKS.

CONSTANTINE (CONT'D)
*--Shmah nah yeshoot tme'ah, shed
 hahosheh, galeh nah et sheemhah--*

*
 *

Jo SCURRIES ACROSS the floor like a demented CRAB, moving at blinding and unnatural speed, stopping right before John.

CONSTANTINE (CONT'D)
*--Mahzeek taba'at Shlomoh, roo'ah
 Shlomoh pokehd ahleyhah--*

*
 *

CRACK! CRACK! CRACK! Jo's body UNCOILS, bringing her face to face with Constantine and she HISSES MALEVOLENTLY --

CONSTANTINE (CONT'D)
*--Eloheem haboreh vehayotzer pokehd
 ahleyhah!*

*
 *

Jo's head abruptly jerks back, her jaw snaps open and a SWARM OF BEETLES POURS OUT.

Constantine holds the bottle out, SEAL OF SOLOMON GLOWING.

The BEETLES SWARM above Constantine before DRIVING DIRECTLY at him.

The IMMENSE POWER of the swarm forces Constantine back and he TRIPS ON THE DELIVERY GUY'S BODY -- the bottle tumbling from his hand and shattering on the floor.

CONSTANTINE (CONT'D)
 Bollocks.

With the bottle gone, Constantine knows there's only one place for the demon to go -- inside him.

Constantine pulls the fallen carcass over himself and begins crawling across the floor as THE BEETLES POUND AGAINST IT, trying to eat their way through it, en route to entering him.

Constantine reaches the door, casts off the carcass, and rushes out wasting no time SLAMMING THE DOOR BEHIND HIMSELF, before snapping off the handle, locking the demon inside.

We hear a GODAWFUL UNNATURAL THUMPING against the steel doors that tells us it's a temporary fix at best.

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. MILL HOUSE - KITCHEN - AFTERNOON 23

Constantine enters, his coat covered in dirt and blood, fresh from his encounter with the hunger demon.

CONSTANTINE
How'd a scuzzy little toe rag like
you manage to capture that thing?

GARY ZED
What happened? Are you okay?

John turns to Zed, takes in her pale, sweaty appearance --

CONSTANTINE (CONT'D)
Alright, Zed? You look poorly.

ZED
I'm fine.

GARY
You found it? The demon?

CONSTANTINE
You sure know how to pick 'em.

Constantine tosses his coat and fixes himself a tumbler of single malt.

CONSTANTINE (CONT'D)
Might be the Rising Darkness but
it's stronger than any hunger demon
I've ever encountered.

ZED
There's more than one?

CONSTANTINE
Couple of Hindu demons -- *Bhut* and
Rakshahsa but they're long gone
from this realm. There's a
Polynesian one -- *Miru*. More of a
nuisance and much less malevolent
than my new dance partner. Could
be *Preta*. Very deceitful -- even
for a demon.

He slams his whiskey, pours another.

(CONTINUED)

CONSTANTINE (CONT'D)

I trapped it for the moment but
it'll be loose again soon enough.
We need to identify it with
absolute certainty to put it down
for good.

ZED

Maybe this will help.

Zed slides over a pile of HIGHLY DETAILED CHARCOAL SKETCHES
OF OKOT, featuring the SCARIFICATION PATTERNS.

CONSTANTINE

No maybe about it, love. As long
as they're authentic.

Zed and Gary exchange a look -- which Constantine catches.

ZED

We touched earlier and experienced
some kind of physic transference.

CONSTANTINE

You touched?

ZED

What? No, not like that. It was
just for a second. But the
connection... It wasn't like I was
inside his head, it was deeper than
that. I could feel his pain, his
guilt, his addiction... And then,
after--

CONSTANTINE

--Withdrawal symptoms?

(off her surprise)

You lowered your psychic walls in
the park earlier. Clairtagency is
unpredictable, especially around
dark souls. You got all the lows
and none of the highs. Rough deal,
I'd say. Probably best if you kids
just keep your hands to yourself
for now.

Constantine grabs his coat and pockets the sketches.

CONSTANTINE (CONT'D)

I gotta see a man about a dog. Or
rather, a shaman, about a demon.

24 EXT. NOMMO'S AFRICAN CUISINE RESTAURANT - AFTERNOON 24

A faded sign above the modest restaurant reads "NOMMO'S AFRICAN CUISINE".

25 INT. NOMMO'S AFRICAN CUISINE RESTAURANT - AFTERNOON 25

Constantine's at a table in the corner, a plate of KITFO, an Ethiopian delicacy of RAW MINCED MEAT sitting untouched in front of him.

NOMMO (O.S.)

Not hungry?

Constantine turns to see an AFRICAN MAN approaching. This is NOMMO BALEWA (40), a powerful shaman and trusted friend.

CONSTANTINE

Not particularly, mate.

Constantine rises and the two men embrace warmly before Nommo joins Constantine at his table.

NOMMO

I expected you sooner. The she-goat entrails indicated yesterday as your time of arrival.

CONSTANTINE

Can't believe everything you read. Check out today's *Inquirer* and they'll have you believing a virus is sweeping the city.

NOMMO

But you know better?

CONSTANTINE

Not about most things but in this case, yes. Afraid this is less a case of runny nose and more a case of nasty hunger demon. Problem's contained for now but I need some answers to finish it off.

Nommo leans back, takes this in.

CONSTANTINE (CONT'D)

We can trace it back as far as Sudan but we don't know if that's where it originated. It enjoys the company of Khapra beetles and doesn't care much for traditional containment or exorcism spells.

(MORE)

(CONTINUED)

25 CONTINUED: 25

CONSTANTINE (CONT'D)

And now you know about as much as I do.

NOMMO

Sudan?

Constantine slides across Zed's CHARCOAL SKETCHES of Okut and his scarification.

CONSTANTINE

Khartoum. Used to call this poor sod home before it flew the coop.

Nommo studies the sketches, recognition crossing his face.

NOMMO

Mnemoth. The demon you seek is called *Mnemoth*.

CONSTANTINE

That's a cracking good start. Now, for bonus points -- how do we stop it?

NOMMO

I don't know. There is a way for us to discover it, together. But it requires some travel...

Nommo rises, moves through the restaurant, ushers out the few customers before locking the front door, and turning the sign on the door to CLOSED as we --

TIME CUT TO:

26 INT. NOMMO'S AFRICAN CUISINE RESTAURANT - AFTERNOON 26

Constantine and Nommo sit opposite each other, cross-legged on the floor. Nommo has a PURPLE COLORED ROOT, the shape of ginger, and a SMALL GLASS BOTTLE with a cork stopper.

CONSTANTINE

So by *travel* you mean *trip*.

NOMMO

A shared vision. I can guide you through it but you need to see it the way I do, through my eyes.

CONSTANTINE

Been a while since I took psychedelics. Most of them make me puke these days.

(CONTINUED)

NOMMO

This isn't most psychedelics.

CONSTANTINE

That's what they all say.

NOMMO

The Mist may well be the most powerful drug in the world. Once taken, its effects last forever.

CONSTANTINE

You know me -- I'm always up for a laugh but forever seems a tad excessive, mate.

Nommo holds up his GLASS BOTTLE.

NOMMO

The Nectar of Nhialic. A natural counter-agent.

Nommo breaks off a small chunk of the root for Constantine and some for himself. Constantine looks at it, before --

CONSTANTINE

Bugger it. Down the hatch.

Constantine chews the root --

CONSTANTINE (CONT'D)

Bloody hell. This is heinous.

NOMMO

An acquired taste, certainly.

CONSTANTINE

If we're tripping balls, how will we remember to take the nectar?

Nommo laughs loudly but as Constantine turns to him he notices --

-- NOMMO IS PERFECTLY STILL, his face expressionless -- and yet his laughter continues to ring out. That's odd.

Odder still, behind Nommo, the WALLS BEGIN TO MELT.

Constantine shakes his head meekly and looks up at the ceiling -- which has given way to a BEAUTIFUL STARRY NIGHT.

Constantine stares in awe as a COMET SHOOTS ACROSS THE SKY before turning back to Nommo who still hasn't moved.

(CONTINUED)

26 CONTINUED: (2)

26

CONSTANTINE (CONT'D)
 Call it a hunch but I suspect it
 might be working, Nommo.

Nommo's eyes flash open and he begins fiddling with his face,
 wordlessly, while his other hand rushes toward John.

In an instant NOMMO PLUCKS CONSTANTINE'S EYEBALL OUT,
 replacing it with his own --

27 EXT. SUDANESE VILLAGE - DAY (FLASHBACK/VISION)(FB/D1) 27

A MONTAGE of images flash by us, telling the story of a
 drought-afflicted, war-torn country and its people, amidst a
 terrible humanitarian crisis.

NOMMO (V.O.)
 Mnemoth has always been with us.
 Through all the famines, the hunger
 of the starving masses gave the
 spirit strength. It fed on them,
 growing stronger as they weakened.
 But what used to take lifetimes was
 now taking hours. Something had
 changed.

Groups of malnourished villagers accept food from various AID
 AGENCY TRUCKS while --

-- A SUDANESE SHAMAN, SAMIR (60) watches on, a deep sadness
 in his eyes.

NOMMO (V.O.)
 The shaman couldn't stand by and
 watch his people starve to death.
 He could see what no one else
 could. This was the evil work of a
 dark spirit. He faced an
 impossible choice--

SAMIR'S POV -- searching the faces of the villagers before
 finding OKOT -- his face clear of the scarification we saw in
 the teaser.

NOMMO (V.O.)
 --For they were all his children.

28 INT. SHAMAN'S HUT - NIGHT (FLASHBACK/VISION) 28

Samir finishes tying Okot to a pole in his hut, chanting
 softly in SUDANESE ARABIC (ADD.#4).

(CONTINUED)

NOMMO (V.O.)

The spirit was invited to enter the boy, whom the shaman offered as a sacrifice.

Samir reaches for an INTRICATELY DECORATED BLADE --

NOMMO (V.O.)

The sacred *kusa*. Used for the scarification. Passed down by generations of shaman, centuries of powerful magic contained within.

We see the fear in Okot's eyes as he watches Samir advance on him. Samir chants again in SUDANESE ARABIC before --

-- SLICING OUT OKOT'S TONGUE WITH THE KUSA.

NOMMO (V.O.)

The tongue was removed so the shaman could not be cursed for what he did.

Samir begins CARVING OKOT'S FACE WITH THE KUSA.

NOMMO (V.O.)

The pattern had to be precise.

A SWARM OF BEETLES enters the hut, hovering over Okot and Samir whispers one last time before quickly exiting.

29 EXT. SHAMAN'S HUT - NIGHT (FLASHBACK/VISION) 29

Samir slumps, gives in to tears, as the hut RUMBLES behind him, a terrible noise reverberating out into the night.

NOMMO (V.O.)

Mnemoth could not resist the offering. Upon entering the boy, it began consuming him. But as the demon was now trapped by the containment markings, the shaman left, thinking it would ultimately consume itself.

30 INT. SHAMAN'S HUT - NIGHT (FLASHBACK/VISION) 30

Possessed, weakened, and in terrible agony, we see Okot's fierce determination and will to survive kick in.

CONSTANTINE (V.O.)

Decent plan. Shame it didn't stick.

(CONTINUED)

30 CONTINUED:

30

Okot frees himself from the bindings and escapes from the hut and into the night.

31 EXT. KHARTOUM - DARK ALLEY - NIGHT (FB/VISION)(FB/N2) 31

We're back in the Khartoum alley with all the beggars.

CONSTANTINE (V.O.)

I mean, what are the odds the kid lands himself in the one bloody alley Gary Lester stumbles into?

As per Gary's earlier flashback, we see Gary lead Okot away -- to what we now know will be his death.

32 INT. NOMMO'S AFRICAN CUISINE RESTAURANT - NIGHT 32

Constantine is sprawled on the floor, mouth agape, staring up, as Nommo pours a few drops of the nectar into his mouth.

Constantine's eyes start to sharpen and he sits up to see his surroundings have returned to normal -- the ceiling is back in place, the walls are solid.

NOMMO

Take it slowly, my friend.

CONSTANTINE

S'right. Not my first disco. So the headline here is I need one of those fancy blades, right?

NOMMO

The sacred *kusa*. Good luck finding one in this town.

CONSTANTINE

Wouldn't want things to be too easy.

Constantine rises, turns back to Nommo --

CONSTANTINE (CONT'D)

Don't s'pose I could get a little of that nasty stuff to take with me? Rainy day and all...

33 INT. MILL HOUSE - NIGHT 33

Zed finds Gary, head over a bucket, nauseous from withdrawals. As she approaches, Gary rounds on her --

GARY

What? What do you want?!

(CONTINUED)

33 CONTINUED:

33

Startled, Zed backs off.

GARY (CONT'D)
Sorry. I just... I feel so
trapped in here. Useless.

ZED
Concentrate on feeling better.
John can handle the rest.

GARY
He shouldn't have to. Not alone,
anyway.

Gary rises, a resolve building in him.

ZED
Gary, please. There's nothing for
you to do.

GARY
I beat that demon once -- I can do
it again.

He starts to move but Zed blocks his path

ZED
No--

--Gary grabs hold of Zed's arms, forcing another PSYCHIC
TRANSFERENCE between them.

Zed tries to pull away but Gary GRIPS TIGHTLY, his strength
increasing as Zed weakens.

Finally, ZED COLLAPSES under the pain of withdrawal.

GARY
I didn't want to do that but you
didn't give me a choice. It's my
fault that thing's out there. It's
my responsibility to stop it.

Gary moves off quickly as Zed writhes in pain.

34 INT. MEAT LOCKERS - NIGHT

34

A long, slow TRACKING SHOT takes us to the MEAT LOCKER where
we find --

-- THE HEAVY STEEL DOOR KNOCKED OFF ITS HINGES.

MNEMOTH is loose again.

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. MILL HOUSE - NIGHT

35

Constantine descends the SPIRAL STAIRCASE.

CONSTANTINE
Zed? Gary? What'd I tell you two
about keeping your hands--

He breaks off as he sees Zed slumped on the couch.

ZED
You're not half as funny as you
think you are.

Zed tries to sit up but appears dizzy and Constantine eases
her back down.

CONSTANTINE
Whoa, it's okay. Just take it
easy, love. What happened?

Zed hesitates and Constantine puts it together.

CONSTANTINE (CONT'D)
That bastard!

ZED
He just wants to help. He's so
wracked with guilt he's going after
the demon himself.

CONSTANTINE
Told you that, did he?

ZED
Yes. And he meant it. I could
feel it.

CONSTANTINE
That's not what's happening. Trust
me.

ZED
You don't know that. Why do you
always have to see the worst in
people?

CONSTANTINE
I see the truth. I told you -- we
are who we are. Eventually.
(MORE)

(CONTINUED)

35 CONTINUED:

35

CONSTANTINE (CONT'D)

Gary's hopelessly addicted to heroin. And I'll give you the tip about addicts -- between thought and action comes temptation. Always.

Zed takes this in as Constantine seethes.

ZED

You know I've been staying in an artists' commune?
(off his look)
Just because I've never dabbled, doesn't mean I don't know where to score.

36 EXT. OVERPASS - NIGHT

36

A seldom seen sub-culture, existing on the periphery of mainstream society -- life under the overpass.

HOMELESS PEOPLE, PIMPS, DEALERS, PROSTITUTES, and of course, JUNKIES, populate this community.

Constantine scans the area before spotting Gary in a heated argument with two DEALERS -- TERRY (20) and LUCIUS (19).

GARY

Come on, guys. I just want what I paid for.

TERRY

I ain't finna say it again -- get to steppin' 'fore you get hurt.

Although scared shitless, Gary's overwhelming need for heroin emboldens him --

GARY

I-I'm not going anywhere until I get what I paid for.

TERRY

Oh, it's like that, huh?
(to Lucius)
Believe this fool?

But Lucius isn't big on words, prefers actions. He CRACKS Gary with a solid right hand and Gary drops like a hot rock.

Terry and Lucius start kicking the shit out of Gary until --

CONSTANTINE (O.S.)

Nice one, mate. Think I just heard a rib crack.

(CONTINUED)

Both Terry and Lucius look up to see Constantine watching on, casually lighting up a cigarette.

CONSTANTINE (CONT'D)

Don't stop on my account. In fact, maybe I can help? Used to play a bit of football back in the day -- you'd call it soccer, I s'pose but the point's still the same -- I've got a decent right foot on me.

Lucius pulls his 9MM GLOCK, and aims it at Constantine who lets his cigarette fall to the ground.

TERRY

Man, I ain't understand a word you just said but you finna get whapped too 'less you turn your punk ass 'round.

CONSTANTINE

I'm guessing this misunderstanding here has something to do with the purchase of narcotics, correct?

Terry and Lucius exchange a look but neither speaks as Constantine pulls out a chunk of THE MIST -- the psychedelic root he tripped out on earlier.

CONSTANTINE (CONT'D)

Best high you've ever had. On my life.

TERRY

Think we're stupid?

CONSTANTINE

Perish the thought.

TERRY

Alright then. You first.

Constantine stares at Terry, knows he's backed into a corner and knows the only way out is to take a calculated risk.

Constantine breaks off a chunk and chews it as Terry and Lucius watch on. But like conspiracy theorists, they want to believe and when Constantine's eyes start to roll back in his head and a MASSIVE SMILE breaks out on his face --

TERRY (CONT'D)

Gimme that.

(CONTINUED)

-- Terry snatches the remaining root from Constantine and snaps it in half, handing half over to Lucius. They both greedily consume.

CONSTANTINE

That's it, lads. Get it in you.

Lucius suddenly staggers backwards, *The Mist* beginning to descend --

LUCIUS

Man. It's like... And then...
But... Maybe? YES!

Terry, tears now streaming down his face, takes Lucius' head in his hands and whispers --

TERRY

Me too.

The two of them embrace and a COMPLETELY MUNTED Constantine rushes over to join the hug.

CONSTANTINE

Bring it in boys.

GARY

John? John!

The distraction gives Constantine the moment of clarity he needs and he fumbles in his coat before removing a small bottle of *The Nectar of Nhialic*. He takes a slug and almost instantly, his pupils -- and his senses -- return to normal.

GARY (CONT'D)

You alright?

CONSTANTINE

That stuff is not to be trifled with.

Gary turns back to Terry and Lucius and we see the euphoria has given way to INTENSE PARANOIA, both men freaking out now, tearing at their own flesh.

CONSTANTINE (CONT'D)

Don't worry about those two gits.
They're on the trip of a lifetime.

Constantine drops the glass bottle and crushes it underfoot.

Constantine and Gary are perched at the bar. Gary nurses a busted face from the beat down.

(CONTINUED)

Both nurse tumblers of whiskey.

CONSTANTINE
Must be getting soft. Should have
let those two keep going. Get you
out of my hair for good.

GARY
So why didn't you?

CONSTANTINE
You're a massive pain in the arse,
Gary Lester, but you're still my
mate. More's the pity.

GARY
Friends don't betray each other. I
betrayed you. I betrayed her.

CONSTANTINE
Don't worry about Zed. Tough bird,
that one. She's not too happy with
you but then, who is?

GARY
I'm talking about Astra.

The two men lock eyes.

GARY (CONT'D)
There's something I need to tell
you, John. About Newcastle.

CONSTANTINE
Gaz--

GARY
--Please! I need to say this.

Constantine acquiesces.

GARY (CONT'D)
I was high. Been smoking all day.
By the time we started the séance I
was well caned. And then, when it
all started going pear shaped, I
hid. Under a bed in a room
upstairs.

Constantine takes this in, his face is unreadable.

GARY (CONT'D)
That girl. That poor girl's
screams -- I still hear them.
(MORE)

(CONTINUED)

GARY (CONT'D)

She was being dragged to hell and I just laid there, in my own stinking piss. Just closed my eyes and covered my ears. And when it was all done, when it was quiet and everyone had left, I came out from under that bed and I ran.

A tense beat as Constantine absorbs this.

GARY (CONT'D)

John? Say something. Please.

CONSTANTINE

Wasn't your fault, mate. I should never have gotten you all involved. You especially.

GARY

Because I'm a coward.

CONSTANTINE

Because it's not your world. It never was and I knew it. But I still took you there. And I knew you were high -- we all did.

Gary is stunned -- all this time carrying the guilt of a secret that never was.

CONSTANTINE (CONT'D)

I knew you were hiding, too. I didn't let on. But I knew. Thing is, I don't blame you, Gaz. You had every right to be afraid. Hell, I've never been more scared in my life.

GARY

But it didn't stop you, did it? You didn't run. You held your ground. I could never do that.

And in direct contrast to what he's been telling Zed --

CONSTANTINE

You know what I always say, Gaz. We all have the capacity to change.

GARY

I never heard you say that.

CONSTANTINE

Exactly.

(CONTINUED)

37 CONTINUED: (3)

37

Constantine looks up to the TELEVISION above the bar --

-- as the NBC AFFILIATE NEWS REPORTER tells of another outbreak of the virus at a downtown THEATER (ADD.#5). POLICE and CDC OFFICIALS work to cordon off the area in the background.

Constantine finishes his whiskey and rises.

CONSTANTINE (CONT'D)

Get it in you, mate. We've got a demon to catch. Together.

38 EXT. NATURAL HISTORY MUSEUM - NIGHT

38

Late. Empty streets. Constantine and Gary walk the steps of the museum, their footsteps echoing out across the night.

CONSTANTINE

...Nothing too elaborate, just a simple distraction.

GARY

Then what?

CONSTANTINE

Then you go in and steal the bloody *kusa!* It's not rocket surgery!

GARY

Me? Are you sure?

CONSTANTINE

All the faith in the world, old son. Might wanna stand back.

Constantine HURLS A TRASH CAN at the plate glass doors but it stops, an inch away, as --

-- TIME FREEZES and Manny steps out from the shadows.

MANNY

Sure you really want to go through with this?

CONSTANTINE

It's just a bit of glass. Easy to replace.

MANNY

That's not what I meant. And you know it.

The two of them lock eyes and Constantine stiffens.

(CONTINUED)

38 CONTINUED:

38

CONSTANTINE

I can do it.

SMASH! Glass shatters as REAL TIME RESUMES. Manny is gone.

GARY

Right. I'm off then.

Constantine watches Gary disappear around the corner as --

-- A built-like-a-brick-shithouse SECURITY GUARD exits through the broken glass, advancing on Constantine.

CONSTANTINE

Why do they always have to be so bloody big?

39 INT. NATURAL HISTORY MUSEUM - UPSTAIRS - NIGHT

39

Gary moves quickly through the empty museum before reaching an exhibition -- REFLECTIONS OF CULTURE. DISPLAY CASES feature various ARTIFACTS and PHOTOGRAPHS of personal adornment, clothing, jewelry, and body art.

A few more steps and then Gary spots the KUSA -- just as Constantine described it to him.

Gary's face lights up in a broad smile as he reaches into his pocket, produces a PAPERCLIP and expertly picks the lock.

GARY carefully removes the KUSA.

GARY

Bingo!

40 INT. NATURAL HISTORY MUSEUM - LOBBY - NIGHT

40

John leans against the wall, watching on as the burly security guard dances for him with all the poise of *Nijinsky*.

CONSTANTINE

Very nice. Now let's see a *plié*.

The big man executes it with astonishing grace

CONSTANTINE (CONT'D)

Think I saw that left heel wobble but otherwise, perfect. So... I dunno, mate, just... express yourself.

The security guard starts up again, dancing like nobody's watching, as Gary arrives, stunned by the sight before him.

(CONTINUED)

CONSTANTINE (CONT'D)

A little charm speaking. Unlocked
a hidden talent.

GARY

How long's he going to be under
for?

CONSTANTINE

Until the music stops.
(off Gary's look)
The alarm.

Constantine takes in Gary's shit-eating grin --

CONSTANTINE (CONT'D)

How'd you fare?

With swelling pride, Gary produces the KUSA.

CONSTANTINE (CONT'D)

Atta boy. Knew I could count on
you.

Gary soaks in the praise and they move off but fails to
notice Constantine's expression darken. An expression that
leaves us with a sense of uneasy dread about what's in store.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

41 EXT. DOWNTOWN THEATER - NIGHT 41

Constantine and Gary arrive to find POLICE AND CDC OFFICIALS have the theater in LOCK DOWN. EMERGENCY VEHICLES BLOCK THE STREET, lights blaring. ONLOOKERS are held at bay.

Constantine and Gary push through the crowd, BUMPING past CDC OFFICIALS as they go.

CONSTANTINE

Pardon me.

He keeps moving forward, pinning on the ID BADGE he swiped, before noticing that Gary has done the same.

CONSTANTINE (CONT'D)

Impressive.

GARY

Ought to be. Learned it from you.

Constantine and Gary keep moving, flashing their newly acquired BADGES to pass the containment line, disappearing down the side of the building.

42 INT. DOWNTOWN THEATER - NIGHT 42

Constantine jams a chair into the door, locking it in place before he and Gary make their way through the aisles of the darkened theater, following the sound of SCURRYING BEETLES which leads them to --

(CONTINUED)

-- A POSSESSED AND WITHERED MAN hunched in the corner, gorging on the contents of an OVERTURNED CONCESSIONS CART.

The POSSESSED MAN looks up at Constantine and Gary, gives a DISTURBING SNARL, warning them to back off.

Constantine, the KUSA in hand, leads Gary away.

CONSTANTINE

By the looks of that bloke I'd say time's not on our side. We'd best get started.

GARY

What's the plan?

CONSTANTINE

This demon requires a sacrifice. That's what I learned from the shaman. There's no bottle, cage or vessel that will hold it. Only a body.

(beat)

A live, human body.

Gary takes this in, reality slowly dawning for him.

GARY

Mine.

CONSTANTINE

We could draw straws?

GARY

It was your plan all along, wasn't it? That's why it's just you and me here.

Constantine is silent, but to our surprise, Gary smiles --

GARY (CONT'D)

You sneaky bastard. So this is it. My chance to finally make my life mean something.

CONSTANTINE

It won't be quick. Could take days of sheer agony. And there's no going back. You understand?

Gary pushes down his fear, nods.

GARY

No better way to go out. A mage. Like John Constantine.

(CONTINUED)

CONSTANTINE

I'm proud of you, Gaz. Truly.

Constantine leans forward and kisses Gary on the forehead.

CONSTANTINE (CONT'D)

Come on mate, up we go.

Constantine climbs the stairs to the stage, Gary following. They stand opposite each other for a beat before Gary nods his approval and John launches into the chant in ARABIC (ADD.#6) --

CONSTANTINE (CONT'D)

*Alworood min alawbee-aa Menemoth
walamrad, meltahema min alnefoos,
weh-yak nastaa-een fi talqe-hey
hathehy alneaam min minwey-et
walarad walhawah walnar walmeh.*

Like the ROAR of a BUZZ-SAW, a TERRIFYING SOUND precedes the arrival of MNEMOTH.

KHAPRA BEETLES POUR OUT OF THE POSSESSED MAN, FORMING A GIANT SWIRLING MASS.

One last look between the men before Gary nods -- *do it!*

CONSTANTINE (CONT'D)

*Soltet al-arady almouqdesa tacht
alsamah fowq tamkeen hathehy al-
tahara wa-ahsar aley alabad ra-yeea
Menemoth raheeb.*

Gary is floored by the force of Mnemoth as it enters him and his SKIN BULGES WITH OBSCENE NEW MUSCULATURE.

John begins the scarification, using the KUSA, following the patterns from Zed's sketches.

Gary screams, the pain unbearable as the terrifying HOWL OF MNEMOTH echoes all around them --

CONSTANTINE (CONT'D)

Hold on, mate! Nearly there!

Gary's eyes roll back in his head before he passes out and finally the ritual is complete.

The theater is now excruciatingly silent as Constantine, his face unreadable, stares down at his friend.

43 EXT. MILL HOUSE - MORNING - (D2)

43

Zed watches as John's pickup roars to a stop outside the Mill House. Constantine rushes out of his seat and moves to the passenger's side, opening the door to --

Gary. Passed out. Fresh blood from the scarification sliding down his face.

CONSTANTINE

He's coming around, we need to get him inside and into a secure room.

Zed, still shaky from the PSYCHIC TRANSFERENCE, takes in the sight and instantly understands what's happened --

ZED

You put the demon inside him.

CONSTANTINE

There was no other way.

ZED

You're sacrificing him. You're sacrificing your friend's life.

CONSTANTINE

It was his choice. And it was a brave one. You need to respect that.

ZED

No. This is wrong.

CONSTANTINE

It was fate, Zed.

ZED

You manipulated him. You tricked him into it.

CONSTANTINE

That demon was one of the most powerful and malevolent entities I've ever come across and you'd best believe I've seen a few. What we did saved countless lives, Zed.

ZED

I don't care! Gary loved you, and you betrayed him. All he ever cared about was making you proud and for what? He's more of a man than you.

(MORE)

(CONTINUED)

43 CONTINUED: 43

ZED (CONT'D)

What he did -- you could never do that. He just wanted to be like you. Thank God he's not.

Constantine has heard enough and finally explodes --

CONSTANTINE

He came to me! You think I wanted this? Any of this? I warned you this would happen! People around me die. If you can't handle it, then go.

Zed looks back at John, sees the pain buried underneath the severity of his words, and gains an insight into the impossible choices he grapples with.

ZED

Which room do you want to put him in?

Constantine meets her eyes, a look of understanding passing between them.

CONSTANTINE

Downstairs. End of the hall.

PRE-LAP: TERRIFYING SCREAMS ECHO LOUDLY --

44 INT. MILL HOUSE - DARKENED ROOM - NIGHT 44

In a darkened room, Gary lays strapped to a bed, screaming in agony as his body is SLOWLY EATEN FROM THE INSIDE OUT.

REVEAL Constantine sitting on a chair, holding Gary's hand in stoic silence. Just the two of them. To the bitter end.

Eventually, Constantine looks up to see --

-- MANNY STANDING ABOVE HIM.

There's a charged look between them, and although no words are spoken, Manny's intent is clear -- he's here to share the burden of Constantine's guilt.

Manny takes his place beside Constantine and they sit in silence while Gary writhes in agony. It's going to be a long, torturous night. For all of them.

We FADE TO BLACK --

-- But Gary's screams continue.

END OF SHOW

ADDENDUM

#1

10 INT. KHARTOUM FLOP HOUSE - NIGHT (FLASHBACK) 10

Gary's spell in LATIN with ENGLISH TRANSLATION.

GARY
*Sanguinem, cor, mens, anima,
spiritu illustrabimus.*

[My Blood, my heart, my mind, my soul, illuminate with thy spirit.]

GARY (CONT'D)
*Audi me servum tuum,, vim tenetur
ad hoc vase, Suppliciter precor, ut
custodiam mandata tua.*

[Hear your servant, life force bound to this vessel, I humbly invoke thee to do thy bidding.]

GARY (CONT'D)
*Ego te solutum vinculis, et
mandavero et praecepero luminance
elevavit et concede hoc loco
tenebrarum.*

[I breach thee bindings, I command the luminance lifted and grant this darkness passage]

GARY (CONT'D)
*Tibi datur optio et libertas, deus
meus, anima tua quasi vasa
pretiosa.*

[I offer thee freedom and my humble soul as thy vessel]

#2

13 INT. MILL HOUSE - MAP ROOM - DAY 13

Constantine's spell in HEBREW with ENGLISH TRANSLATION.

CONSTANTINE
B'hoah Shlomoh, kvosh et hahosheh.

*

[Through Solomon's power, capture the darkness.]

#3

22 INT. MEAT PACKING PLANT - MEAT LOCKERS - DAY 22

Constantine's spell in HEBREW with ENGLISH TRANSLATION.

CONSTANTINE
B'sheheena eloheet zoh, koah *
Shlomoh dohek behah-- *

[Through God given divinity, power of Solomon compels you--]

CONSTANTINE (CONT'D)
--Shmah nah yeshoot tme'ah, shed *
hahosheh, galeh nah et sheemhah *

[--Hear me unclean entity, demon of darkness, reveal your name--]

CONSTANTINE (CONT'D)
--Mahzeek taba'at Shlomoh, roo'ah *
Shlomoh pokehd ahleyhah-- *

[--Holder of The Ring of Solomon, Solomon's spirit commands you--]

CONSTANTINE (CONT'D)
--Eloheem haboreh vehayotzer pokehd *
ahleyhah! *

[--God the creator commands you!]

#4

28 INT. SHAMAN'S HUT - NIGHT (FLASHBACK/VISION) 28

Samir's spell in ARABIC (phonetics) with ENGLISH TRANSLATION.

SAMIR
Barek yosh-rok doh-oo-a rabak
alroheia allah feekom hathehy
alroh.

[Bless this spirit, radiant light of thy spiritual.]

SAMIR (CONT'D)
Taqy-ed kalematek taqy-ed afkarek
taqy-ed roohak leqad qatah wah-
ezala rabak lamsa alaheya.

[Restrict your words, restrict your thoughts, restrict your soul. I cut and remove thy divine touch.]

(CONTINUED)

SAMIR (CONT'D)

*Yateeka masaha la hasra laha
watahseen hayda albaled almodeef
mah qoo-wat min aldaw alzalam.*

[Bestow infinite space and fortify the host with the forces of light and darkness.]

SAMIR (CONT'D)

*Alworood min alawbee-aa Menemoth
walamrad, meltahema min alnefoos,
weh-yak nastaa-een fi talqe-hey
hathehy alneaam min minwey-et
walarad walhawah walnar walmeh.*

[Mnemoth, Great Lord of epidemics, pandemics, devourer of souls, we beseech you to receive these blessings of the spirits, the earth, air, fire, and water.]

SAMIR (CONT'D)

*Soltet al-arady almouqdesa tacht
alsamah fowq tamkeen hathehy al-
tahara wa-ahsar aley alabad ra-yeea
Menemoth raheeb.*

[Powers of the Holy Land, under the heaven above, enable this evocation and capture forever the great and terrible spirit, Mnemoth!]

#5

37 INT. BAR - NIGHT

37

Constantine looks up to the TELEVISION above the bar --

-- as the NBC AFFILIATE NEWS REPORTER tells of another outbreak of the virus at a downtown THEATER. POLICE and CDC OFFICIALS work to cordon off the area in the background.

NEWS REPORTER

We're live outside the Fox Theater in Midtown, Atlanta -- which is now in lock down -- following reports of another virus outbreak. This follows today's earlier reports of similar incidents at other locations across the city. You can see behind me that police and the CDC are working together to quarantine the area and while details are unclear, it's believed the symptomatic man is still inside the building. More as this story develops.

#6

42 **#6:** INT. DOWNTOWN THEATER - MORNING

42

Constantine's spell in ARABIC (phonetics) with ENGLISH TRANSLATION.

CONSTANTINE

*Alwrood min alawbee-aa Menemoth
walamrad, meltahema min alnefoos,
weh-yak nastaa-een fi talqe-hey
hathehy alneaam min minwey-et
walarad walhawah walnar walmeh.*

[Mnemoth, Great Lord of epidemics, pandemics, devourer of souls, we beseech you to receive these blessings of the spirits, the earth, air, fire, and water.]

CONSTANTINE (CONT'D)

*Soltet al-arady almouqdesa tacht
alsamah fowq tamkeen hathehy al-
tahara wa-ahsar aley alabad ra-yeea
Menemoth raheeb.*

[Powers of the Holy Land, under the heaven above, enable this evocation and capture forever the great and terrible spirit, Mnemoth!]

END OF ADDENDUM