

"BEYOND THE VEIL"

FADE IN:

EXT. MANSION GATE - DAY

A limousine pulls up to the gate and is stopped by a Mafioso GUARD on the driver's side. The guard, recognizes the driver, reenters his post and opens the gate. The limousine pulls through and away.

Off in the distance, a man on a motorcycle waits on the side of the road. He is too distant to discern any details.

EXT. STREET SIDE OF MANSION WALL - DAY

PARKER BROOKS, harshly dressed and dusty from the ride, dismounts his heavy motorcycle. He shakes the dust from his dark hair, then withdraws a shotgun from a side sling and slips it nimbly under his trench coat. He trudges up the sidewalk.

EXT. MANSION GATE - DAY

PARKER walks towards the gate. The GUARD steps out of his box to block him. His expression changes from grim to surprised.

GUARD

Mr. Sabbatini. I thought you came through with the limo.

The guard hurriedly opens the gate.

GUARD'S POV - DAY

As the gate closes across the screen, a man in a white suit with gray hair walks up the lane towards the house.

EXT. FRONT OF MANSION - DAY

PARKER strolls up the driveway. A limousine is parked out front and a CHAUFFEUR leans against it. Parker ignores him and heads up the front steps to the mansion entrance. Seeing Parker the chauffeur quickly runs ahead of him.

CHAUFFEUR

Let me get that for you Mr.
Sabbatini.

The Chauffeur opens the door. Parker enters.

INT. MANSION FRONT ROOM - DAY

A LACKEY in a crisp suit walks through the lobby. He carries a cup of tea and a surprised look on his face.

LACKEY

Mr. Sabbatini? I ... have the tea you requested. Do you want to take it or shall I bring it up to your office?

PARKER holds out his free hand and accepts the teacup from the puzzled lackey. He proceeds towards a luxurious stairway.

LACKEY

Will there be anything else sir?

Parker shakes his head and continues up the stairs drinking the tea.

INT. TOP OF THE STAIRS - DAY

PARKER walks down a hallway towards a set of double doors where another guard stands vigilantly. The surprised BODYGUARD starts to speak but before he can Parker shoves the empty teacup into his hand. Parker grabs the lever with one hand and uses the other to dismiss the guard.

BODYGUARD

But I...

Parker puts his finger to his lips then gestures sternly for the bodyguard to leave. The bodyguard heads down the hallway haltingly. He looks back at Parker many times before going down the stairs. Parker opens the door, slips through, then closes the door behind him.

INT. PLUSH OFFICE - DAY

MR. SABBATINI looks up from his desk. He has a pen in his hand and wears a white suit. PARKER enters the room at a brisk walk. His body stops halfway in the room but an

ethereal likeness of him continues to walk quickly towards Mr. Sabbatini.

MR. SABBATINI

Who the FU..

In mid sentence Parker's ghostly likeness dives, squeezing into the open mouth of Mr. Sabbatini.

INT. PIT - NIGHT

PARKER falls down a dark and organic pit. Light spills in from above. He continues his descent into a

LARGE CAVERN

from a hole in the ceiling. The cavern seems slick with dark oozing flows. He falls towards a reflective, black sphere in the center. The black ball splashes and ripples as he hits it.

INT. BLACK ROOM - NIGHT

PARKER floats down to the ground landing in a crouched position. Across from him are three people: an OLDER ITALIAN MAN, a small ITALIAN BOY and a BLACK FIGURE. The boy is crying while the man consoles him. The black figure floats above an obscuring dark fog.

OLDER ITALIAN MAN

Don't worry son. Mama's gone but I will raise you. Don't cry. Tough guys don't cry. The Sabbatinis are tough guys, right?

ITALIAN BOY

But, something bad happened to mama.

The older man points towards the black figure.

OLDER ITALIAN MAN

No, nothing happened to mama. You don't see anything do you. That nice man over there has made sure that nothing bad happened. Listen to him. He will help you.

PARKER

He's lying to you, kid.

A long reptilian snout stretches out of the black figures cloaked hood. From between many crooked alligator teeth a snake like tongue lashes out towards PARKER.

DEMON

HSSSSSS...I'll kill you.

Parker pulls up his shotgun and shoots into the chest of the demon. The demon screeches and falls back a bit. As the demon recedes so does the fog.

Parker fires a few more times in succession driving the beast further. The fog recedes to reveal a woman lying dead on the ground.

PARKER

Who is that?

OLDER ITALIAN MAN

Don't listen to him. He's a bad man.

The boy looks confused and frightened.

ITALIAN BOY

I... don't know.

PARKER

Look hard. They don't want you to see. Fight them.

Parker continues to herd the beast with weapon fire while advancing forward. The old man blocks the boy but he twists free and dashes for the body.

OLDER ITALIAN MAN

No son! Look away.

ITALIAN BOY

It's ... It's ... MAMA!

The demon shrieks. The boy, tears steaming down his face, turns on his father.

ITALIAN BOY

Mama! You killed mama. How could you do that?

ITALIAN OLDER MAN

Noaggghhh!

The beast fades out and the old man starts to transform. The demon bursts out of the man's skin, tearing the skin away like plastic, then lunges for Parker. Parker fires a blast that shatters the demon like glass.

The walls in the room start cracking. Red light streams through. Parker lurches upwards, fast, as if someone had grabbed him by the scruff of his neck.

INT. CAVERN - DAY

PARKER smashes through the sphere as part of it falls away into the now glowing red cavern. His body is sucked back through the hole in the roof.

INT. PIT - DAY

With red streaming from below and white showering from above, PARKER is wrenched up through the convulsing pit.

INT. PLUSH OFFICE - DAY

PARKER's wraithlike form flies backwards into his standing body. Parker staggers a couple of steps back. Head in his hands, MR. SABBATINI is weeping. Parker recovers and exits the room.