

CONSTANTINE

Episode #101 / Pilot

“Non Est Asylum”

Story by Daniel Cerone & David S. Goyer

Teleplay by Daniel Cerone

Directed by
Neil Marshall

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CONSTANTINE

Character List

Episode 101 - Green Revisions

John Constantine
Liv Aberdine
Manny
Papa Midnite
Chas
Georgia Aberdine
Dr. Ritchie Simpson

Dr. Huntoon
Nervous Man
Emma
Max
Talía
Homicide Detective
Assistant M.E.
Old Man
Rental Guard / Demon Guard
Astra
Grieving Mother
Foot Soldier (Manuel)

CONSTANTINE

Location List Episode 101 - Green Revisions

INTERIORS

Ravenscar Psychiatric Facility - Day & Night
 Treatment Room
 Common Room
 Psychiatrist's Office
 Hallway
 Stairwell
 Art Therapy Room
Endeavor Renta-Car Office - Day & Night
Hyundai - Night
Sinkhole - Night
Apartment Building - Night
 Hallway
 Liv's Bedroom
 Talia's Apartment
Abandoned Mill - Night
Coroner's Van - Night
Georgia's House - Day
 Kitchen
Rental Car - Day
Taxi Cab - Day
Black Limbo - Day
River House - Day & Night
 Map Room
 Den
 Main Room
 Kitchen
Ritchie's Office - Day (Ivy University)
Van - Night
Pub - Night

EXTERIORS

Ravenscar Psychiatric Facility - Day
Endeavor Renta-Car - Day & Night
 Car Rental Lot
Abandoned Mall/Parking Lot
Street Corner - Night
Apartment Building - Night
Abandoned Mill - Night
Underpass - Night
Georgia's House
Railroad Crossing - Day
Highway - Day
Intersection/Taxi Cab - Day
River House - Day
Ivy University - Day
Atlanta - Night
Car Park/Roof - Night
Edgewood Avenue - Night

TEASER

FADE IN:

1 EXT. RAVENSCAR PSYCHIATRIC FACILITY - DAY (D/1) 1

A Gothic mental hospital under stormy skies.

2 INT. RAVENSCAR PSYCHIATRIC FACILITY - TREATMENT ROOM - DAY 2

A man lies on his back on a gurney, staring at the ceiling with determination. This is JOHN CONSTANTINE, early 30s, a working-class Londoner with rakish, debonair looks and spiky blond hair. A PRETTY NURSE straps his arms down.

CONSTANTINE

Make 'em good and tight, luv.

Whatever's happening, he's eager for it, like an astronaut strapping into a rocketship. John tests the binding. Nods. The only sounds are the BEEP BEEP BEEP of his heart monitor.

In CLOSE-UP CUTS, a MEDICAL STAFF preps John for a procedure. A blood pressure cuff around the arm. Sticker leads to his chest. The nurse raises a mouth guard. John nods acceptance, and she inserts it into his mouth.

Conducting gel is squirted onto two electrodes, which are placed against his temples. A pair of hands hold his head firmly. On a panel, a button is pressed.

An electrical charge of 150 volts SLAMS into John's brain. He awkwardly spasms, face contorted, legs twitching, arms flailing. It's the real version of ECT, deeply personal and not pretty, like watching home porn. Off John thrashing --

3 INT. COMMON ROOM - DAY 3

John, wearing white cotton clothes, stares reflectively out the window of a turquoise day room. MUZAK PLAYS. PUSH IN.

DR. HUNTOON (PRELAP)

If you want to get better, you need to talk about the trauma. You witnessed the murder of a girl.

Out of focus behind John, two ORDERLIES wrestle a BIG MAN throwing a physical tantrum. John just stares ahead.

DR. HUNTOON (PRELAP) (CONT'D)

You can't change what happened, but talking can help you realize that it wasn't your fault.

4 INT. PSYCHIATRIST'S OFFICE - CONTINUOUS

4

John sits in a chair opposite DR. HUNTOON, slab-faced, square glasses, clinical air. Dr. Huntoon holds John's case file.

CONSTANTINE

That'd be a neat trick. Let's get to that part.

DR. HUNTOON

You can start by telling me what happened that night at Newcastle. Do you remember the killer?

CONSTANTINE

'Course I do. I see that demon every time I close my eyes.

DR. HUNTOON

By demon, you mean murderer.

CONSTANTINE

By demon, I mean bloody demon. Foul creature. Smelled like a slaughterhouse.

DR. HUNTOON

You see what's happening, John? You feel guilty for being unable to protect the girl, so you turned her killer into the embodiment of evil. We're all powerless against demons.

CONSTANTINE

Not all of us, chief.

DR. HUNTOON

That's right, before you checked yourself in here three months ago, you were working as...

(finds John's CARD)

An "Exorcist, Demonologist, and Master of the Dark Arts."

Dr. Huntoon regards John skeptically. John, frowning, leans forward to peer at his card.

CONSTANTINE

Says "master," does it? I should change that to "petty dabbler." I hate to put on airs.

DR. HUNTOON

In any case, you wouldn't have been able to prevent the girl's death.

(CONTINUED)

CONSTANTINE

Astra. Her name was Astra. I can deal with her death. It's her damnation that's eating me alive. Dragged to hell. Nine years old and suffering for all eternity. That's on me, mate.

DR. HUNTOON

John, it's time to face the truth. The only one suffering here is you. There are no demons --

John SMASHES his fist on the coffee table, rattling the doctor's tea, causing him to pull back in mild alarm.

CONSTANTINE

So you keep telling me -- now make me believe. It's what I'm paying you for, isn't it?

John stares intensely at his unnerved doctor.

INT. COMMON ROOM - NIGHT (N/1)

During Closure Group, a DOZEN PATIENTS sit in a semi-circle of card chairs, reviewing their daily goals. At the moment, a NERVOUS MAN, 30, stands talking with a mug of tea.

NERVOUS MAN

My goal today was to break my worry rituals. Like, I stir my tea nine times. Then I have nine minutes to drink. Nine sips in nine minutes.

As the Nervous Man drones, find John seated in back, bored. He notices a lone COCKROACH scurrying across the wall close by. John's eyes idly follow the roach out to the hallway.

NERVOUS MAN (CONT'D)

Everything in multiples of nine. It keeps bad things away. But today I let go of my rituals and... nothing terrible happened. I only stirred this tea once.

He proudly holds up his cup. As the Patients APPLAUD, John spots a SECOND COCKROACH on the ground, heading the same way. Frowning, he rises from his seat and slips into the --

INT. HALLWAY - CONTINUOUS

Where he finds a DOZEN COCKROACHES emerging from the walls and woodwork and scuttling in the same direction. With a knowing concern, John heads that way.

6A INT. STAIRWELL - CONTINUOUS 6A

John follows the cockroaches up a set of stairs.

7 INT. ART THERAPY ROOM - CONTINUOUS 7

The cockroaches all flow into a dramatic room with a high ceiling and a MASSIVE GOTHIC WINDOW engulfing the far wall. Easels, work tables and art supplies fill the space.

John enters the room to see the back of a beautiful patient, EMMA, late 20s, messily hand-painting the far wall under the window. What she's painting isn't clear because COCKROACHES, hundreds of them, are converging on the wall around her.

CONSTANTINE

Ah, Miss. Whatever you're painting there, you might want to stop now.

Ignoring him, Emma feverishly continues working. John steps around to discover her eyes are ENTIRELY WHITE, rolled back into her head -- she's in the throes of spirit possession.

CONSTANTINE (CONT'D)

No... no. This is not my problem.

John, who checked himself into the hospital to forget such darkness exists, angrily turns and starts walking back the way he came. Over his shoulder, Emma starts WHISPERING fiercely and rapidly in what might be German or Austrian.

CONSTANTINE (CONT'D)

Bloody hell.

John reverses course back to Emma, still painting madly. John takes her shoulders and spins her around to face him.

CONSTANTINE (CONT'D)

I'm addressing the entity inside.
Who are you? Tell me your name.

Emma stops whispering and a TEAR OF BLOOD drips from the corner of one eye. John places a hand on her forehead.

CONSTANTINE (CONT'D)

*Hear my words, whoever you may be,
all malevolent spirits, infernal
invaders, wicked legions --*

Abruptly, Emma's body STARTS TO LEVITATE. John throws his arms around her waist to hold her down. But Emma's body begins to PITCH VIOLENTLY, flinging John to the ground. On the easels, pages of drawing pads FLIP AND RIP into the air. John scrambles to his feet and raises a hand toward Emma.

(CONTINUED)

CONSTANTINE (CONT'D)

*You are hereby commanded to leave
this place! Be not and be gone!*

Emma FALLS TO THE GROUND, but she's still in thrall of what's possessing her. John kneels over Emma and commands again.

CONSTANTINE (CONT'D)

*Ab insidiis diaboli! Libera nos,
Dómine!*

Caps BURST OFF bottles and GEYSERS OF PAINT shoot in the air. Side windows EXPLODE INWARD. Emma SCREAMS in pain, and with a RESOUNDING CRACK, the GOTHIC WINDOW SHATTERS. John throws himself on Emma to protect her from the FALLING GLASS.

Once the last shard has landed, Emma opens her eyes. John helps her stand. Disoriented, she sees the RED LIQUID drenching her hands and nightdress and starts to panic.

CONSTANTINE (CONT'D)

Don't worry, luv. It's just paint.

EMMA

What... what happened?

CONSTANTINE

A spirit took your body for a spin.
To send me a message, by the look
of it.

Emma turns to the insect-covered wall. With the spirit departed, the last of the cockroaches part like a living curtain to reveal the message painted in dripping letters:

liv die

Emma looks back at John, confused.

EMMA

What's it mean?

CONSTANTINE

It means I've got work to do. I've
been wasting my time here.

Hearing MURMURS, he turns to see PATIENTS and STAFF pressing into the room, alerted by the noise. John points to Emma.

CONSTANTINE (CONT'D)

She did it.

(CONTINUED)

As John strides out of the room, he walks past the Nervous Man, who's now desperately stirring his cup of tea.

7 CONTINUED: (3)

7

NERVOUS MAN
...seven, eight, nine.

PUSH INTO the curious words on the wall... Liv Die.

8 INT. ENDEAVOR RENT-A-CAR OFFICE - NIGHT

8

CLOSE ON a desktop NAMEPLATE that says: LIV ABERDINE. A Windex bottle and a rag plop down, followed by LIV, a beautiful but disaffected twenty-something, waiting for her life to begin. She joins her co-worker MAX eating Chinese. A wall SIGN behind them reads "ENDEAVOR RENT-A-CAR."

LIV
Who has a brighter future? Me or that Opera Lady in the food court?

MAX
Opera Lady. No college loans to pay off. Pass me a fortune cookie.

Liv takes a cookie and hands it to Max, who opens it.

LIV
Doesn't it ever bother you? People have adventures in the cars they rent from us. All we do is wash the windows and check for dents. I want some dents.

MAX
(reading his fortune)
"Failure is the opportunity to do better next time."

LIV
"To do better next time -- in bed."
You always add "in bed" to the end.

MAX
Oh yeah? Read yours.

Liv grabs a cookie and opens it -- the paper has NO WRITING.

LIV
It's blank. Perfect, I have no future.

MAX
(sympathetic)
Here, one more for the road.

(CONTINUED)

8 CONTINUED:

8

Max tosses her a COOKIE and heads out.

MAX (CONT'D)

See you in the morning. Lock up.

Liv looks at the cookie, debating, then pockets it. As she clears her desk of take-out, CAMERA WIDENS to include a DESK LAMP in the foreground. The lamp starts to FLICKER and BUZZ.

9 EXT. ENDEAVOR RENT-A-CAR - NIGHT

9

Liv, backpack over her shoulder, locks the glass door on the way out and enters a code on a SECURITY KEYPAD. As she heads to her car, HOLD on the keypad. The screen says ***SYSTEM ARMED***. After a beat, the WORDS FLICKER and BLINK OUT, then runic letters scroll across the screen: xiqnfjkl.

10 INT. HYUNDAI - NIGHT

10

In the desolate rental parking lot, Liv enters her car and starts the engine. She begins to back up, when an audible ALERT BEEPS. Liv brakes and checks her backup camera.

CLOSE ON SCREEN: An alert says "Warning: Object Detected," but the screen shows nothing visible behind the car.

Liv finds that odd. She tries to back up again, but the ALERT BEEPS FASTER. What the hell? Liv puts the car in park but leaves the engine running.

11 EXT. CAR RENTAL LOT - NIGHT

11

Liv exits the car. The lot is eerie, silent. She checks behind the vehicle, but doesn't see anything. To be sure, she kneels and cautiously peers underneath... nothing.

INSERT: Inside the car, the BACKUP SCREEN LIGHTS UP to show Liv behind the idling vehicle. PAN to the odometer. The trembling NEEDLE starts SPINNING as the car engine REVS.

Behind the bumper, Liv tries to scurry clear, but she stumbles. Vulnerable on her back, she looks at the roaring exhaust pipes -- when the engine abruptly CUTS OUT. The car LIGHTS BLINK OFF, too, followed by ALL THE LIGHTS in the lot.

LIV

Really?

Liv pulls her cell phone from her pocket -- it's dead, too.

12 EXT. ABANDONED MALL - NIGHT

12

Liv walks away from the rental lot, cut through the parking lot of an abandoned mall, also hit by the black out. The darkness threatens to swallow Liv whole.

(CONTINUED)

12

CONTINUED:

12

As she crosses, a low-pitched GROAN fills the air. Liv slows and looks around. The parking lot is empty. A second groan. DEEP AND ROLLING. Liv looks down. It's coming from beneath her.

Abruptly, the asphalt under her feet RISES TWO FEET, bulging outward. It knocks Liv down. As she tumbles off, the raised asphalt sighs and COLLAPSES into --

A GIANT SINKHOLE

It opens like a roaring maw in the middle of the street, followed by a GIANT FIREBALL from within SHOOTING into the night air. The hole widens to pull in a CAR -- and almost Liv, before she manages to climb to her feet and run away in panic.

13

EXT. PARKING LOT - CONTINUOUS

13

As Liv runs, a YELLOW CAB roars out of the darkness and stops in her path. The passenger door opens and out steps -- JOHN CONSTANTINE. Now wearing his signature trench coat, shirt, and skinny tie. [Production note: We can't see the driver.]

CONSTANTINE

Well hello. What have we here?
You in a bit of trouble, luv?

Liv pulls pepper spray from her backpack and aims it at John.

LIV

Stay away from me!

CONSTANTINE

You're pointing that the wrong way.

Liv sees the nozzle aimed at herself and turns it around. John watches her calmly, amused.

CONSTANTINE (CONT'D)

My name's John Constantine. And I promise you, I'm not the one hunting you.

LIV

What are you talking about? Who's hunting me?

CONSTANTINE

It's probably more of a what.
Possibly an it.

Liv raises her pepper spray higher.

(CONTINUED)

LIV

Stay away from me.

CONSTANTINE

It's easier to deny danger than face it. But make no mistake, if you don't listen to me, you'll be dead by morning.

With her free hand, Liv fumbles for her cell phone.

LIV

I'm calling the police.

CONSTANTINE

With a dead phone?

Liv holds up the phone, now GLOWING with power.

LIV

I'm dialing now.

CONSTANTINE

If you're committed to calling the authorities, here's where they can reach me. Or you can. If you enjoy breathing.

John hands her a BUSINESS CARD. She checks it.

LIV

Master of the Dark Arts?

CONSTANTINE

I'm getting new ones made.

Liv backs away, then turns and hurries off, leaving John standing alone in a pool of light.

14 INT. SINKHOLE - NIGHT

14

John climbs into the sinkhole, a huge dirt pit with caved-in sides, slabs of collapsed asphalt and, oh yeah, a car pitched at an angle. Investigating the area, John passes a ruptured gas line BILLOWING FLAMES, blackened and torn POWER CABLES.

Then, an ominous BLACK SHADOW passes overhead. Hearing the ruffle of HEAVY WINGS behind him, John straightens and turns to perceive a long, tall FIGURE obscured in the shadows.

CONSTANTINE

Whoever you are, I'm a nasty piece of work. Ask anybody.

The figure steps out of the darkness -- he's a black man, soulful, dressed in monochromatic grays. This is MANNY.

MANNY

You shouldn't be down here.

Manny looks over John. Whether Manny is friend or foe -- or something in between -- is hard to determine.

CONSTANTINE

I could say the same for you. You come to admire your handiwork?

MANNY

This wasn't my doing. What brings you back to the streets, John?

John is surprised to hear his name. He proceeds cautiously.

CONSTANTINE

A young lady. What else? I was asked to protect her by an old friend.

MANNY

A dead friend, more likely.

CONSTANTINE

Well he did have to possess a body, but he made his point. Crudely. Who are you?

MANNY

You can call me Manny. I've been asked to watch over you.

CONSTANTINE

Watch over?
(off his serene look)
(MORE)

(CONTINUED)

CONSTANTINE (CONT'D)

No offense, mate, but I'm not in the habit of slumming with angels. You'll murder my reputation.

MANNY

So will a mental hospital.

CONSTANTINE

I checked out. All better.

(looks heavenward)

You hear that? I'm okay!

(to Manny)

So flap off.

Manny steps closer, his words comforting, mesmerizing.

MANNY

You're not okay, John. You damned a girl to hell. Along with yourself. I can't change your fate but I can ease your suffering.

John notices Manny's hand now lies on his shoulder. It feels comforting, but with a force of will, John slaps it away.

CONSTANTINE

You'd like that. All you beatific types are the same, like vampires. Go feed on someone else's loss.

MANNY

But yours is exquisite.

CONSTANTINE

Don't worry about me, chief. I can handle a demon attack.

MANNY

Don't be so sure. You've been out of play a while. There's panic down here. People can sense what's on the way.

CONSTANTINE

What's on the way?

Manny reacts to the SOUNDS of APPROACHING SIRENS.

MANNY

We should go.

CONSTANTINE

Wait!

14 CONTINUED: (2)

14

MANNY'S POV: John looks straight at us into camera. We HEAR a FLUTTER and the CAMERA RISES, until we're looking down at John from a height, accompanied by a mighty BEATING OF WINGS.

CONSTANTINE (CONT'D)

What's on the way?!

ANGLE ON John. Manny's SHADOW passes over him and he's gone. As SIRENS GROW LOUDER, John starts climbing out of the hole.

15 EXT. APARTMENT BUILDING - NIGHT

15

UNKNOWN POV: We're peering through bushes outside a modest apartment building. On the street before us, a FIAT stops and parks. Liv exits the passenger side and her neighbor TALIA, late 20s, pretty and perky, exits the driver's side.

TALIA

...It was no problem. I work five minutes away from you.

LIV

Thanks, Talia. I really appreciate the ride.

The girls head up a walkway straight toward us. We PULL BACK into our hiding place in the bushes. Through leaves, we see Talia, in arm's reach, BUZZ the girls into the building.

TALIA

I'm just glad you got away from that freak. He sounded kinda rapey.

LIV

He was wearing a trench coat.

TALIA

(laughing)

What, like a flasher or something?

And then they're in. As the door swings closed, our unknown watcher's KNOBBY HAND, large and gnarled, enters frame and grabs the handle. We PUSH INTO the building after the girls.

16 INT. APARTMENT HALLWAY - CONTINUOUS

16

Outside their apartments, Liv and Talia ad lib good nights. As Liv unlocks her door, Talia enters the apartment door directly opposite and closes the door behind her.

ANGLE ON LIV. As she enters her apartment, Liv glances over her shoulder to see, standing at the end of the hallway --

(CONTINUED)

16 CONTINUED: 16

A LARGE MAN, with sunken eyes and a dark, forboding face; our watcher. He stares at Liv. Unnerved, she shuts the door.

The Tall Man strides forward and stops at Liv's door, marked "1D." He runs a hand over the wood. From his coat, he pulls a wickedly CURVED KNIFE, with intricate inlays and a black-diamond blade. Oddly, he starts CARVING into her door.

17 EXT. ABANDONED MILL - NIGHT 17

John walks through weeds toward an old mill with some busted out windows. As he approaches, signs of Santeria dot the field. Sacrificed GOATS and CHICKENS on gruesome display.

John pulls out his Zippo and douses his hands with lighter fluid. A beat later, ARMED MEN stream from the mill, shouting in Spanish, raising their automatic weapons.

John, palming the Zippo, flicks the lighter -- setting his hands aflame. John raises his FIERY HANDS. The effect is freaky and the superstitious men stop in their tracks.

CONSTANTINE

*Yo soy Eleggua! El mensajero
divino! Tengo un mensaje para tu
jefe!*

As he speaks, SUBTITLES appear on screen: "I am Elleggua! The divine messenger. I have a message for your boss!"

Shaken and afraid, the armed Men fall to their knees and let him pass. As soon as he's clear of them, John comically beats his hands against his pants to put out the flames.

CONSTANTINE (CONT'D)

Peasants.

John enters the mill.

18 INT. APARTMENT HALLWAY - NIGHT 18

In an ominously steady TRACKING SHOT, we move along the hall toward Liv's door. Hallway lights eerily FLICKER OFF, then BACK ON, as we pass to indicate the movement of our presence.

We reach Liv's door to see there's now an intricate OCCULT SYMBOL -- the Eye of Horus -- carved into the wooden door.

19 INT. LIV'S BEDROOM - NIGHT 19

Liv, freshly showered, brushes out her hair. The BULB overhead FLICKERS OUT. Liv frowns. Using a sock to protect her hand, she jiggles the bulb BACK ON. That's better.

20 INT. APARTMENT HALLWAY - NIGHT 20

The unknown presence faces the occult symbol on Liv's door. TILT DOWN to reveal a LINE OF SALT across the doorway. The presence PIVOTS 180 degrees to Talia's door, directly across the hall. No symbol. TILT DOWN. No salt. With a WHOOSH, the presence PUSHES through the door.

21 INT. MILL - NIGHT 21

Inside, John finds vestiges of a thriving cocaine operation -- tables with drug-packaging paraphernalia, diluting solution, digital scales, a steel press, grinders and razors. Half a dozen kilos of cocaine and piles of cash are in evidence.

CONSTANTINE

Coming ready or not.

John rounds a corner to find PAPA MIDNITE, 30s, an imposing Cuban with a zig-zag beard and dirty white suit. Normally, Midnite would be the alpha in any room, but right now he's drained and exhausted, standing weakly with one hand on an IV stand, and the other holding an ORNATE RIFLE pointed at John.

PAPA MIDNITE

Damn, Constantine. Almost shot you. I should shoot you.

CONSTANTINE

Papa Midnite. You're looking a bit knackered. What's with the boomstick?

PAPA MIDNITE

Ace of Winchesters. Works on 'infernal' types. Cost me two-hundred grand.

(then, suspicious)

Who let you in here?

CONSTANTINE

Your men are scared. I couldn't help but notice the sacrifices outside.

John's eyes sweep the area, which looks like a cross between a makeshift hospital room with monitors, and a botánica with statuaries and dozens of lighted religious candles, the only light in the room. Papa Midnite, real jittery, idly taps his head with the gun, talking more to himself than John.

PAPA MIDNITE

Gotta stay awake.

John moves closer to examine the IV bag connected to his arm.

(CONTINUED)

21

CONTINUED:

21

CONSTANTINE
What's this? Cocaine?

PAPA MIDNITE
Can't fall asleep.

CONSTANTINE
Why? What'll happen if you do?

Papa Midnite desperately grabs John by the coat.

PAPA MIDNITE
You can't feel it, Constantine?
That psych ward dull your senses?

Constantine shrugs him off.

22

INT. LIV'S BEDROOM - NIGHT

22

We HEAR John and Papa Midnite keep talking, as Liv prepares for bed. When she lifts her jacket from the bed, the fortune cookie from earlier falls out of the pocket onto the sheets.

CONSTANTINE (V.O.)
I heard something bad's on the way.
Must be true. I never seen you
like this, Midnite.

PAPA MIDNITE
I think it's time you go.

CONSTANTINE
Let's not have any aggravation. We
can help each other here. A small
exchange of information.

Curious, Liv sits on the bed and opens the cookie. CLOSE on the FORTUNE. It says: "TRUST HIM." Liv stares in wonder.

23

INT. TALIA'S APARTMENT - NIGHT

23

Talia sits curled on her couch, checking e-mails on her laptop. We continue to hear John speaking.

CONSTANTINE (V.O.)
I was on the job tonight. Had a
run-in with a celestial type. He
seemed almost as spooked as you.
Now I know you dream the future, so
why don't you tell me what you've
been seeing?

The SCREEN starts to FLICKER and DISTORT. Talia frowns.

24 INT. MILL - CONTINUOUS 24

John finishes his story to Papa Midnite.

(CONTINUED)

PAPA MIDNITE

I'm not dreaming nothing, 'cause
I'm not closing my eyes. Hired a
medical doctor to keep me awake.

CONSTANTINE

Yeah? Where is he?

Papa Midnite points to a previously unnoticed DEAD DOCTOR
lying in a pool of blood in a dark corner of the room.

PAPA MIDNITE

Cabron let me nod off.

CONSTANTINE

What do you see when you sleep?

Papa Midnite rolls his IV to John, aiming the rifle at him.

PAPA MIDNITE

What do you care? It's not
happening to you!

CONSTANTINE

What's coming!

PAPA MIDNITE

Blackness. Blackness and pain.
It's pulling me inside!

He lowers the gun and sinks to a seat in anguish.

We continue to HEAR Papa Midnite as Talia smacks her static-
ridden laptop in frustration. An IMAGE forms -- an EYEBALL
OPENING. It rotates to stare at Talia. She pulls back,
freaked. Abruptly, a LIGHT BULB in the LAMP near her head
POPS. Talia turns, her eyes opening in terror.

PAPA MIDNITE (V.O.)

It's pulling us all in! There's no
place to run, Constantine. It's
coming for us!

CLOSE ON A WALL. Talia's body FLIES INTO FRAME, smashing
against the wall, breaking her neck. She falls to the
ground, her head contorted at an unnatural angle.

CUT TO BLACK.

END OF TEASER

ACT ONE

Fade in:

26 INT. LIV'S BEDROOM - NIGHT (N/1 CONT'D) 26

Liv sleeps. A glaring SPOTLIGHT washes over her face. Liv stirs awake, shielding her eyes, and sits up. Sounds like the sky is being torn asunder -- it's a HELICOPTER.

27 INT. APARTMENT HALLWAY - NIGHT 27

Liv, wearing a robe, opens the door to find the hallway busy with crime scene PERSONNEL. A young, black ASSISTANT MEDICAL EXAMINER with a friendly face pushes a collapsible gurney past her doorway and into Talia's apartment across the hall. At Talia's door, a FORENSIC TECH dusts the frame for prints.

LIV
What's going on?

Liv steps closer and peers into Talia's apartment in mounting horror to see a SMEAR OF BLOOD on the wall and Talia's body on the ground below, head grotesquely twisted. The Assistant M.E. lowers the gurney to load the body. Liv freaks.

LIV (CONT'D)
Talia! Oh my God, Talia...

Liv tries to enter, but a HOMICIDE DETECTIVE physically guides her back to the hall, using his body to shield her view of Talia.

HOMICIDE DETECTIVE
You can't be here, ma'am.

LIV
I live across the hall. She's my friend -- what happened?!

Liv resists, but the Detective firmly escorts her to her door.

HOMICIDE DETECTIVE
Stay in your apartment. For your safety. We'll come talk to you.

Liv tearfully steps back into her apartment. As she does, she HEARS her foot SCUFF and pauses to look down at the now disturbed line of salt at her doorway.

When Liv raises her head to walk inside, she discovers the highly wrought OCCULT SIGN carved into her door. She rubs her fingers over the ominous symbol with mounting concern.

28 EXT. APARTMENT BUILDING - NIGHT 28

The Assistant M.E. slides the gurney holding the BODY BAG into the back of his VAN and slams the rear doors shut.

29 INT. CORONER'S VAN - NIGHT 29

As he drives, the Assistant M.E. HEARS a DULL THUMP from the back. Odd. Turning DOWN the RADIO, he hears a distinct THUMP-THUMP. What the hell? The Medical Examiner steers off the road and parks under a graffiti-riddled underpass.

30 EXT. UNDERPASS - NIGHT 30

The Assistant M.E. hurries around the side of the van and opens the back door. He reacts with shock at what he sees.

HIS POV: The BLACK BODY BAG holding Talia's body has broken free of its straps and THRASHES about -- literally, bashing against walls and tumbling about in a scary kinetic fashion.

ASSISTANT M.E.

Hold on! Hold still and I'll get you out of there!

At the sound of his voice, the body bag reacts, holding eerily still. The Medical Examiner enters the rear and starts to unzip the bag -- when the vehicle's ELECTRICITY DIES, plunging the back of the truck into COMPLETE BLACKNESS.

We can HEAR the Medical Examiner FUMBLING for the vehicle's FLASHLIGHT. Finding it, he switches on the flashlight and shines the BEAM on the bag -- to reveal it OPEN AND EMPTY.

He turns and the flashlight's beam falls on TALIA right beside him -- neck broken and dangling sideways, eyes MILKY AND WHITE. As the young man SCREAMS, she grabs his face.

31 EXT. UNDERPASS - CONTINUOUS 31

A violent head-shaped DENT appears in the side of the van, quieting the screams, followed by a SECOND DENT. Silence.

32 EXT. ENDEAVOR RENT-A-CAR LOT - MORNING (D/2) 32

An ATLANTA P.D. SEDAN pulls into the lot. Liv exits, waving thanks, and the cop car departs. Still extremely shaken, Liv heads to the office and notices a Yellow Cab parked nearby, with John leaning against the hood. She walks over to him.

CONSTANTINE

You always carpool with the cops?

LIV

It's been a long morning. My friend was killed last night.

CONSTANTINE

I'm sorry to hear that. She wasn't the target.

(CONTINUED)

LIV

Are you suggesting I'm the one who got Talia killed?

CONSTANTINE

No, that would be impolite.

Constantine smiles -- which only infuriates Liv. She holds out a PHOTO of the occult symbol on her cell phone.

LIV

(accusatory)

I found this on my door. What is it?

CONSTANTINE

The Eye of Horus. It's a symbol of protection. Or so they say.

LIV

Well it didn't work. There was a man in my hallway last night. I think he killed Talia.

John taps on the cab roof behind him. The door opens and the Tall Man steps out, unfolding his body. Liv shrinks back.

CONSTANTINE

Liv, meet Chas. My oldest mate. He didn't kill your friend. He made the carving that kept you safe. Mine always look like wounded birds. But Chas knows his way around a blade.

Chas turns to Liv, with pathos in his eyes. We'll come to learn that Chas is compassionate and can be quite sensitive.

CHAS

Don't worry. I learned my knife skills in culinary school.

CONSTANTINE

Oh how I missed your rack of lamb.

CHAS

(to Liv)

I'm glad you're safe.

Chas returns to the driver's seat and closes the door.

CONSTANTINE

Not a big talker, that one. Now, down to business. If we don't get you somewhere safe, bodies will keep piling up --

Liv forces back the tears that threaten to consume her.

LIV

Why would anyone want me dead? I'm a nobody.

CONSTANTINE

Hate to burst your bubble, but you ain't a nobody. I knew your father, Jasper Winters.

LIV

That's not possible. My dad died before I was born.

CONSTANTINE

Whoever told you that's been lying. Jasper died just last year. He was a good man, too.

He reaches into his trench coat, retrieves a small VELVET SATCHEL, and holds it out for a tremulous Liv.

CONSTANTINE (CONT'D)

Open this. It belonged to him.

Liv takes the satchel, but before she can open it, they HEAR an ENGINE roaring down the street and turn to see the Medical Examiner's Van speeding straight for the rental office.

From their vantage point across the rental lot, John and Liv have no time to do anything but watch the dreadful inevitability of what's about to happen before their eyes.

LIV

No.

(CONTINUED)

32 CONTINUED: (3) 32

The van SMASHES into the building, right through the plate glass windows. It disappears from view, plowing deep into the open office space inside.

John and Liv both take off running for the office, followed by Chas. Reaching the ragged glass, they duck inside.

33 INT. ENDEAVOR RENT-A-CAR OFFICE - CONTINUOUS 33

The people inside are checking on each other's safety, but nobody was hit. John marches down the path of destruction made by the van, followed by Chas and Liv.

CONSTANTINE
Everyone out! It could blow!
(softly to Chas)
Get 'em out.

Chas starts helping and herding people out. John reaches the van to find it lodged in Liv's desk. She reacts with dread.

LIV
That's my desk. I should've been sitting there.

CONSTANTINE
Whatever's after you can feel your energy. Track it.

They HEAR SOUNDS coming from the front of the cab -- a strangled CHOKING, as well as a curious rhythmic SLAPPING. Liv steps forward, but John grabs her arm. Cautiously, he lets go of her and steps forward to see --

TALIA, white eyes, thrown through the front window. With the broken neck, her head dangles grotesquely sideways. She has limited vision as a result, and her hands blindly slap around for purchase against the glass.

Over his shoulder John hears a SCREAM. He turns to see Liv has stepped forward and stares at Talia with shock.

LIV
Talia! She's alive!

CONSTANTINE
No. Something's using her. This is all wrong. They never operate in the open like this.

LIV
I don't understand... what's happening?

John leans as close as he dare to Talia.

(CONTINUED)

CONSTANTINE

Who are you?

Talia, head lolling, ROTATES HER EYES to look at John.

CONSTANTINE (CONT'D)

Who sent you?

Talia utters a voluminous, low-pitched LAUGH that defies her petite body. Abruptly, the laughter stops, Talia falls limp, and the Demon flees, which we track in an upward WOOSH --

-- as all the desk LAMPS BLOW OUT at once, the ENDEAVOR SIGN on the wall EXPLODES, and finally the overhead FLUORESCENTS POP-POP-POP like fireworks inside their protective fixtures.

John turns to check on Liv -- but she's nowhere to be seen.

CONSTANTINE (CONT'D)

Liv? Brilliant.

Behind him, one side of the Endeavor sign on the wall comes loose, and the sign starts swinging back and forth.

34 EXT. RESIDENTIAL NEIGHBORHOOD - DAY 34

Liv drives fast through a modest neighborhood of small homes. The car brakes hard and pulls into the driveway of one. Liv, upset, exits the car and hurries to the front door.

35 INT. GEORGIA'S HOUSE/KITCHEN - DAY 35

FOLLOW Liv as she opens the door and bursts into the house.

LIV

Mom?

GEORGIA (O.S.)

Kitchen!

Liv marches in. GEORGIA ABERDINE, 50, as warm and familiar as home cooking, sits at a table surrounded by wallpaper samples.

GEORGIA (CONT'D)

Liv, I'm glad you're here. I want to paper the guest bathroom --

LIV

When did my dad die?

Georgia registers how upset her daughter appears.

(CONTINUED)

GEORGIA

What's wrong, honey? What
happened?

LIV

Answer the question.

GEORGIA

He died a few months after you were conceived. You know that.

LIV

Look me in the eyes and tell me again.

Georgia reluctantly raises her eyes to meet her daughter's.

LIV (CONT'D)

It's true. You've been lying.

GEORGIA

I'm not prepared to talk about this.

LIV

You denied me a father my entire life. I don't care what you want right now. Who was he?

Georgia has feared this day. She takes a deep breath.

GEORGIA

Just some boy I met at a concert. He didn't have any interest in seeing you after you were born. And Lord knows your Nana, rest her soul, didn't encourage it --

LIV

But why would you lie about it?

Georgia's eyes meet Liv's, and for the first time we sense that Georgia knows more about Jasper than she's letting on.

GEORGIA

I wanted to protect you. You need to trust me on that, Liv.

LIV

Trust you? Why would I ever trust you again?!

Georgia starts crying, guilty, but perhaps relieved.

GEORGIA

He left us and I knew he was never coming back. I just thought if he were dead -- you could still go on believing he loved you.

(CONTINUED)

LIV

Well he's dead now, so you can relax.

GEORGIA

How do you know?

LIV

A friend of his tracked me down.

GEORGIA

I don't see how. Jasper didn't even know where we live.

Liv reaches into her pocket and pulls out the satchel. She opens the velvet bag and dumps a PRIMITIVE PENDANT into her hand, a tribal fusion of stone and metal and gems.

LIV

The man I met said this belonged to him. Does it look familiar to you?

As Liv lifts the pendant by its chain for her mother to see, she lets out a small cry of astonishment.

LIV'S POV: The decrepit ghost of an OLD WOMAN, with tendrils of black veins under parchment white skin, stands behind Georgia. The Old Woman gazes down as she lovingly brushes Georgia's hair. Georgia, oblivious to the specter hovering over her shoulder, looks at Liv with concern.

GEORGIA

What's the matter, baby?

ANGLE ON LIV. She's in disbelief.

LIV

Nana?

LIV'S POV: The gaunt and wretched figure raises her head toward Liv -- to reveal her eye sockets are EMPTY BLACK HOLLOWES. When she smiles, BLACK LIQUID leaks from her mouth.

Liv, freaked out, turns and runs out. From this objective POV, the Old Woman is no longer visible. Georgia rises.

GEORGIA

Liv? What's wrong? Liv!

But Liv is gone. We HEAR the front door SLAM.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

36 EXT. GEORGIA'S HOUSE - DAY (D/2 CONT'D) 36

The rental car driven by Liv tears away from the house too fast, squealing around corners.

37 INT. RENTAL CAR - CONTINUOUS 37

Liv drives blindly. Not thinking. Just fleeing. Liv feels overwhelmed and the tears start to flow. She wipes her eyes, then sees through the windshield --

A LONE FIGURE in a trench coat standing in the middle of the road at a railroad crossing.

38 EXT. RAILROAD CROSSING - CONTINUOUS 38

The rental car BRAKES, its bumper inches from Constantine. On the side of the road, Chas waits in the yellow cab. Liv exits her car, slams the door, and marches to confront John.

LIV
What's happening to me!

CONSTANTINE
You're waking up. You're seeing
the world for what it really is.
Just like Jasper could.

LIV
Which means what?!

CONSTANTINE
(sighs)
Impatience. The psychic disease of
the 21st century. Where's the
pendant?

Liv hands him the satchel. John removes the pendant, places it in her hand, and clasps his around hers. Liv stares at their joined hands in fear.

CONSTANTINE (CONT'D)
Look around.

LIV
No --

CONSTANTINE
Do it.

(CONTINUED)

Liv raises her head. The first things that catches her eye are WISPY DARK SHADOWS streaking across the gray sky, like dozens of shooting stars, traveling this way and that.

LIV
What are they?

CONSTANTINE
Souls. Trapped. Searching for a way out.

LIV
Can you see them?

CONSTANTINE
No. What else do you see?

Liv spins on the tracks. When she turns to look behind them, her face fills with alarm at the very real sight of a multi-car FREIGHT TRAIN barrelling straight for them.

LIV
Look out! There's a train!

CONSTANTINE
(turning casually)
Is there?

Its HORN BLASTS. Liv turns to run, but John takes her firmly by the shoulders and holds her on the tracks, facing the approaching train. Liv tries to pull free.

LIV
What are you doing?! Let go of me!

The train barrels down on them. Liv pulls frantically --

LIV (CONT'D)
We have to get off the tracks! LET GO!!!

Too late. The towering engine is upon them. Liv looks up and SCREAMS. At the moment of impact, CUT WIDE to reveal --

THERE IS NO TRAIN from this objective POV, but a genuine WHOOSH OF AIR blows over Liv and John, taking away Liv's breath. Liv is confused -- and oddly exhilarated.

LIV (CONT'D)
What just happened?

CONSTANTINE
Ghost train. Derailment, probably. The more deaths involved, the more vivid the visions.

(CONTINUED)

LIV

This is all impossible.

CONSTANTINE

Denying it won't make it go away.

LIV

How come I can see these things?

CONSTANTINE

You got your father's gift. When you touch his necklace, it focuses your ability to see what he saw. There are worlds beyond ours. Parallel planes of existence. Entities among us. Jasper could see 'em all.

(beat)

He tried to teach me, but I didn't have his knack.

For the first time, Liv sees her dad meant something to John.

LIV

So you two were... close?

CONSTANTINE

We can talk later. Right now, we're prey. Pull your car over. You're coming with us.

John turns for the cab. Liv remains stubbornly standing.

LIV

Not until you promise to tell me about my dad.

CONSTANTINE

Fine. I promise. But knowledge don't come cheap, luv. Sometimes the price can be astronomical.

Together, they turn to go.

The taxi cab drives along a densely tree-lined highway.

Liv sits in the backseat, lost in thought, staring out the window at passing trees. WIDEN to include John in the back, nodded off. Chas drives. An old CROONER SINGS ON the RADIO.

LIV

John was going to tell me about Jasper. I want to know how he died.

CHAS

Bravely.

LIV

Were you there?

CONSTANTINE

(eyes still closed)

That'll be enough of that.

LIV

I was just thinking, whatever's after me, maybe it wants revenge for something my father did.

CONSTANTINE

I'm not concerned with the why. I just want to send it packing, square my debt with your dad, and be done.

Abruptly, the SONG on the radio starts CUTTING OUT sharply. Chas tries to tune the song back, but only finds more SHARP STATIC, like jagged Bluetooth. John sits forward, alarmed.

LIV

Where are we going anyway?

John glances out the front windshield at a fast-approaching STOPLIGHT that's green. As the cab nears the intersection, however, it FLICKERS quickly between red and green -- then EXPLODES IN SPARKS. John tries to warn his friend --

CONSTANTINE

Chas!

-- too late. A SEMI-TRUCK enters the intersection at the same instant and violently SLAMS into the side of the cab.

The taxi spins in EXTREME SLOW-MOTION. John turns from the light and flying glass. As John finishes his turn, RESUME REAL TIME, only now we're --

BLACKNESS. John, on a knee, faces a terrified young girl, ASTRA, wearing a pajama gown. Crying in fear, she stares over John's shoulder, eyes desperately searching the dark.

ASTRA

...it's following me... make it go
away... please...

CONSTANTINE

Come here. I got you.

John takes Astra in his arms and holds her tight. She buries her face in his neck, then glances up behind him and SCREAMS. John turns, too. REVEAL what they're looking at --

The SILHOUETTE of a DEMONIC FIGURE steps into view. Primal. Inhuman. Backlit. Scary as hell. John fiercely pulls Astra closer to protect her.

CONSTANTINE (CONT'D)

You can't have her!

The Demon lunges. John tries to hold the girl, but she's wrenched free and swept away by the creature. We HEAR Astra SCREAM "JOHN," followed by RIPPING SOUNDS, which MERGE into --

LIV (PRE-LAP)

John! Get me out of here!

John awakens to find himself thrown from the cab. Overhead, he sees ominous THUNDER CLOUDS FORMING. John looks to the intersection, where the cab lies on its roof. Liv struggles to escape the backseat. Chas groggily comes to in the front.

As John rises to his feet, he sees the crashed semi-truck, ENGINE SMOKING. Hearing a CRACKLING, John sees a transformer in the power-line overhead spraying a WATERFALL OF SPARKS, threatening to set the cab ablaze. John runs for the cab.

INTERCUT WITH:

John crawls into the backseat, where Liv struggles to free her foot, which is lodged under Chas' crumpled front seat.

LIV

My foot's jammed under.

CONSTANTINE

Keep your hair on.

OUTSIDE THE CAB

The TRANSFORMER EXPLODES IN FLAMES, releasing one end of a long and heavy POWER LINE. It falls to the ground with a metal smack and starts SNAKING ITS WAY toward the cab.

(CONTINUED)

INSIDE THE CAB

John cries forward to Chas.

CONSTANTINE (CONT'D)
You gotta cut her free, mate.

CHAS
(reaching for the handle)
No problem --

LIV
Wait!

Outside the passenger window, the POWER LINE hovers, probing the window. It moves with intelligence, trying to find a way inside, and setting off SPARKS whenever it touches glass.

LIV (CONT'D)
Don't touch any metal. Neither of you.

The POWER LINE hits against the window harder, inches from Liv's face behind the glass, threatening to break into the cab. She turns to John.

LIV (CONT'D)
Do something!

John turns to the Power Line and raises a hand.

CONSTANTINE
The sacred cross commands you! The Star of David commands you!

The POWER LINE hits the window harder, CRACKING the glass. Liv flinches away.

CONSTANTINE (CONT'D)
The Omkar, the Lotus, and the Shahada command you! Flee this place! Disperges in ventum!

The POWER LINE FIZZLES, then falls lifeless to the pavement.

CONSTANTINE (CONT'D)
Think I got it.

Chas throws a shoulder into his dented door. It flies open. He climbs out, moves to the passenger side, and pulls open Liv's door. The Power Cable lies dead near his feet. Chas uses a knife to quickly cut Liv's foot loose. She tumbles free.

(CONTINUED)

CONSTANTINE (CONT'D)

Hurry now, luv.

As John helps Liv out, he HEARS the rumble of THUNDER and glances overhead to see FLASHES OF LIGHTNING now sparking inside the thunder clouds.

When John looks back down, he sees in horror the POWER LINE RISING behind Chas.

CONSTANTINE (CONT'D)

Chas --

Too late. The Power Line STRIKES AND PUNCHES STRAIGHT THROUGH Chas' chest.

LIV

No --

CONSTANTINE

Come on! We can't help him!

(off her hesitation)

If we stay, we'll all die.

John drags her away, glancing back to see The Power Cable ELECTROCUTING CHAS, and they take off running.

FADE OUT.

END OF ACT TWO

ACT THREE

Fade in:

44 EXT. RIVER HOUSE - DAY (D/2 CONT'D)

44

John and Liv hike through trees, until they open on an old cobblestone water mill. A battered RED PICKUP sits beside it. John is tired and shaken by their ordeal.

CONSTANTINE
We'll be safe here.

He puts a hand on her shoulder. She angrily pulls away.

LIV
Are you kidding me? After what just happened to Chas? No one's safe around you.

Constantine stiffens. We can tell her words hurt him, but he tries his best to brush it off.

CONSTANTINE
Not all things are what they appear. If you want to make it out of this alive, you need to understand that.

LIV
(fed up)
I don't understand half of what you're talking about. Do you ever say anything clearly?

Approaching the front door, John stops and turns to face Liv.

CONSTANTINE
This house belonged to your father. If this day ever came, I promised him I'd put these keys in your hand.

He tosses her a RING OF KEYS.

CONSTANTINE (CONT'D)
Is that clear enough for you?

That quiets her. Liv looks at the keys. John patiently waits for her to unlock the door.

45 INT. RIVER HOUSE - DAY

45

As they enter, Liv glances around the rustic old mill.

(CONTINUED)

CONSTANTINE

Jasper stayed here now and then to watch over you, but he had to keep his distance. For your safety, naturally.

LIV

There's nothing natural about this.

46 INT. MAP ROOM - DAY

46

They descend a SPIRAL STAIRCASE into a massive stone-walled cavern transformed into living quarters full of MAGICAL TREASURES. Liv's tension relaxes as she gazes around.

LIV

This is insane. You could survive a nuclear winter down here.

CONSTANTINE

Or start one. Jasper used this place for divination. No one could find trouble faster than your dad, literally.

John takes down a leather-bound GRIMOIRE and starts flipping pages. Liv curiously picks up Doctor Fate's GOLD HELMET.

CONSTANTINE (CONT'D)

I'd put that down, luv, before it puts you down.

Liv drifts over to a drafting table with a chimerical, hand-illustrated MAP OF ATLANTA. The street names are normal, but not the locales: DAMNATION BAY, PANDEMONIUM, ILLUSION FALLS, SEVEN DEVILS, PHANTOM HILL.

LIV

This looks like a map of Atlanta, but what's with these locations? Illusion Falls? Phantom Hill?

CONSTANTINE

Jasper taught himself cartography. Started drawing his own maps, based on what he saw.

LIV

You said he could "find trouble."

CONSTANTINE

It's called scrying. Hold your pendant over a map. You'll see.

Liv does as he instructs. John finds a passage in the book.

CONSTANTINE (CONT'D)

Ah, here it is. Found the demon after you. Goes by the name Furcifer. The bloody angel was right. The stakes are rising.

Liv glances up.

(CONTINUED)

LIV

What angel?

CONSTANTINE

Ah ah. Eyes on the map.

(reading book, worried)

Furcifer draws strength from electricity. It can manifest lightning and tempests. That's how it can control power lines -- even dead bodies.

LIV

I still don't understand why it wants me.

CONSTANTINE

Now that you can see these things, they can see you. And some of them don't like to be seen. Taking you out is -- preemptive.

The terrible reality of that settles into Liv -- and in a rare moment, John tries to extend his sympathy.

CONSTANTINE (CONT'D)

Sorry. No point in trying to sugar-coat it anymore.

Liv turns back to the map. Suddenly, a PINPOINT OF BLOOD forms in the middle, spreads wider, and drips down the map. Liv freaks.

LIV

Oh my God -- what is that?

CONSTANTINE

What you asked for. Trouble. Where did the blood form?

LIV

Edgewood Avenue. So what, like, something bad's happening here?

CONSTANTINE

Will happen. It's daytime now. Most of the things your power's connected to hunt at night.

LIV

We should warn someone.

CONSTANTINE

Not exactly a system in place for that, is there?

(CONTINUED)

LIV

We have to do something --

CONSTANTINE

We are. We're keeping you alive.
I've an idea to cut your attacker
down to size, but it means using you
as bait.

(CONTINUED)

LIV
(reproachful)
Why do I get the feeling you've
already been doing that.

CONSTANTINE
Clever girl. I've got a contact at
Ivy University who might help us.
Just sit tight till I get back.

LIV
What if that thing shows up again?

CONSTANTINE
Your father took care of that.
This is a spiritual safe house.
Loaded with ritual protections.
Stay inside and you'll be fine.

John heads out, leaving Liv alone.

A HEAVY RAIN is falling. John, driving the Red Pickup, waits
at the SECURITY GATE, while the security guard, an OLD MAN in
a slicker, checks the ID of the car ahead. When John reaches
the gate, the Security Guard steps forward --

-- but John can see that he's now MANNY in a slicker. We'll
realize that as an angel, Manny has the power to step into
other people's bodies. John is dismayed to see Manny.

CONSTANTINE
You know, it's a fine line between
"watching over" and "stalking."

MANNY
I was right, wasn't I? It's
heating up down here.

CONSTANTINE
Could you open the gate, please?
I've got time pressures.

Manny closes his eyes tight. PUSH INTO his face, intensely
focused. When Manny lifts his head, CUT WIDE to reveal --

The rain has stopped. Literally, DROPS ARE SUSPENDED in mid-
air. Time has ceased. Nothing moves and the city is silent.

John exits the cab and waves a hand in the air. When the
hovering drops hit his skin, they melt instantly, and the
trail of his hand leaves a clear TUNNEL THROUGH THE RAIN.

CONSTANTINE (CONT'D)
Well this is new.

MANNY

Did you find out what's hunting the girl?

John peers through the tunnel he made with his hand.

CONSTANTINE

A demon from the inner circle.

MANNY

A thing like that can't make its way here without serious help.

CONSTANTINE

Last night, you said something's coming. I talked to a colleague with bad dreams who agrees with you.

MANNY

(curious)

Did he say what it was?

CONSTANTINE

He doesn't know.

Manny nods, introspective. John senses the truth.

CONSTANTINE (CONT'D)

Neither do you. I thought you cloud-huggers had all the answers.

MANNY

No. We're observers.

CONSTANTINE

Like hell, mate. Feels like you want me to find out information.

MANNY

I do.

CONSTANTINE

Why?

MANNY

I've been here from the beginning, John. Of time. We were put here to guide the development of the human spirit. You know how? With an unseen hand on a shoulder. A whisper in the wind. Not the most effective tools.

(CONTINUED)

CONSTANTINE

So you've taken matters into your own hands.

(off his silence)

Slippery slope there, chum. That's how the First of the Fallen made his name.

MANNY

Different agendas. If you figure out what we're up against, I'll use that knowledge to save lives.

CONSTANTINE

What about my life? You and yours damned me to hell. Why should I risk my last days on earth?

MANNY

Why, indeed. You're a sideshow attraction. A peddler of shabby magic.

CONSTANTINE

Now wait a minute --

MANNY

Your decisions are questionable at best, and without conscience at worst. Why should you risk what time you have left? Because you are damned to hell, Constantine. For the moment, anyway.

The implication of these words hit John like a flying brick.

CONSTANTINE

Are you suggesting it's not too late for me to save my soul?

When he looks up, he's facing the elderly guard and the RAIN IS FALLING again. Did Manny suggest he still has a chance?

OLD MAN

You all right, sir?

CONSTANTINE

No. Not even slightly.

John stands unsteady and shaken in the heavy downpour.

FADE OUT.

END OF ACT THREE

ACT FOUR

Fade in:

48 INT. RITCHIE'S OFFICE - DAY (D/2 CONT'D) 48

CLOSE on desk plate: RITCHIE SIMPSON, DOCTOR OF METAPHYSICS. PAN to a RED PEN marking a vigorous "D" on a paper. The bony hand grabs a PRESCRIPTION BOTTLE, pours out pills, and tosses them into the waiting mouth of RITCHIE SIMPSON, a jaundiced deadhead, 40, with afflicted eyes.

There's a KNOCK on the door. Ritchie quickly scoops multiple prescription bottles into a desk drawer and shuts it.

RITCHIE
Yeah. Come in.

The door opens and John saunters in with his soggy trench coat. Ritchie rolls his chair back and rises in fright.

CONSTANTINE
Hi'ya Ritchie. Long time.

RITCHIE
Get out of my office.

CONSTANTINE
Now is that any way to greet a mate?

RITCHIE
Then I'll get out. Take what you want. Just don't come near me.

Ritchie starts stuffing files into his saddlebag to go.

CONSTANTINE
You still trolling the internet for things that go bump in the night? Papa Midnite says something big's on the way.

RITCHIE
If I tell you, will you leave?

John shrugs. Perhaps. Despite himself, Ritchie is excited to share.

RITCHIE (CONT'D)
I'm been data-mining unexplained phenomenon. News wires, police reports, chat rooms. Things are crawling out of the shadows on a scale we've never seen, John.

(CONTINUED)

CONSTANTINE

That includes a creature from the inner circle terrorizing a young lady I know. I need your help, old son. Can you hack a power grid?

RITCHIE

I think I'll pass.

CONSTANTINE

Listen, Ritchie, I know Newcastle was a bodge --

RITCHIE

It was a nightmare. I saw it all. What happened to that girl. Can't make it through a day now without Oxy to dull the pain. Diazepam to make me sleep. And I'll only get out of bed for Dextroamphetamine.

CONSTANTINE

We all learned our lessons.

RITCHIE

Mine was to stay away from you.

Ritchie shoulders his bag, but John puts a firm hand on his friend's chest, stopping him.

CONSTANTINE

You know, the coppers in Newcastle are still searching for the man who murdered Astra.

RITCHIE

It wasn't a man.

CONSTANTINE

They don't know that. 'Be a shame if someone tipped them off you were there, wouldn't it? Not like you really have an alibi for that night.

RITCHIE

I wish that thing had taken you instead, John.

CONSTANTINE

That makes two of us. Once more into the breach, Ritchie. You'll never see me again. I swear it.

Off the tense standoff between John and Ritchie --

49 INT. RIVER HOUSE - DEN - NIGHT (N/2)

49

The den, lit by a roaring fire in a stone fireplace. An ORNATE MIRROR hangs above the hand-hewn mantle. Liv enters with two logs and bends to add them to the fire. When she straightens up, looking at the mirror, she sees --

-- the REFLECTION OF A MAN standing right behind her, his hands reaching out for her neck. Liv SCREAMS and turns --

-- but there's no one else in the room. Liv looks back at the mirror, which she now stands directly in front of.

LIV'S POV: In the mirror, her own reflection stands next to THE MAN, who has no awareness of her being there. Looking closer, she sees that he wasn't actually reaching for her. He's holding his hands out to the fire, warming them. He appears chilled, with traces of snow on his fur-lined jacket.

Astonished, Liv looks beside her. No one is there. She turns back to the mirror, trying to make out the man's face, but his features are hidden in shadow.

Then the man in the mirror turns and steps to the couch. Liv remains fixed, so she can follow his movements in the glass.

LIV'S POV: Reaching into his coat pocket, the man pulls out a PHOTOGRAPH, opens a hidden drawer in the coffee table, then pauses to gaze warmly at the picture. He then places the photo in the drawer, closes it, and walks from the room.

Tremulously, Liv turns away from the mirror. Again, the room behind her is empty. She approaches the coffee table, finds the drawer, slides it open. Sees a stack of PHOTOS inside.

Liv takes them out. They are PHOTOS OF LIV, mostly childhood school photos. The bottom photo is a POLAROID: a DRUNKEN TEENAGE COUPLE at a rock concert, arm in arm.

LIV

Dad?

The tears that have been threatening to fall finally do. It's a bittersweet moment, until --

FOOTSTEPS OVERHEAD startle Liv. Wiping her tears, she crosses to the main area.

50 INT. MAIN ROOM - CONTINUOUS

50

Liv steps to the spiral staircase to see John climbing down, holding a grocery bag and a DUFFLE BAG. He looks her over.

CONSTANTINE

Don't cry. I brought groceries.

(CONTINUED)

LIV

I saw a man. In the mirror over the fireplace. With a big fur coat. Was that...?

CONSTANTINE

Jasper? Sounds like him.

LIV

Was that his -- ghost?

CONSTANTINE

No. Time's out of joint in that mirror. You were watching the past. You'll find lots of dodgy business like that in this house.

(hands her duffle)

I grabbed some clothes for you.

LIV

How'd you get in my apartment?

John chuckles, amused, and pushes by. Hearing HEAVY STEPS on the stairs, Liv turns to find herself facing the towering -- CHAS with grocery bags. Liv SCREAMS like she's seen a ghost.

CHAS

It's okay. I'm alright. Sorry to startle you.

As Chas moves closer, she backs away, frightened.

LIV

But you're... you died.

CHAS

Not exactly. It's complicated.

Chas heads to the kitchen area. Liv follows, still in shock.

Chas and Liv enter. John is unloading groceries, including a LAMB SHANK and a SIX-PACK OF BEER.

CONSTANTINE

There's a reason Chas is my oldest friend. He has survival skills.

LIV

No one can survive what I saw.

CONSTANTINE

Excellent. If you're not confused you're not paying attention.

(MORE)

(CONTINUED)

51 CONTINUED: 51

CONSTANTINE (CONT'D)

Now, time for that famous rack of lamb. One should never battle demons on an empty stomach.

Liv is still staring at Chas, distracted. Then she zeroes in on what Constantine said.

LIV

Wait -- we're going after that thing tonight?

CONSTANTINE

Live in the now, I always say.

Liv, suddenly unsure, quietly joins them unloading groceries.

52 EXT. ATLANTA - NIGHT 52

AERIAL SHOTS of downtown Atlanta carry us into the city.

53 EXT. CAR PARK - NIGHT 53

CLOSE on hundred-dollar bills being counted out. WIDEN to find John counting the bills to a slovenly RENTAL GUARD.

CONSTANTINE

Three hundred, four hundred, five hundred dollars.

RENTAL GUARD

Just to have sex on a rooftop?

When he nods, we TILT UP to a multi-level PARKING STRUCTURE.

CONSTANTINE

It's a fetish thing.

Liv glares at Constantine as the Guard shakes his head.

RENTAL GUARD

Save it. I don't want to know.

CONSTANTINE

One more vital detail. There's an extra hundred in it for you, if you keep this by your side.

John hands him an ordinary household LIGHT BULB.

CONSTANTINE (CONT'D)

If it glows, call me immediately.

RENTAL GUARD

It's not screwed into anything.

(CONTINUED)

CONSTANTINE

Just keep an eye on it and call me.
You have my cell phone number.

John hoists his bag and they head for the parking structure.

EXT. CAR PARK ROOF - NIGHT

HIGH ANGLE on the flat rooftop to reveal a sprawling DEMON SEAL full of occult symbols. The LIGHTS of Atlanta towers and high-rises sparkle around them, light jeweled giants.

Using a brush, John puts finishing touches on the paint job. Liv watches curiously.

LIV

What is it?

CONSTANTINE

Demon Seal.

LIV

You get that off the internet?

CONSTANTINE

This one's a proprietary design. Triangle of Solomon with some Elder Runes and Enochian script. If Furcifer wants you, it'll have to enter the circle and then I can order it to hell.

John finishes the last stroke and sets down the brush.

CONSTANTINE (CONT'D)

That should do it. Time to step into the circle.

Liv steps to the edge of the circle and stares down. It looks like a giant bull's-eye. She's afraid to move further.

CONSTANTINE (CONT'D)

I know you're scared, luv. But we have to do this. We won't make it to sunrise if you don't.

LIV

What about you? Are you scared?

CONSTANTINE

Every time.

John holds out a hand. Moment of truth -- and trust. Liv takes a deep breath, takes his hand, and steps over the line into the Demon Seal.

55 EXT. CAR PARK - NIGHT

55

The Rental Guard sits inside his shack, playing Tiny Wing.
He reaches a new level and the screen starts to GLITCH.

(CONTINUED)

55 CONTINUED: 55

RENTAL GUARD

Hey, hey... that's my high score!

As the Guard tries to restore his game, PAN to the counter behind him, where the LIGHT BULB starts to GLOW.

56 EXT. CAR PARK ROOF - NIGHT 56

Liv sits cross-legged in the Demon Seal, waiting. John holds a rumpled pack of silk-cut cigarettes, compulsively fiddling with them.

LIV

You plan on smoking those?

CONSTANTINE

Nah. Nothing worse than waking up next to a woman reeking of nicotine. Or a man, so I'm told.

LIV

Then why do you have them?

CONSTANTINE

Temptation. It tests my resolve.

Liv stares at him curiously.

LIV

Where do you come from, John?

CONSTANTINE

The sordid passions of my parents.

LIV

You do that a lot, you know.

CONSTANTINE

What's that?

LIV

Deflect emotions with humor.

CONSTANTINE

Do I.

LIV

The kind of weird humor that makes me wonder if you're a sociopath.

CONSTANTINE

Forgive me if I don't wallow in my feelings. I'm a firm believer in repressing the past. It's where we are that counts.

(CONTINUED)

LIV

I don't buy it. You just risked your life to convince me that my past is important.

John fiddles with his cigarette pack.

LIV (CONT'D)

C'mon, John. I'm trusting you with my life here. The least you can do is share one small personal detail.

CONSTANTINE

My mom died giving birth to me.

LIV

Or one big detail. I'm sorry.

CONSTANTINE

My dad said it was my fault. He had a nickname for me. I heard it every day. "Hey there, Killer." And after a night at the pub, which was every night, he'd punch my head and say, "That's for what you did to your mom, Killer."

LIV

Did you report him to the police?

CONSTANTINE

He was one of London's finest.

LIV

That's awful. Do you ever wonder sometimes? What your mom was like?

CONSTANTINE

No point in wondering. I'm going to find her.

(off her look)

When I was a teenager, I started reading every book I could find on the occult. Taught myself spells, rituals, curses. I had a knack for it. Learned to conjure all kinds of dead things. Just not her. Not yet.

LIV

Is that how you got into all this?

CONSTANTINE

Maybe. Or maybe I made it all up.

(CONTINUED)

LIV
You're an ass.

CONSTANTINE
Of the highest order.

LIV
(then, tentative)
If you can conjure people -- could
you conjure my dad?

CONSTANTINE
You wouldn't like the results.

LIV
What does that mean?

Without warning, the SAFETY LIGHTS on the rooftop start to
FLICKER. John and Liv rise to their feet.

CONSTANTINE
Get ready.

They look around, expectantly. The lights continue to buzz
and flicker. They hear STEPS behind them and turn to see --
The Rental Guard enter from the stairs. John sighs, annoyed.

CONSTANTINE (CONT'D)
I told you to call my cell.

LIV
You really don't want to be here
right now.

The slovenly Guard just stands staring at them. John takes a
closer look and notices the sweat beading on his forehead.

CONSTANTINE
Oh yes he does. That's not the
guard.

Liv puts a hand on her chest -- clutching the pendant, now
hanging around her neck. She scrutinizes the guard.

LIV'S POV: The Guard's body is GLOWING WHITE HOT from the
spectral entity inside. The Guard's lips curl into a dark
smile.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

57 EXT. CAR PARK ROOF - NIGHT (N/2 CONT'D) 57

John and Liv face down the grinning Rental Guard.

CONSTANTINE
Steady, Liv.
(to the Demon Guard)
You want her? Go get her, chief.

DEMON GUARD
If you insist.

To Liv's sudden horror, the Demon Guard steps forward and enters the seal.

For the first time, we notice John stands near an electrical panel. He FLIPS OFF the main, KILLING THE ROOF LIGHTS, then launches into an intense invocation to dispatch the Demon. As John speaks, SMOKE RISES from the body of the Demon Guard, who looks like he's about to burst into flames as he doubles over in pain.

*
*
*
*

CONSTANTINE
Furcifer de hoc mundo exisse... In nomine Dei iuberis... De hoc mundo exisse in nomine Dei iuberis.

*
*
*

And then from within the smoke, we hear the surprising sound of LAUGHTER. The Demon Guard straightens up, rising out of the smoke, to REVEAL THAT HE'S NOW --

*
*
*

JOHN CONSTANTINE with a demon's BLACK EYES. Demon John looks at John, amused.

DEMON JOHN
Nergal said your rituals lack the power of intention. How does it feel, Constantine, to lock eyes with your future?

CONSTANTINE
A bit unsettling, to be honest. Not my best look.

(CONTINUED)

DEMON JOHN

Only a question of time before you
belong to us.

CONSTANTINE

Hell must be short on souls if
you're bothering with a sorry one
like mine.

DEMON JOHN

On the contrary, we count on you to
provide a fresh supply. Everyone
who stands by your side dies.

(to Liv)

Tonight it's your turn.

Demon John raises a hand -- an ARC OF ELECTRICITY shoots from
him to the electrical panel, and the LIGHTS on the roof are
RESTORED.

CONSTANTINE

Liv, run!

Liv turns to run from the Demon Seal, but nearby LIGHTING
CORDS snap to life, LASHING around Liv and holding her there.

(CONTINUED)

LIV

John!

DEMON JOHN

Your arrogance brought me to the heart of a city at night, you fool.

Demon John raises his hands overhead and an ELECTRICAL STORM erupts over the city in a rare display of ground-to-cloud lightning. DAZZLING BOLTS with crackling fingers of blue-white energy race across the sky in every direction.

DEMON JOHN (CONT'D)

In this place, I'm God.

CONSTANTINE

That reminds me. Almost forgot.

John picks up a FLARE GUN, which he had hidden, aims it out the roof, and FIRES A FLARE into the sky.

58 EXT. ATLANTA STREET - NIGHT 58

Ritchie sits in his van below, watching the electrical show. When he sees the RED FLARE, he turns to his open laptop.

RITCHIE

Hope this works, John.

Ritchie enters a string of command codes on his computer.

59 EXT. CAR PARK ROOF - NIGHT 59

Abruptly, the lightning STORM DIES. Demon John looks around in confusion. All around them, the LIGHTS of Atlanta start to BLINK OUT, entire grids going dark, one by one.

DEMON JOHN

What's this?

CONSTANTINE

The power of intention.

When our heroes are standing in the center of a black, dead city, John pulls out a match, flicks the tip with his thumb, and drops it onto the seal, which is painted with a flammable liquid that rapidly spreads into a FIERY CIRCLE.

The cords holding Liv loosen and she dives out of the circle as the flaming perimeter closes. Demon John steps to the edge of the circle and looks out over the flames to John.

DEMON JOHN

Let me out. By my pledge to the First of the Fallen, I'll do what you never could -- free Astra's soul.

John steps closer to the flames, challenging, dubious.

CONSTANTINE

Do your worst.

Unexpectedly, ASTRA, tear-streaked, steps from behind Demon John in powder blue pajamas, the essence of innocence. The demon ROUGHLY GRABS HER SHOULDERS and holds her firmly to prevent her from running to John.

ASTRA

John, is that you?

CONSTANTINE

(in disbelief)

Astra...

ASTRA

John!

She tries to step forward, but Demon John holds her. The mere sight of Astra sets John emotionally adrift. Astra starts crying.

ASTRA (CONT'D)

Get me out, John. Please....

*

DEMON JOHN

Do you know what it's like to die? Ten times a day? A hundred? She does. All because of you.

*

*

*

*

ASTRA

(sobbing now)

Please get me out of here...

*

*

*

As Demon John speaks, he wraps a loving arm around Astra in a perverted mockery of the embrace real John gave her earlier.

*

*

DEMON JOHN

Did you hear that? The girl's in pain. Are you going to fail her... again?

*

*

*

*

JOHN

(at a loss)

What can I... there's nothing... what can I do?

*

*

*

*

(CONTINUED)

DEMON JOHN

Release me -- and her soul is free.

*
*

John, who would give anything to free Astra, stares numbly into her eyes and slowly nods his head in acquiescence.

*
*

CONSTANTINE

Audite me, libera daemonium...

Alarmed by this development, Liv clutches at her necklace.

LIV'S POV: We're looking at Astra, only she's not a crying little girl, she's a DEVILISH IMP, with a mischievous and cunning grin, a creature as creepy as it is frightening.

LIV

John! Stop! That's not Astra.
It's not her!

ASTRA
I'm scared...

John's face darkens, as he turns to Demon John.

CONSTANTINE
You think you can toy with my life?
I got news for you, mate. I'm
coming back for Astra. And then
I'm coming for Nergal. You pass
that along... in hell.

As John speaks, a BREEZE hits him, along with a SUBTLE GLOW that signifies the power moving through him. *
*

CONSTANTINE (CONT'D)
Per júdicem vivórum et mortuórum! *
Sed enim mundi Creator! Qui habet *
potestatem mittere in infernum! Ut *
abire ex regno protinus! *

Demon John and the Imp IGNITE IN FLAMES, unnatural flames that SPIRAL UP INTO THE NIGHTTIME SKY, until their fuel is exhausted, and the fire abruptly SNUFFS OUT. John stares at the blackened circle, haunted. *
*
*

LIV
Are you okay?

CONSTANTINE
I have a colleague down there,
he'll drive you home.
(when Liv doesn't move)
Go.

John turns his back on her. Liv exits the roof.

Liv rides shotgun while Ritchie drives through Atlanta. The city lights are restored. Liv is quiet, introspective.

LIV
Who's Astra?

RITCHIE

She was the daughter of a friend of
ours in Newcastle. England. A
demon possessed her.

LIV

I need to know what happened.

(CONTINUED)

RITCHIE

We couldn't figure how to exorcise it. So John, he uh... decided to conjure a more powerful demon.

LIV

Nergal.

RITCHIE

There's no man alive with a firmer grasp of the occult than John. He said he could control Nergal, order it to drag the lesser demon away.

LIV

But it took Astra instead.

RITCHIE

After tearing her apart in front of us. John believes he has every situation under control -- and he makes you believe. That's his magic. And his curse.

(turns to Liv, serious)

Stay away from him, Liv. I wish your father had.

LIV

What do you mean?

(off Ritchie's hesitation)

Why does everyone shut down when the subject of my father comes up? Tell me something about him, please.

RITCHIE

Jasper thought he could save John, but he was fooling himself. That's all you need to know.

Liv sees the conviction in Ritchie's haunted eyes -- and then something out the window beyond. A SIGN: EDGEWOOD AVENUE.

LIV

Hey, this is Edgewood Avenue. John taught me how to scry today and this street came up on the map.

The van approaches FLASHING EMERGENCY LIGHTS.

LIV (CONT'D)

Wait! Stop!

Ritchie stops the van. Liv rushes out.

61 EXT. EDGEWOOD AVENUE - NIGHT 61

Liv approaches a CROWD. She pushes her way to the front.

LIV

Excuse me. I need to get through.

At the front of the crowd, Liv finds police tape surrounding a DEAD BODY on the sidewalk -- an All American teenage boy, his throat torn out. Near the body, a POLICE OFFICER tries to hold back the GRIEVING MOTHER.

GRIEVING MOTHER

Let go! Let go of me! Who did this? What kind of monster does this to a boy? Why? *Why!*

The disconsolate Woman collapses. Witnessing her pain, Liv tears up herself, and then her sorrow transforms to anger.

62 INT. PUB - NIGHT 62

John drinks alone at the bar of an English pub. Half a dozen LATE-NIGHTERS, most of them solo, are scattered about. Chas enters the pub, drawing stares. He steps to the bar behind John as he raises a finger to the MALE BARTENDER for a beer.

John, half tossed, turns to see Chas join him.

CONSTANTINE

Chas, just in time to settle a bet. Most influential band. The barkeep credits The Ramones for the music, fair enough, but The Pistols were dangerous...

CHAS

Liv stopped by the Mill House to grab her bags. Said something about a cousin in California.

CONSTANTINE

The Pistols started a revolution...

Chas solemnly lays down the PENDANT on the bar before John.

CHAS

She's isn't coming back, John.

CONSTANTINE

Suppose we're not all cut from the same cloth.

John picks up the pendant and wraps his hand around it, closing his eyes, silently relieved.

(CONTINUED)

CHAS

Is she safe out there?

CONSTANTINE

She will be. With Furcifer gone, I can put a cloaking spell on her.

John pockets the pendant.

CHAS

Liv spent an hour in the map room before she left. Scrying like you taught her. Look, it's happening everywhere...

Chas unfolds a U.S. MAP and spreads it out on the bar. The map is cluttered with dried BLOOD DROPS, a HUNDRED OF THEM, scattered across the country. Even John is surprised.

CHAS (CONT'D)

She wants you to keep fighting. Sounded just like her father when she said it, too.

CONSTANTINE

Did she now?

CHAS

It's better than crawling back into a hole... or a bottle. You're the only one I know who can do anything about this.

Chas pushes the map closer, motivating. John looks at it, irritated.

CONSTANTINE

Pull up a pint and join me, or step out and sod off. I'm busy.

As John raises the dregs of his pint, Chas grabs it, sets it down, firm.

CHAS

Maybe you'll never forgive yourself for what happened to Astra, but if you want to give her loss some meaning...

(poking at map)

...then do something about it.

Chas takes the map and heads out. John watches him go sourly, turns back to the bar as a fresh PINT plops down. TILT UP to reveal the bartender is now MANNY.

(CONTINUED)

MANNY

Interesting coincidence. Ritchie had to drive 20 blocks out of his way to pass Edgewood Avenue and stumble onto that crime scene.

CONSTANTINE

I chipped in for gas.

MANNY

You scared her away.

CONSTANTINE

Kind of the point. I work better alone.

MANNY

You're failing to grasp the stakes here, John. Darkness rises around us. Wickedness spreads over the earth. Yet here you sit, alone and idle. Able, but unwilling, to meet it. Liv's power is valuable --

All the emotional tension inside John threatens to snap.

CONSTANTINE

So's her life. If Liv was going to join our fight, she had to see the risks for herself.

(calming down)

All I did was give her a choice. It's more than Astra ever had.

Manny takes a beat to register that.

MANNY

You said "our" fight. Does that mean you're going to help us?

CONSTANTINE

It's what you wanted, isn't it? And you call me a con man.

(draws on his pint)

Pick up the tab, would ya? You bastards are gonna owe me.

John pushes away from the bar and stumbles into the night. PAN to the bar. The original BARTENDER wipes the counter.

63 INT. ABANDONED MILL - NIGHT 63

A LOW ANGLE, GLIDING ACROSS THE FLOOR. Past the dead doctor lying in blood, flies buzzing. Over discarded and empty I.V. bags. At the same time, we HEAR fitful MOANING.

(CONTINUED)

63

CONTINUED:

63

We reach A BED, then we glide up and onto the mattress, where we find Papa Midnite clutching his rifle. HE'S FALLEN ASLEEP. His body twitches. His lips moan, low.

PUSH INTO his fearful face, to see his eyeballs moving under the lids in furious R.E.M. The MOANS turn to AUDIBLE CRIES, as if something is coming for Papa Midnite in his dream.

PAPA MIDNITE

No... no, por favor.... NOOOOO!

Abruptly, Midnite's eyes POP OPEN and he SCREAMS --

64

EXT. ABANDONED MILL - CONTINUOUS

64

The SCREAM echoes across the weeded area around the mill. His Men with their automatic rifles look at each other in superstitious fear, unsure what to do.

65

INT. ABANDONED MILL - NIGHT

65

One of Papa Midnite's men, a brave foot soldier named MANUEL, enters with trepidation to check on his boss.

FOOT SOLDIER

¿Hola? Jefe? ¿Estás aquí?

Manuel crosses to the mattress. Papa Midnite's clothes are torn and shredded on the bed, atop a bloody and flat shape. Manuel steps closer. Using the tip of his AK-47, he pushes the ragged clothing aside to see --

Papa Midnite's EMPTY FLESH. A bloody skin suit without a body inside. And then Manuel hears the voice behind him.

PAPA MIDNITE (O.S.)

Manuel? Is that you?

Manuel slowly turns and sees BLOODY FOOTPRINTS leading from the bed to a shadowy corner. Thankfully the corner is too dark to see anything -- except for the eyes. Two ROUND WHITE SAUCERS without lids, staring at him from darkness, pleading.

PAPA MIDNITE (CONT'D)

It's here. Get...

(it hurts to talk)

...get... get Constantine!

A SKINLESS ARM, red and glistening, reaches out of the black and into the light. Off Manuel's total terror --

CUT TO BLACK.

END OF SHOW