

HELLRAISER: PROPHECY

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ACT 1: TEASER - A SUBURBAN STREET AT DUSK.

01 EXT STREET DUSK

Ambient sunlight at dusk over a green lawn. Start from ground-level, from behind LUCIFER, seeing nothing but black.

LUCIFER [Voiceover]

"I remember the first war. The way the sky burned, the faces of angels destroyed. A third of Heaven's legion fell with me into exile."

Begin slow pan upward and back to reveal that it's a hunched figure. Begin quarter-circular pan shot, from the side, of a kneeling LUCIFER in the street. His head is down. Shot ends with front shot.

LUCIFER [v.o.]

"Now, we watch from below... as our brothers above... battle each other... once again."

LUCIFER raises his head and looks into the camera, eye sockets emptied. As voiceover continues, he shuts his eyelids and when he opens them, eyes are there.

He looks in one direction, sniffs the air once, looks towards a nearby house, sniffs the air twice more, and then begins walking confidently and stalkingly towards the house.

LUCIFER [v.o.]

"A war I once led has begun anew in my absence... and Michael and his loyal brethren stand now, in defense of the Word, against the insurgent forces of Gabriel... "

LUCIFER reaches the doorway to a darkened house, and opens the door.

02 INT HOUSE FOYER NIGHT

LUCIFER enters the house and opens a second door to reveal...

03 INT HOUSE BEDROOM NIGHT

LUCIFER unmovingly stands in front of the doorway of a bedroom, lined with burning candles. In the room is a bed in front of LUCIFER. On the bed, 4 lit candles surround a bloody puddle. In the bloody puddle, a bloodied shirt, with what appears to be a small pile of entrails. Attached to the entrails are a number of hooked chains, leading from the entrails to various corners of the bed. On top of the pile, a small puzzle box: The Lament configuration. This is obviously what's left of someone who has recently solved the puzzle and has been rewarded. LUCIFER unmovingly stands in front of the doorway as the voiceover continues.

LUCIFER [v.o.]

"Should Gabriel's forces secure victory, the souls of all humans would be forfeit, in defiance of His Will... Such an extinction of souls is an outcome that would benefit neither my Father nor I, his outcast son."

LUCIFER in the background, out of focus.

LUCIFER [v.o.]

"I have come here, where I am mortal, to recruit a second front against Gabriel's army. Their victory must not come to pass."

LUCIFER's outstretched hand reaches toward the cube. In the background, audio of screams rising in pitch and volume.

Cut to black.

OPENING CREDITS

Jonathan S. Kui and Christie Bialowas present...
HELLRAISER: PROPHECY...
Lori Pyzocha...
Jeremy Yost...
Allison Blum...
Monica Dus...
Costume and Makeup design by Christie Bialowas
Written by Jonathan S. Kui
Based on Characters created by Clive Barker, Joel Soisson,
Peter Atkins and Tim Day.
Directed by Jonathan S. Kui

ACT 2: A LIBRARY

04 DREAM SEQUENCE: NIGHTMARE MONTAGE

Images of angels being killed: feathered wings, bleeding with hooks and chains. Close-up on a screaming face, presumably an angel...

ALEXANDER [Voiceover]
"Natasha!"

05 INT LIBRARY NIGHT

A library of some sort. It's dark both outside and inside, save for a few lights. Presumably, it's the evening. A girl, slumped over a desk, is startled awake. The desk is covered with assorted documents, some papers, pencils, and a large book, the Grimoire of the Gash. ALEXANDER stands above NATASHA with his/her hand on her shoulder. He has just woken NATASHA from her dream/vision.

ALEXANDER
"-wake up, the library's closing in an hour. What are you still doing here? I thought you left a while ago."

NATASHA rubs her eyes, still a bit startled.

NATASHA
"Oh, um... I'm still, uh, working on that translation for, uh... Professor Merchant..."

ALEXANDER

"Yeah, sure you are; more like you're hardly working. Why don't you go and get some rest? It's pretty late..."

NATASHA

"I will... in a little bit. I'm almost done for the night, and he wants the translation by tomorrow morning. What can I say? It's the life of a grad student."

ALEXANDER

"Well, nobody told you to major in theology. How's the work going, anyway?"

NATASHA turns towards the open book and picks up her pencil, ready to dive back in. Friend looks over her shoulder.

NATASHA

"Almost there... I'm still a bit weirded out by this book, though. Dr. Merchant didn't tell me where he got it, but I've found a few references to a tome like this. It may be a 'Grimoire of the Gash."

ALEXANDER

"A grimoire? What the Hell's that?."

NATASHA

"Well... they're supposed to be these manuals for black magic, but if this IS a grimoire, it's really weird... There are actually passages in here that seem to be Judeo-Christian prophecies or something... That must be why Dr. Merchant was interested in this book in the first place..."

ALEXANDER

"Christian passages? In a black magic manual? That's kind of weird, isn't it?"

NATASHA

"Well, not as spooky as the nightmares I've been having since he started me with this book..."

ALEXANDER

"Nightmares?"

NATASHA smiles at him, trying to dismiss his concerns, not very successfully. She turns her attention back to the book.

NATASHA

"Don't worry about it, Alex. It's probably just all the pressure from work, and the problems my sister's been having with her boyfriend. She's been calling me all week long..."

ALEXANDER

"Ah, Lydia's still having problems with him, hm?"

NATASHA

"Well, we'll see what happens tonight. She took half the day off today to try and surprise him with a romantic dinner."

ALEXANDER

"Oh, well, send them my best, then. And try to get some rest."

Dan turns to leave.

NATASHA

"Thanx... I'll be out of here before they close up. Night!"

Alex leaves.

Beat.

She turns back to the Grimoire.

06 INT LIBRARY - DISSOLVE MONTAGE

Closeup on text as she opens the book, reaction shots of NATASHA's face. Dissolves into NATASHA consulting books and writing, to show passage of time, and work.

07 CLOSEUP OF BOOK

On the page, NATASHA has written (legibly, in print):

"1) The Kingdom of God is inside you and all around you, not in mansions of wood and stone. Split a piece of wood and I am there, lift a stone and you will find me. (Gospel of Thomas?) chr. 77b. (based on Book of Acts, 7:48 - Stephen?)

2) And there were angels who could not accept the lifting of man above them, and like Lucifer rebelled against the armies of the Loyal archangel Michael, and there rose a second war in heaven."

NATASHA (v.o.)

"And there were angels who could not accept the lifting of man above them, and like Lucifer rebelled against the armies of the Loyal archangel Michael, and there rose a second war in heaven."

She picks up the pencil and consults a passage in the grimoire and two other reference books... She then writes on the paper

"St. John's Revelations - Ch. 23???"

08 INT LIBRARY NIGHT

With that, NATASHA sighs, closes the grimoire, stands up and starts to pick up her things. Casually, she reaches for the grimoire, last of all her items.

As her hand touches the book, cut to:

09 NIGHTMARE MONTAGE

Nightmare montage. Very loud sounds of suffering.

Cut to:

10 INT LIBRARY NIGHT

NATASHA yelps and recoils from the book, and almost falls down in shock. Tentatively, still surprised, she stands back up.

She reaches her hand slowly for the book. Her fingers close tentatively around the book. Her breath is held. All is dead silent.

Beat.

Nothing happens. She sighs in relief.

A hand suddenly lands on her shoulder. She shrieks and spins around to find herself looking right at a SECURITY GUARD. He's very stern.

SECURITY GUARD

"Sorry to startle you, ma'am, but we locked up 10 minutes ago. You really must leave. Now."

NATASHA

"Ohmigosh, I'm so sorry..."

NATASHA fumbles for her things, mumbles a few more apologies and starts walking out, leaving the Grimoire on the table. She pauses, looks back to see the Grimoire on the table, gives it another thought, deftly picks it up and walks quickly out, as the Security Guard follows her out, turning off the light behind her.

ACT 3: TRANSITION

11 EXT LIBRARY PARKING LOT NIGHT

NATASHA walks towards her car with backpack in tow. The grimoire is likely inside. Her cell phone starts to ring. She reaches into her backpack as she stops at her car door. She takes out her ringing cellphone, looks at the caller ID, smiles and answers the phone.

NATASHA

"Hey, Lydia, how did it go? Did you surprise him?"

12 INT LYDIA'S DINING ROOM NIGHT

LYDIA is shaking, almost in shock, and pacing, very, very afraid. Her voice is all but breaking.

LYDIA

"Natasha. Please, I need you to get over here right now."

13 EXT LIBRARY PARKING LOT NIGHT

NATASHA hears her tone of voice, and immediately becomes concerned.

NATASHA

"Lydia, what's wrong? What happened?"

LYDIA (off camera, phone effect)

"Please, not now. Just get OVER here, Natasha, I NEED you, dammit!"

NATASHA

"Are you at home?"

LYDIA (o.c., phone effect)

"Yes."

NATASHA

"I'll be right there."

NATASHA hangs up the phone, fumbles for her keys and immediately enters the car, starts the engine, and pulls out of the lot.

14 INT LYDIA'S KITCHEN NIGHT

LYDIA turns off the phone. Still shaking, the camera slowly pulls back to reveal that she's dressed nicely, but the front of her outfit, and her hands are covered in blood. In her bloodied hands, is a bloodied knife.

LYDIA sinks to the floor and her gaze wanders to something not yet in camera's range. Camera pulls back and we see that she is staring at a male corpse with bloody wounds on its chest and neck. Presumably, this answers the question of how her date went.

ACT 4: INTERLUDE

15 EXT ROADSIDE NIGHT

We're outdoors, looking at a road, when a car comes into view. It's NATASHA, driving toward us. As the camera pulls back as she drives by, we see that LUCIFER is perched on the side of the road; he just watched her drive by.

ACT 5: LYDIA'S HOUSE

16 INT LYDIA'S KITCHEN NIGHT

LYDIA goes to her front door. She's cleaned most of the blood off of her hands, and has collected herself a bit, though there's still blood all over her front. She opens the door, and NATASHA immediately goes to embrace her, as the door opens, but stops short in shock when notices the blood on her torso.

LYDIA steps back to let NATASHA in.

Ad libbed and stammering dialog as NATASHA asks LYDIA what has happened, with LYDIA responding only by stammering about "follow me" and "over here" and that sort of thing. LYDIA leads NATASHA into the dining room, as the exchange continues.

LYDIA stands near the corpse, points it out for NATASHA meekly, and stands a few paces towards the corner of the room. She hugs herself tightly and deliberately avoids looking towards the corpse.

NATASHA kneels by the corpse.

Beat.

She looks up at LYDIA.

NATASHA

"Oh my God, Lydia. What happened?"

Camera rapidly pans across to LYDIA at the other side of the room. Zooms in close.

Cut to:

17 FLASHBACK MONTAGE

No more than 20 seconds. The shorter the better.

All segments should be filmed in greyscale or otherwise filtered to clearly distinguish this action from current action. Shot handheld, POV LYDIA. Audio should be echo filtered.

Segment 1 - LYDIA at the door to her house, she enters. (~2-3 sec)

Segment 2 - LYDIA in the kitchen, she sees her boyfriend and the cheat making out. (~1-3 sec)

Segment 3 - LYDIA bursts through the door open, and yanks the cheater out of his embrace and throws her bodily out of the door. (~1-3 sec)

Segment 4 - LYDIA and boyfriend screaming at each other, gesturing a lot. Boyfriend backhands her. (~10 sec)

Segment 5 - LYDIA can't take it anymore... She reaches for a kitchen knife and stabs him (~2 sec)

Segment 6 - Boyfriend's body is on the floor. We see her arms with the knife in hands, go up then down, stabbing the off-camera body over and over.

18 INT LYDIA'S KITCHEN NIGHT

LYDIA is still shaking and hugging herself as NATASHA comforts her.

NATASHA

"Alright... It's going to be okay, but we have to call the police..."

LYDIA

"Oh, God, I killed him, I can't believe I killed him... After all he's already put me through, I'm going to go to prison because of him, too. That bastard."

As camera pans slowly around the kitchen, we see LUCIFER in the doorway of the living room.

LUCIFER

"Prison... Just another cage for another monkey."

LYDIA

"Who... who the Hell are YOU?!"

LUCIFER

"Thou shalt not commit murder, Lydia.
Your soul is promised to me, now."

LUCIFER raises a finger to his lips, says "Shhh..." and touches the finger to LYDIA's forehead, never taking his eyes off of NATASHA. LYDIA promptly collapses. NATASHA kneels to check that her sister is alright. She grabs a coat off of a nearby chair drapes it over LYDIA's inert form.

NATASHA

"What have you done to her?!"

LUCIFER

"Just another sleeping monkey... At least she'll wake at some point, unlike her friend over there."

NATASHA jumps to her feet confrontationally.

NATASHA

"Who the Hell ARE you?! What do you want?!"

LUCIFER

"Don't deny what you already know,
Natasha."

LUCIFER grabs her arm. NATASHA closes her eyes.

19 NIGHTMARE MONTAGE

Nightmare montage as before, only far more brief, and long straight shots of LUCIFER are interspersed.

NATASHA

"Lucifer..."

LUCIFER leans in menacingly.

LUCIFER

"And don't test my patience."

LUCIFER lets go of her arm, and she backs down, out of more than a little fear. LUCIFER stands and begins to circle NATASHA.

LUCIFER

"And there were angels who could not accept the lifting of man above them, and like Lucifer rebelled against the armies of the Loyal archangel Michael, and there rose a second war in heaven...' These rebels fight under the flag of Gabriel, the sword of God. They seek to revoke His gift of souls to humanity. Should Gabriel's side win, you monkeys would be cosmically no different than the primates you keep caged and prodded. Heaven would become all but barren, populated by victorious angels whose rebellious pride would be second only to my own. I think one Hell is sufficient, don't you?"

NATASHA

"So... so what do you want with me?"

LUCIFER stops circling and stands in front of NATASHA.

LUCIFER

"This puzzle box opens a gateway to the Labyrinth, one of the discrete domains of Hell, normally unreachable to me. Opening the gateway requires someone possessed of soul. Your destiny is to open the gateway and summon reinforcements to help Michael's army defeat Gabriel's."

NATASHA

"You expect me to believe that you're summoning reinforcements from Hell to help Michael save humanity's souls? Why should I believe you? Why should I believe any of this?"

LUCIFER

"You've seen the visions yourself. If Michael's loyal army fails to stop Gabriel, then whose souls will be left for me to claim as my own? The Grimoire of the Gash has shown you visions. You know in your heart that I'm speaking the truth."

NATASHA

"Maybe... but I don't believe in destiny. My will is my own. Why should I help you?"

LUCIFER

"Because, if you do this, I guarantee that I will forfeit your sister's condemned soul. Deny me, and when the time comes, I will watch her soul burn, over and over and over, for the rest of eternity."

NATASHA

"What will happen to MY soul?"

LUCIFER

"I have no interest in taking your soul, only your services as proxy. In the end, there is only one question. What would you do to save your sister's soul?"

NATASHA looks over to her sister once more.

NATASHA

"Anything..."

NATASHA looks back over at LUCIFER.

NATASHA

"I would do anything."

LUCIFER presents the box in his outstretched hand.

LUCIFER

"Then solve the puzzle."

ACT 6: LYDIA'S HOUSE

21 INT LIVING ROOM NIGHT

NATASHA is seated in the center of the living room. She's surrounded by 12 candles, forming a box around her. NATASHA goes about working the puzzle box. LUCIFER perches back on the chair in the corner, behind her.

Lots of cross-fades, panning close-ups of her, of the candles, showing the passage of time. Lots of motion. End with panning shot of NATASHA, from feet, slowly moving upwards PAST the box and onto her face, such that the box is off camera.

Finally, we hear a click and see on her face that something's happening with the box. She looks, nervously excited, and then anticipatory. She looks over to LUCIFER. LUCIFER's expression does not change. More sounds from the box (off camera) as NATASHA looks back down at the box.

The lights dim. A rumbling is heard.

Blue light fills the room.

The front wall splits open to reveal a corridor filled with smoke and fog, with blinding blue light pouring out of it. A strong gust emanates from the gateway, blowing out the candles, and NATASHA stands and shields herself from the gust.

As we pull back, we see that chains now hang down from the ceiling above.

Slowly, single-file, emerge four Cenobites. They walk slowly, deliberately, with eternal and infernal patience. Their movements are cold and deliberate, as cold as the blades, chains and hooks that adorn them.

First out is BUTTERBALL, then BOUND, then SPIKE, who proceed in a clockwise path around her, coming to stop at 9 o'clock, 6 o'clock and 3 o'clock, respectively. Her only path of escape would be into the gateway.

Finally, and majestically, ANGELIQUE, the Princess, emerges. The four Cenobites stand in a circle around NATASHA. She spins around to face each of them, in horror.

All four face NATASHA, as BUTTERBALL leisurely sharpens some blades from his apron. The lights of the room have faded, to be replaced from blue light from above.

They stand in a crescent in front of NATASHA.

ANGELIQUE

"It is time, child."

NATASHA

"Time?"

ANGELIQUE

"Time to embrace the pleasures of suffering."

NATASHA

"What? NO, I..."

As ANGELIQUE continues, two of the Cenobites move around to behind NATASHA, boxing her in.

ANGELIQUE

"Save your protests, child. They will be put to better use in due time. An eternity of pain shall turn your weak protests into yearnings for more, and your suffering will be more ordered and pleasurable for it."

NATASHA

"But, but he said he wasn't interested in my soul..."

ANGELIQUE

"Your soul? Oh, child, your soul is already ours. But be patient: that will be eviscerated in time. But for now, we wish simply to experience your flesh."

NATASHA starts to panic and looks around, but she sees that she's surrounded.

ANGELIQUE looks up and to her left.

A chain and hook descends down from the void...

NATASHA screams. The chain and hook have snagged her right forearm, right through the sleeve of her blouse... She screams as the blood starts to darken her white sleeve. She reaches to unsnag the hook.

ANGELIQUE looks up and to her right.

We see another chain and hook descending down from the void, from the right.

NATASHA screams some more, as the new hook has snagged her left forearm, again through the blouse.

As the chain is pulled taught, she screams, as her left hand is yanked away from her right forearm. She is now unable to protect herself. The chains are taught, and her wounds are bleeding.

We see a third chain and hook descending down from the void, from the right.

NATASHA screams and screams, as several chains and hooks have now snagged her torso, which bleeds profusely, a stark crimson contrasting over her once white blouse.

As the chains are pulled taught, she screams.

She regains a presence of mind, through the pain, to look over at LUCIFER, still immobile in the corner.

NATASHA

"You betrayed me! You said you didn't want my soul!"

The Cenobites notice his presence for the first time..

ANGELIQUE

"Lucifer..."

LUCIFER

"I have held my word. I have no interest in your soul. But Leviathan does..."

NATASHA (to ANGELIQUE)

"Leviathan? Who... Are you Leviathan?"

ANGELIQUE

"No, child. But don't worry. You've always studied theology. Now, we shall teach you of our God, Leviathan. Think of this as your next lesson. Only, far more pleasurable and far more eternal."

NATASHA

"But... but I haven't done anything wrong!!!"

ANGELIQUE

"Wrong. Right. Evil. Good. We Cenobites make no such judgments, and therefore no such distinctions. It is your desire that we have tasted, and you may yet prove worthy of the suffering that Leviathan has for you."

LUCIFER

"The Cenobites will open your eyes, monkey."

ANGELIQUE

"After all, we do have such sights to show you."

We hear more chains, and cut from ANGELIQUE's closeup to a forward view as we see NATASHA now with chains around her mouth and her waist. Her final scream is heard as the final chains pull her into the blue light. As she's pulled into the Labyrinth, chunks of flesh are ripped off of her body, still attached to the now dangling chains.

The blue light from the corridor subsides as the scream dies down.

The Cenobites remain in the room with LUCIFER. LUCIFER stands and walks forward to speak with ANGELIQUE.

ANGELIQUE

"Lucifer."

LUCIFER

"How fares the Labyrinth?"

ANGELIQUE

"As always, more ordered and pleasurable than the circles of Hell that you preside over, Angel. But you do not seek us to discuss the status quo."

LUCIFER

"No. I seek to recruit Leviathan's forces to combat the Army of Gabriel."

ANGELIQUE walks away from LUCIFER.

ANGELIQUE

"Angelic chaos is not the purview of the Cenobites."

LUCIFER

"True, but we both stand much to lose if Gabriel succeeds in revoking human souls. Think of it, Angelique, an eternity with no new souls for you to harvest, sculpt, tease and flay."

ANGELIQUE considers.

ANGELIQUE

"While your argument has merit, your methods breed disorder. So much of the earthly chaos we seek to rectify comes from your influence. Leviathan has no desire to—"

LUCIFER

"If it wasn't for me, Leviathan would still be just a—"

ANGELIQUE whirls on LUCIFER in fury.

ANGELIQUE

"BLASPHEMY! You would do well not to trivialize Leviathan."

LUCIFER

"If I felt it were trivial, I would not be here now seeking its assistance."

ANGELIQUE circles and ponders LUCIFER, almost seductively.

ANGELIQUE

"We have no desire to see Gabriel's army succeed. Indeed, you are correct, we do have much to lose. Let us return together to the Labyrinth and consult Leviathan directly. Together, we shall face the chaos of the angelic rebellion and restore balance and order."

LUCIFER is flanked by the four cenobites, almost as an honor guard, as they start to walk towards the corridor, now once again bathed in blue light. ANGELIQUE is in the rear, with BUTTERBALL. They look at each other, as the procession starts to move.

Fade to black.

22 BLACK

The music reaches a crescendo. Suddenly, it stops and through the silence we hear the sounds of chains and hooks descending, and a brief angry scream, more in anger than in pain.

Cut to:

Camera: Tight shot of LUCIFER's upper torso and angry face. Keep his raised arms in frame. Camera slowly pans from left to right during the dialog, so that first we see BUTTERBALL over ANGELIQUE's shoulder, but eventually, the camera comes to rest on ANGELIQUE over his shoulder, with only half of LUCIFER's face visible in the foreground.

LUCIFER has unexpectedly been snagged by chains and hooks in his forearms, in the same position as NATASHA was before. He can't move, but he is mighty pissed off.

LUCIFER

"What in the name of Hell do you think you're doing, Cenobite?"

ANGELIQUE

"Do you think it coincidence that you've never been allowed passage to the Labyrinth from your domain of Hell? We ensured that you'd have to come here to summon a gateway to us... here on this realm, where you're mortal, and enticingly vulnerable. You didn't use the girl to summon us, Angel. We used the girl to summon you. It will serve us to quell the Angellic rebellion, yes, but first, we shall deal with you. After all, souls flow freely into your corners of Hell, while ours must find their ways in through puzzles and gateways. It will be far more ordered for souls to have one destination in Hell, and Leviathan will make the Labyrinth that one destination. After all, I think one Hell is sufficient, don't you?"

LUCIFER

"We don't have time for these games, Cenobite!"

ANGELIQUE

"Oh, but we do. And now, at long last, Angel, it is time to play."

LUCIFER relaxes and smiles an evil and knowing smile. He has a plan. His eye glows with power.

LUCIFER

"Very well. Then let us begin."

A musical sting with shriek rises in pitch and volume.

CUT TO BLACK.

ROLL END CREDITS.

THE END