

**Pillar of Fire - Flight 666**

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Pillar of Fire is a psychological thriller that follows the efforts of an investigative reporter to stop a haunted passenger plane from killing again. This ‘Christine in the Air’ should do for flying what ‘Jaws’ did for beach going.

Cast: (In order of Appearance)

Air Traffic Controller #1

Air Traffic Controller #2

Air Traffic Controller #3

Casey McCollum: (Demi Moore) investigative reporter whose mom died in a plane crash

Fire Chief: Brian Dennehy

Hank: FAA Agent who works with Chuck, they are peers although Hank feels superior

Chuck: (Tom Hanks) Casey’s Uncle, an FAA agent who hires Casey

Reporter #1: Casey’s co-worker

50’s Stewardess #1

Father Dureau: (Gerard Depardieu) stoner priest who raised Casey after mom’s death

Young Casey

Mary McCollugh: Casey’s Mom: a missionary

Fisherman on Plane

Island Priest

Chinese cyclist

Scene List:

Act One:

Scene 1: Opening Credits-plane flying thru evening skies

Scene 2: Interior FAA control room, Plane lands

Title Shot

Act Two:

Scene 1: FAA office where Hank and Charlie decide to hire Casey

Scene 2: Casey’s office where she takes the job

Scene 3: Casey visits plane, flashback, plane to return to service

Scene 4: Casey’s goes home, sleeps, dreams

Scene 5: Casey meets Dureau, slave flashback, decides to fly to Haiti.

Scene 6: They board plane, flight goes evil, Casey brings plane down

Act Three:

Scene 1: Casey recovers, Dureau is buried, Casey gains closure

Scene 2: Chinese guy on bike entering plant with scrap girder

Credits

Treatment:

 Credits roll over dark cloudy skies as an eerie dark glowing plane flies across screen. The plane appears at times to be glowing with fire from within and from the outside at times like a phoenix. Ominous music is heard ala Jaws/Bernard Hermann.

 Cut to people walking briskly across screen heading down hallway as the camera pans into a busy air traffic controller room. Styrofoam coffee cups are on the desks and a few people are gathered around a water cooler not working. We pan across one person clearly playing space invaders and not working. Something's wrong at one of the controller’s desks. The plane isn't responding. It’s flickering in and out of radar. After no contact, they clear an old abandoned runway and the plane lands and the fire chief on site discovers that everyone on board is dead.

 Chuck, (ala Tom Hanks in ‘Catch Me If you Can’), Casey’s uncle and an FAA agent hires our heroine, Casey McCollum (ala Demi Moore in ‘A Few Good Men’) to solve the case. She is a feisty investigator, whose single mom was a travelling missionary that died in a freak plane accident, Flight 666’s predecessor. She wears a necklace that her mom gave her and she was raised by a friendly priest, Father Dureau. She is very determined and ambitious and turned her obsessed with her mom’s death into career of investigating plane crashes. Her desk has a cluttered corkboard with photos of plane debris and plane fuselage reassemblies and 9/11 plane images with a headline that says ‘No Pentagon Plane?’

 She and Chuck visit the plane in the hangar showing very little damage and we find out Sunair is planning to put the plane back into service. We first then see the steel chassis in the underbelly of the plane with a strange looking glyph:



 Slightly psychic, ala Christopher Walken in ‘The Dead Zone’, Casey has a feeling, almost a knowing, that she’s seen this before but can’t exactly place it and has a flashback moment in the hangar. First, we are transported to a beach where priests are whipping slaves and we hear crying and the loud cracks of a whip, then we are transported to a 50’s airliner where Casey’s mom is being tended to before the roof of the plane rips open and the stewardess is sucked out. Chuck grabs her arm to snap her out of it and she draws the symbol in her book before they leave.

 That night, she reminisces about her mom and has her recurring dream where her mom is leaving and giving her a necklace and then she finds out she has died from a police officer. Then they are both entering the plane and on board are young albino nuns, all in white who are creepily staring at them like menacing angels. They all wear the amulet Casey has. Casey reaches under her seat to pull out a weathered luggage case then she is transported back to her house where her mother tells her to visit Father Dureau.

 The next day she visits Father Dureau (ala a stoner Gerard Depardieu), the priest who raised her as a child. Casey discusses the case with him and tells him that her mom sent her to see him from a dream. He tells her of his theory that the plane that killed her mom was actually god trying to punish his ancestors for selling slaves through the early church. This was, the film posits, the original Pillar of Fire plane crash in Park Slope, Brooklyn in 1960. He says the only way to break the circle of evil is to get on the plane and he will accompany her.

They board the plane, now head to Haiti and strange things start to occur; as they board the flight an alarm goes off as black crows in the airport lounge watch them board. As they get on, there are missionary girls on the plane that look like the girls from the dream. They get to their seats and then one of the overhead compartments springs open and lets down a bunch of snakes down onto Casey, but it turns into a fishing net and some gear. During the flight, the attendants announce there may be some turbulence and just then the plane goes dark and you cannot hear the attendants speaking to the passengers anymore. There is turbulence as the air masks drop and the sound has dramatic dark strings playing over a racing heart beat. People next to Casey start morphing into creatures and freaking her out. The black fisherman turns very black. Father Dureau starts choking and struggling with an unknown entity and tells Casey to bring the plane down which she does.

 Cue softer epilogue music. Chuck is visiting Casey in the hospital to pick her up and tell her that Sunair is melting the plane down. We see Father Dureau lowered into his grave. At the cemetery, we see a fleet of young girl missionaries in white. One stares directly at Chuck. (dark music)

 Chuck says goodbye to Casey and we go home with her and view the framed photos on her shelves of her mom with the mission girls, one creepily staring directly to the camera and one with her and mom and Father Dureau and while the soft music plays and she files other clippings in the box that say ‘*DC Investigator keeping our skies safe. Would make her parents proud.*’ As she also looks at the necklace and rubs it warmly in her hand, she takes it off and puts it in the box finally laying her mom’s death to rest feeling that she now has some closure. She closes the box and puts it back under her bed after locking it.

 Cut to a Chinese guy in a Mao hat on a bike riding with a trailer full of metal scraps. Off the back of his trailer hangs one of the steel girders from Flight 666. The camera pans along the girder as he rides towards the gate of the plant. We see a close up of the girder and see the strange glyph as he rides into a large hangar where the frame work of a plane is visible.

Eerie music.

Fade to black.

Credits

Act 1-Scene 1:

Opening Credits: Cue dark score with strings.

Scene opens with dark clouds and camera panning through the clouds at nite.

A plane, eerily lit with a dim green glow crosses screen into a cloud as credits appear.

The plane appears at times to be glowing with fire from within and from the outside at times like a phoenix. Ominous music is heard ala Jaws/Bernard Hermann.

Act 1-Scene 2:

Cut to a busy JFK air traffic controller’s office, heading down hallway, people walking around, one drinking coffee while several people are busily watching their radar screens. Styrofoam coffee cups are on the desks and a few people are gathered around a water cooler not working. We pan across one person clearly playing space invaders and not working. Something's wrong at a controller’s desk. A plane isn't responding.

Air Traffic Controller #1 (ATC1): (looking at screen in disbelief and consternation) ‘what are you doing?’ to himself. Presses intercom button. ‘Flight 219 can you please check your coordinates? We need you to taxi for a bit. We got a full house tonight and we need to circle at seventy five hundo till we can get you in. I have you at six thundo can you nose up please?, over.‘

We see the screen as the plane flickers in and out of radar. He whacks the side of the screen in hopes of getting it to work ala the old 70’s TV repair trick.

Flight 219 over intercom: (crackly hissing over air no response.)

ATC looks at radar screen as blip moves closer to airport and altitude reads as descending rapidly. Music intensifies.

ATC1: ‘Flight 219 this is Tower are you reading me? You need to rectify your alt, repeat rectify your alt! Bring it up to 75 hundo we are not clear for landing and you are coming in way too hot. We need to get these other planes out of here before you can land, over.

Attention starts gathering around him as he and others look at radar screen.

ATC2: ‘Maybe his comm is down. Should we tell Toller?’

ATC1: (Rolls eyes, winces in frustration) ‘Oh great, another write up. Lemme see what I can do. (Pleasantly) Uh, 541, uh, this is Tower, can you please continue to taxi? we have a dry bird that needs to come in, do you have another 30 minutes in you?

Cut to interior of flight 541 looking down aisle as crew rolls cart down center.

Cut to interior of cockpit. Close up of Pilot.

Pilot of 541: ‘Roger that. We’re looking good up here, clear as the eye can see.’ (As he checks out the stewardess’ ass as she ‘looks for some manuals’ right at his line of sight.)

ATC1: ‘Confirmed 541. Thanks for that, you’re making someone’s nite tonite.’ (to himself off mic, ‘God knows its not mine.’)

Cut to 219 cutting through the sky and heading lower out of the clouds and heading towards the city lights and the airport in the distance.

ATC1: ‘219. come in, 219.’

ATC2: (in disbelief) ‘he’s picking up speed.’

ATC1: ‘219, You’re comin’ in super hot. I’m gonna need you to slow your bird, over. Peel your bird, STAT!’

Cut to flaming plane screeching through sky toward airport.

ATC2: (excitedly) ‘we need to clear the runway.’

ATC1 looks at ATC2, with eyes that say ‘Don’t, please.’ then eye roll.

ATC2: ‘I have to.’ Picks up red phone. ‘Give me Toller.’ (Pause) ‘Sir, we have a situation. (pause) 219 is A No Show ICG. Off grid No response coming in hot. (pause) yes, and we have a 3/4 monty sitch on the field. (pause) That’s right. (pause) Yes. (pause) Back alley? Yes sir.’ To ATC1 and ATC3: ‘He says to bring it in the back alley.’

ATC3: ‘E-vac, we have a hotbird coming up the back alley, Scramble E-Vac FD and EMT’s.’

Cut to someone’s hand stamping down a plunger buzzer button. Emergency fire engines getting prepped up and rolling out of hangar. Guys are slinging equipment on their backs and the sirens come on.

Emergency response vehicles driving out of hangar area and heading out into dark airport toward ‘back alley’ runway.

ATC1: (exasperated, turns around to screen, switches some knobs and levers on board in front of him.) ‘Flight 219 this is tower, you are clear for runway G Four Niner, that’s G Four Niner. Over. (shakes head in disbelief)

Cut to ground crew firing up lights on overgrown runway only used for emergencies.

Levers getting thrown. Big floodlights burning through over grown patches of reeds. There’s a faded sign that gets illuminated that says ‘Runway G49-Welcome Back, Enola Gay!’

Cut to 219 coming in fast and hard towards airport.

Cut to interior of airport lounge as commuters start murmuring and gathering towards the window. A fat man in close up is oblivious and stuffs a hot dog into his mouth.

Cut to over wing shot of flight 219 still eerily lit coming in for a really fast landing.

Emergency trucks are nearing old runway area.

Interior shot of emergency truck as crew drive over bumpy terrain.

Close up of tires as plane touches down. Sound of skidding tires hitting ground, and air brakes coming on. As plane rolls to stop, doors blow off and inflatable slides explode out of plane with fire and partially deploy. They inflate upwards and stick up halfway extended, resembling horns.

Cut to ATC1: (colleagues still gathered around, relieved, exhales) ‘219. What is your status? Come In! Over.’ (Outloud but off mic) ‘why won’t they respond?’ ‘Evac, what’s the stitch? Over.’

Cut to Fire Chief (Brian Dennehy) on a raised ladder to doorway staring up at plane in disgust and disbelief. The windows of plane are blown out and charred bodies and body parts are hanging out of it appearing to be almost getting squeezed out of the plane. It should be incredibly disgusting.

ATC1: ‘Evac, What’s happening?’’

Fire Chief on ladder looking into the doorway of plane with a flashlight in his hand. In the entry way, the corpses of 2 flight attendants, their outfits still discernible, are huddled together and oozing liquid guts ala ‘the thing’, again, this should be incredibly disgusting and horrifying.

Cut to fire chief looking into cabin down center aisle, where oxygen masks have deployed and melted. The passengers are all horribly disfigured and burned and some are stuck in a death grip like position, their faces frozen in horror and agony. He sniffs and is visibly disgusted by the reek.

ATC1: ‘Evac, what’s 219’s sitch?, over.’

Voice of Fire Chief (crackly through intercom): ‘Dead.’

Cut back to Fire Chief stepping back onto elevated ladder.

FIRE CHIEF: (breaking down) ‘They’re all dead.’

He continues to break down at the top of the ladder as it descends back to the tarmac, we pull out for wide angle shot of the scene. Cut to ground crew hosing down plane and plane hissing jets of steam due to being so hot. 2 or 3 trucks gathered around the plane as it still emits a faint eerie glow. Sirens are blaring, hoses are gushing all over the plane, bodies are getting bagged up and rotating lights circle.

Music up.

Credits: ‘Pillar of Fire’ with ‘FLIGHT 666’

Act 2-Scene 1:

Cut to outside of office building. It’s the Bulova building near JFK but in this case it’s the office for the FAA. A suited man is sitting behind a desk looking seriously at his computer screen reading ‘Electrical malfunction causes 234 Fatalities 7 hours and 6 minutes into flight.’ He is on the phone.

HANK: ‘Mmhm. Send him in.’ hangs up phone.

CHUCK: ‘Hank. (Shakes Hands) How the hell are ya?’

HANK: ‘Well, I’d be a whole lot better if you could tell me what the hell happened on 219!!’

CHUCK: (sits, uncomfortably settles) ‘Well, we are still waiting on some test results.’

HANK: ‘I’m getting a little old for you to be blowing smoke up my ass, Chuck. I‘ve got 37 separate lawsuits coming down on me, right now. Can you count that high? Some folks are ready to sue the shit out of me and sink SunAir if I can’t give them some closure (gestures air quotes) and some reason as to why their grandfather was burned alive up there at twenty thousand, fifteen thousand, was it six thousand?’

CHUCK: ‘six thousand, six hundred and sixty…’

HANK: ‘and delivered to JFK on a burnt stick of a plane. How the hell does that happen, Chuck? You tell me! Cause I gotta tell *them*. (phone rings again. It’s his secretary. He picks up abruptly.)

CHUCK: (sputtering) ‘The black box says the Auto-Pilot feature…’

HANK: (not listening) ‘Talk to me.’ (In a hipper than thou drawl.)

Voice of secretary: ‘Parents of James Olsen, line one, sir.”

HANK: ‘Uh Huh’ (Leans in to Chuck as an aside) ‘I gotta tell them somethin.’

CHUCK (flustered) ‘We’re still crunching numbers and we’ll get the reports to you as soon as…’

HANK: ‘Reports!? I want a thorough, detailed *investigation*!’

CHUCK: (resigned) ‘I don’t want this to touch Washington at all. Senator Kleigel will have my balls for lunch. ’

Phone buzzes again.

Voice of Secretary: ‘I have Senator Kleigel on line two, sir.”

HANK: (turns in his chair to stare out window at plane flying in distance.) ‘Dammit! Ok, keep it quiet but I need your top man on it. We need this gone, now! Don’t fuck me on this!’

CHUCK: ‘Sir, my top man is a woman.’

HANK: (Perplexed. Rolls eyes.) ‘Senator, I was just going to call you….’ gives Chuck a sweeping away hand gesture.

Act 2-Scene 2

Interior. Busy newspaper reporter’s office, lots of cubicles, we pan across office and hear the sound of someone typing on an old fashioned typewriter that’s ringing with a bell. Casey is seen at her desk sketching in her sketch book.

REPORTER #1: (Steiglitz, visibly annoyed by bell) ‘Casey, why do you still use that thing?’

CASEY: ‘’Cause it still works, why not?’ what is that? Your fourth computer?!’

REPORTER #1: (smirks, admits defeat) ‘yeah , yeah. I’m an early adopter.’

Phone rings Casey picks up.

CASEY: ‘Casey McCollum.’ (pause.)’

 ‘Uncle Chuck? Hi! So good to hear your voice!’ (pause)

I heard. (pause)

Well, it’s been going around. (pause)

Look, I really appreciate you letting me intern there and landing me this gig but I..’(pause)

‘A lot of people need a lot of things.’ (pause-she listens-mood changes, in disbelief)

‘uh, what do you mean this is just like what happened with my mom? (pause then horror)

Uh, Ok. Seventy Five Thundo? Ok, I’ll move my calendar around.’ (Starts flipping through rolodex and Calendar) ‘Can we say next…..tomorrow!? (In disbelief) ‘I have a conference call with the Prime…hello?’

Hangs up, squints eyes, discerning.

Act 2-Scene 3

Cut to black limo driving around a bend on an off ramp of a highway toward an aiprort.

Cut to Limo pulling up to hangar building. Door opens, Casey exits vehicle and walks into small office space. Chuck is seated behind desk and Casey enters and smiles warmly. Chuck gets up comes around desk and gives Casey a big warm hug.

CHUCK: ‘Casey, You look great. Just like your mom. I can still see her…’

CASEY: ‘swinging on the porch by the apple trees, I bet.’ (She sits at desk)

CHUCK: ‘I miss her, too, you know and I think of her with every plane I see. Sometimes even a bird reminds me of her.’

CASEY: ‘Sometimes, I can feel her in the air. Maybe she’s here right now.’

CHUCK: ‘She would have been so proud of you.’ (swings back round the desk) ‘That’s why I need you on this, Case.’

Chuck circles back around desk and hands Casey a clipboard with the reports.

CHUCK: ‘Something’s not right about this. Technically, the reports all came back normal. There was absolutely nothing mechanically wrong with the plane. Everything checked out. We want to float the story to the top brass that it was solely computer malfunction, because that might explain the loss of cabin pressure, but….’

CASEY: ‘But, what?’

CHUCK: ‘But that wouldn’t explain the blood being drained out of all of the bodies on board.’

CASEY: (Shocked, looking up from report) ‘They were missing organs?!’ (in disgust)

CHUCK: ‘And the burn patterns throughout the flight deck, It was like a firestorm erupted up there and killed everyone on board including the pilots, but with very little structural damage. It can’t be electrical, I don’t think. I’ve been at this since before you were born. Hell, I’ve flown through the Bermuda Triangle. I’m not sure what happened up there but it looks like something else, something ‘other’. That’s the only way I can say it.’

CASEY: (letting it sink in) ‘Oh my God.’

CHUCK: ‘Want to take a look?’

They get up and move through doorway into hangar.

Cut to remains of flight 219’s charred fuselage sitting in hangar. Close up on the symbol on the beam. She is writing down notes. She comes closer to the strange markings on the cross beam section and has a flash back.

For a moment we see priests on a beach whipping slaves with loud whip cracking sounds then we are inside a 1950’s DC-10.

1950’s attire. Casey’s mom is seen hazily coming up to and opening a screen door and giving Casey a necklace as she is leaving for the airport for a plane flight.

Cut to mid-flight. The stewardess comes over to Casey’s mom.

50’s STEWARDESS #1: ‘Miss McCollum, can I ask you to make sure your seat belt is fastened…’

Just then the roof of the plane is ripped off and she screams as she is sucked out of the plane and flies away into the sky as several of the other passengers also get sucked out of the plane and the sound of a nose dive begins to be heard.

Cut to the interior of that plane as its going down and then below, into the cargo section. Close-up of a 50’s style luggage bag, Casey’s Mom’s with sticker on it from ‘Acapulco’ resting against the cross beam with the same strange markings on it as before.

Music up, sound of screams and jet plane sounds crescendo and we cut to Casey’s face frozen in fear as she comes back to current time staring at the beam which coincides with Chuck grabbing her arm.

CHUCK: ‘You okay?’

CASEY: ‘uh. Yeah, I’m, okay.’

CHUCK: ‘You sense something?’ his phone buzzes. He takes it out of his pocket to answer. ‘Hey Hank. Uh huh. Yeah, she’s here. (pause) What?! You know we need more time! We need to pull this plane out of rotation! (pause) Dammit, Hank!’

CASEY: ‘What is it?’

CHUCK: ‘Sunair says they’re putting it back into service.’

CASEY: (high pitched outrage) ‘What!?’

CHUCK: ‘They need the money to pay off the lawsuits coming in.’

Casey writes a last note in her notebook, we see her draw the symbol on the beam.

Act 2-Scene 4:

Casey is at home sitting on her bed with a box of old photos and news clippings.

We see:

Photos of her mom, a travelling missionary,

Photos of her mom and dad, a shaman from a tribes her mom visited,

British Newspapers with headlines about freak plane accident from London (Flight 666’s predecessor) (Pillar of Fire/Park Slope flight):

*‘Plane crash still a mystery’* and

‘*FAA says crash unsolvable’* and then

*’Crash due to tech malfunction-case closed’*

Zoom in on photo of her mom’s necklace; it’s the same one she now wears.

She reaches up and caresses it as she flashes back.

DREAM SEQUENCE:

Her mother is speaking. We are in a living room of the past, Casey is a little girl and her mother is bending down over her as she is about to step out the door to leave her in the care of Father Dureau.

MOTHER: ‘Don’t worry, Case. It’s going to be ok, I won’t be gone long it’s a quick flight to here from London to New York and then I’ll be home before you know it, ok Kiddo?

Casey, silent, starts to cry.

Young Casey: ‘No. Don’t Go!’

MOTHER: ‘What happened? Oh…. Here, you know what? Take this to keep you company.’ She removes a necklace from around her neck. It’s the round silver amulet and she puts it over Casey’s head.

MOTHER: ‘This will keep you safe, no matter what. And there’s always Father Dureau.’ She rubs Casey’s hair as she looks up to young Father Dureau.

Young Dureau: ‘Have a good flight and do good work!’ They hold hands for a moment and Mary heads to the door. Young Father Dureau stands there and puts his hand on young Casey’s shoulder. Mother walks out the door carrying bag and lightning cracks and the doorbell rings, music turns dark. Young Casey goes to answer it with Father Dureau. The door opens and there is a Police car with its rotating lights outside in the dark holding mom’s bag.

FATHER DUREAU: ‘Casey, it’s going to be ok.’ Casey cries into his arms as policeman looks on.

Now she is boarding a plane just entering the fuselage turning down the aisle. Ahead of her is an older woman in the same outfit which resembles her mom’s. It’s eerie. On board are many young pale faced missionary girls dressed in white staring at them as they board. They are slightly menacing yet angelic. They are all wearing the amulet that Casey has. All the seats are taken except for the ones for Casey & her Mom. They sit. Casey reaches under her seat and pulls out the same weathered leathery box as from under her bed.

All of a sudden Casey is back in the house holding onto her mom’s suitcase looking out the door to her mother who is saying. ‘I want you to see Father Dureau. Go to your Father.’

The dream ends as Casey gasps awake. It’s four in the morning and dark now in the bedroom. Camera pans up to photos in frames on shelf and closes in on picture of church. Cross fade to actual church in day light as car pulls up.

Act 2-Scene 5

(Church interior) Dark, cavernous church, marble floors, lots of candles, altar boys walking quickly in pairs, some walk across church floor carrying a cross. A church helper is polishing a pew and another is stacking psalm books. Casey is seen walking through the church through a doorway just like her mom in the dream. She heads towards the back of the church to one side of the Altar.

Close up of an older priest’s face (Father Dureau, significantly older), eyes closed in prayer. Maybe he’s also whispering prayers to himself in Latin (kind of odd/eccentrically). An altar boy goes up to him and whispers something in his ear. His eyes open excitedly. He gets up from his kneeling and comes over to Casey.

FATHER DUREAU: ‘Casey. Dear. It’s been years. Oh. It’s so good to see you. (hugs her close) How are you doing with all of your important work in Washington?’

CASEY: ‘Oh Dado, you’re the one doing the important work. I’m just writing my silly stories.’

FATHER DUREAU: ‘Well…. You’ve helped a comfort a lot of people, especially all the families of your mother’s friends.’ (pause-saying too much) I’m sorry.’

CASEY: ‘No, that’s ok. You’re right. I just couldn’t keep doing it; I got sympathy fatigue. It was all plane crash, plane crash, plane crash. It was just too much. That’s why I got into straight journalism. Just facts, It’s so much easier than hunting for sprits in the sky. (admitting she’s an atheist) I’m sorry.’

FATHER DUREAU: (not wounded) ‘Come.’ He motions to her and they both go into a small room off the side of the altar area.

They enter the sacristy. Casey sits down as Father Dureau lights some incense.

CASEY: ‘Mom came to see me last nite.’

FATHER DUREAU: ‘I’m sorry you keep having those horrible dreams.’ Puts matches in what appears to be a stash box.

CASEY: ‘No, this one was different. This time she told me to come and see you and I have theory that there is some connection between her flight and 219. That’s really why I’m here. I was called in to find out what happened and I saw the photos of wreckage. (She pulls glossy 8 x 10 black and white photos of charred corpses out of her bag and shows them to Father Dureau. He winces.)

CASEY: (Pointing to one of the photos-leaning over) ‘Look at this.’ (We see charred horrible corpses writhing and frozen in place) it’s just like mom’s flight from London.’

FATHER DUREAU: (pouring over photo) ‘I can see that.’

Father Dureau pulls out a drawer from his desk to reveal a crumbling copy of the headline about her mother’s plane crash.

FATHER DUREAU: ‘You’ve always been good at theories, Case. Well, I have mine about this. We were a young nation with a young church that needed labor to build that church. We sacrificed the souls of a few to benefit the souls of the many.’

Turns into a voiceover as we cut to an island scene where priest stands with a bible and a crony with a standard are reviewing and buying slaves from three podiums on a beachfront in 1740. ‘You’ll get a fair price for this one in New York, Monsignor’ one says. The other one says ‘You draw a shrewd bargain Monsignor Dureau.’ Monsignor Dureau speaks to one of the slaves and says ‘The sins of thine kin are passed onto the heads of heathens and the next until the Lord thy God wreaks vengeance upon thine own. Such is the lord’s word. Beware the lord’s vengeance as it visits thy house when thouest are duly unprepared.’ as he baptizes one of them in the ocean. (FYI-He’s a total dick.)

Same guy preaching 100 years later at Pillar of Fire church over a familiar line-up of slaves. Now they have clothing on with nooses around their necks as they are sold to white slave traders.

1840’s FATHER DUREAU: ‘My brothers and sisters, The lord has sent us these beasts of burden to help build this church, to build this community, (parishoners start cheering) to build this glory, to celebrate his name, and his son and the holy spirit in the sky!’ (great cheers.)

Current FATHER DUREAU: ‘I think that plane, your mom’s plane, was sent down as God’s work to punish that church for enslaving god’s children.’

CASEY: ‘But mom was doing God’s work!?’

FATHER DUREAU: ‘We both were. Your mother believed that. You never met your father but he was a revered shaman in his village, a great seeker of the ultimate truth. You are a lot like him. I suspect we both are, both searching for the truth, perhaps redemption.’

CASEY: ‘I don’t need redemption, I need answers.’

FATHER DUREAU: ‘You will only find your answers by facing your fears. Uncover your mystery by embracing it.’

CASEY: ‘Are you saying I need to go on the plane?’

FATHER DUREAU: ‘*We* need to go on the plane.’

Act 2-Scene 6

Evening. Open on a busy airport, well lit with travelers moving back and forth.

Some people getting off plane and running into the arms of waiting loved ones.

An intercom announces:

Voice over Intercom: ‘Flight 6662 to Haiti now boarding. Flight 6662 to Haiti now boarding.’

Cut to Casey folding a photo of her mom into her hands as Father Dureau is gathering their things. They shuffle forward toward the flight attending checking their boarding passes. Casey looks up toward the ceiling and she notices three black crows along the top ledge staring at her. cue dark music. She gets a little freaked out and one of the crows spreads their wings and watches her get on the plane.

Cut to Casey boarding the plane. There is a flight attendant waiting for her to board as she steps across the threshold. The flight attendant looks exactly like her mom and it is as if she is stepping into her dream. We follow her down the aisle of the plane and we see row after row of albino girls dressed in nun’s habits. They are all wearing the amulet that Casey has.

As Casey goes towards her seat one of the over head compartments springs open and lets a bunch of snakes down onto Casey. Casey is completely startled but then it turns into fishing net and some fishing gear as a black man comes over and apologizes as he and Father Dureau help untangle her from the fishing net.

FISHERMAN: ‘Sorry, sorry.’

CASEY: ’Uh, that’s okay.’

Casey regains her composure and takes her seat as we see the plane taking off.

We pan through the plane, underneath into the cargo hold, past the cargo hold into the chassis to see the symbol on the haunted girder starting to glow red.

Aboard the plane, all of the girls in white in front of Casey turn around simultaneously and stare at her. Creepy music follows suit clouding out the sounds of the plane. She leans over to Father Dureau.

CASEY: ‘You see that?’ motioning for him to look. When he looks the sound is as normal and all of the girls have now turned back around in their seats. Sound also returns to normal when he looks.

The plane then jars everyone on board as the captain makes an announcement regarding the turbulence.

Voice of Captain: ‘ uh…. A little bumpy up here as we ascend to 66 hundo, uh... some warm patches…uh condensing….uh…we …uh should be through uh…momentarily and we sure do thank you for flying Sun-Air…….’ He gets cut off. Casey notices it and is a little freaked out but everyone else thinks it’s okay. A quick cut to the cockpit to see him getting choked by a slithering tentacle and getting pulled out of his seat.

Plane jumps suddenly down, lights start going on and off.

FATHER DUREAU: ‘It’s normal to be nervous. Let’s pray for your mother’s help.’

Air masks drop from overheads. We start hearing a racing, ostensibly, Casey’s heart beat. The sound has to be like a deaf person but with dramatic dark strings playing over the steadily racing, volume increasing heart beat. People next to Casey start morphing into creatures and freaking her out. She looks at the black fisherman and he turns perfectly, freakily black. Father Dureau starts being choked by an unknown entity, starts struggling to breathe and manages to get out:

FATHER DUREAU: ‘You have to bring the plane down, Casey, it’s the only way to break the circle of evil.’

CASEY: ‘What?!’

FATHER DUREAU: (Choking) ‘Bring It Down.’

Casey leaves her seat and struggles to get to the cockpit as the girls in white stand up in unison and hiss at her. The plane is jogging back and forth and the ride is getting out of control. The rest of the passengers are alternatively dead, or choking, passing out, some turning into zombie like, rabid creatures as the plane starts to go into G- force tailspins. We see the plane from outside spiraling in the air as we hear the sound of the plane churning along with Casey’s heartbeat. She is wrestling her way to the cockpit and she breaks the door to the cockpit open with a stainless steel coffee urn. The door should open and the pilots bloody meat corpses roll out. This should be horrifying and everyone should be disoriented by lots of camera movement. She pushes one of the corpses out of the way and gets into the pilots seat. She pulls up hard on one of the paddles just as the clouds clear and through the window and we see the ground fast approaching, maybe just near the side of a mountain or city lights or maybe a church? It should be horrifying and believable.

Casey pulls in hard as we hear the classic sound of a plane approaching impact plus the sound of the gyrating and the heartbeat. The screen goes black as we hear a booming impact.

Heartbeat only now, slowing way down and stopping, fades into heart monitor at hospital.

Act 3-Scene 1

Cue softer epilogue music. Chuck watches over Casey as she lies in a hospital bed.

Casey lying in bed stirs awake and sees Chuck and smiles.

CHUCK: ‘Hey, can you hear me, kiddo?’

Casey stirs awake. Her eyes open.

CHUCK: ‘There she is…’

CASEY: (coming to) ‘What? Where’s Dado?’

CHUCK: (clenches his lips) ‘Case. He didn’t…He’s with your mother now.’

Cut to cemetery during a sun shower as Father Dureau is lowered into his grave. He has a plane on his casket. The funeral site is surrounded by the girls in white. One stares directly at the camera. (dark turn in music)

Cut to car pulling up to Casey’s house as Chuck drops her off. They get out of car.

CHUCK: ‘There’s nothing to worry about now, Case. SunAir is sunk and they sold the debris to China to melt it all down. That plane will never fly again.’ They hug and Casey goes up the walk to her porch.

CASEY: ‘Thanks Chuck!’

Cut to Casey’s shelf of framed photos of her mom with the mission girls, one staring directly to the camera and one with her and mom and Father Dureau and while the soft music plays.

She files the latest clippings in the box that say ‘DC Investigator keeping our skies safe. Would make her parents proud.’ and ‘DONE-Air to never fly again!’ As she also looks at the necklace and rubs it warmly in her hand, she takes it off and puts it in the box finally laying her mom to rest feeling that she now has some closure. She closes the box and puts it back under her bed after locking it.

Act 3-Scene 2

Cut to a Chinese guy in a Mao hat on a bike riding with a basket on the back full of metal scraps. The camera follows his ride as we zoom in on the scraps,

Off the back of his trailer hangs one of the steel girders from Flight 666.

The camera pans along the girder as we recognize the strange glyph from before.

We pan out as he takes a turn off the road up to a gated sentry post into a large facility

With banner that reads: ‘Mow Dung Plane Co.’ with a bunch of Chinese Characters on it.

 We pan further out as he rides into a large hangar where the frame work of a plane is visible being assembled and the music gets eerie.

Fade to black.

Credits









