

The Dead Beat:  
Pilot

By

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# The Dead Beat: Show Bible

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## Logline

Alicia Layne must adapt to the fact she is a medium, someone who can speak with ghosts, she learns of an artifact hidden in Detroit that can end the world, but she isn't the only one looking.

## Synopsis

Officer Alicia Layne of the Detroit Police Department 7th Precinct was your average police officer, until her old friend came back into her life and died shortly after. Before dying her old friend Tobias "Toby" Silvermane reawakened her latent powers, which allow her to see the spirits of the dead, including Toby himself. Now she must juggle her life as a cop while also trying to put the restless spirits of Detroit to rest, and if that wasn't enough of a task she also has to stop the end of the world.

Toby died retrieving an ancient and powerful artifact that in the right hands could bring miracles, but in the wrong hands could unleash the end of the world. And Toby doesn't remember where he hid the stone before dying.

Alicia must learn to control her new powers, and how to survive in the supernatural world, and find the stone before it falls into the hands of the evil organization known only as Genesis.

## Theme/Tone

Cop procedural with supernatural flavoring, with dashes of humor sprinkled through.  
Themes of sacrifice, growth, overcoming the odds

## Graphics

Demographics

Females between the ages of 18-35

Geographics

Living in the Great Lakes Region of the United States

Psychographics

Who love mystery shows, fantasy, and episodic storytelling

## Terms

Spirit: Catch all term for an entity that dwells in the spiritual plane

Ghost: A dead human who chose to stay in the spiritual plane rather than moving on

Phantom: The after-image of a human who died in torment, they confuse mortals reassigning them as parts in their fantasy. They cannot form new memories nor can they be reasoned with.

Poltergiuse: A native of the spiritual dimension. They were never real people, they mimic human traits (making noises, moving objects) and feed off of the emotions that come from them. They tend to feed off of fear, longing, and depression.

Possession: Powerful spirits can possess the living, depending on the spirit certain prerequisites need to be in place (ex. Fear, lust, euphoria, madness) the darker and more powerful the spirit the more work needs to be done for the possession to not end in the death of the human.

Eden Enterprises: The mega corporation that is a front for Genesis. Current CEO Jude Fairfax, led by the mysterious Board of Directors. Their slogan is, "Paradise lost, being restored"

Board of Directors: comprised of the spirits of terrible people, the ones the dark gods of old are based on. Their level of corruption requires prerequisites for possession to keep the body alive.

The Chairman: The mysterious and dark head of Eden/Genesis. Few know his true name, Cane. But he has chosen many names through the years, he prefers to be called titles such as "the adversary" or "lightbringer". After killing Abel his mark was that he would no longer possess a physical form, but instead exist in an undying intangent form.

Genesis: The name of the organization that wishes to take over the world with the help of the Philosopher's Stone. They wish to bring back the Earth to the days of the Garden of Eden.

7th Precinct: The newly restored precinct they have a lot to prove to justify their existence

## Characters

### Characters & Motivations

Alicia Layn

Detroit Police Officer. Hard working, determined, wants to do well by those around her.

Tobias "Toby" Slivermane

Medium. Looks for the fun of life and fighting against the forces of evil

Jude Fairfax

CEO Eden Enterprises. Cunning, ambitious, and will do anything to get what he wants

Wyatt Spenser

Officer. He is Alicia's partner, family man who wants to keep his city safe

Detective Hamm

Detective. His tactics have IA looking over his shoulder, but he gets results.

Diaz

Enforcer. Just wants to stay alive and get paid

Captain Palmer

Captain, DPD. Has a lot to prove with the new precinct, 0 tolerance policy  
Bill Wats  
Ghost cop, haunts the police precinct  
Charles “Chuck” Chipper  
Ghost cop, haunts the police precinct  
Rebecca rose  
Jude’s secretary

## Season Outline

### Pilot Outline

32 Pages

Act One- 10 pages

Act Two- 10 pages

Act Three- 12 pages

#### **Act One: Introduction to main character**

Alicia working her beet (2 pages)

Alicia ticketing Jude and he asks her on a date (5 pages)

Alicia filling out paperwork talking to her coworkers about how nothing happens in her life (3 pages)

#### **Act Two: Toby’s arrival and death**

Scene at the docks (3 pages)

Toby getting injured and turning to ghosts for help (2 pages)

Alicia getting home after work and going to bed (1 page)

Toby stumbling through a hallway and knocking on a door (2 pages)

Toby kissing Alicia and dying (2 pages)

#### **Act Three: Toby returns and begins to explain the world**

Alicia goes to work and complains about a migraine (2 pages)

Captain Palmer sends Alicia home (2 pages)

Alicia sees two ghost cops, thinks she is going crazy (1 page)

Alicia gets home and Toby explains that ghosts are real and that she can see them (3 pages)

Diaz gets his “promotion” (3 pages)

Old man finds satchel (1 page)

## Season Outline

Alicia will learn how to use her powers and what it takes to help spirits move on. She will learn about the other supernatural forces in the world, the witches, the djinn, the necromancers, etc. and how they are all part of the larger world. Throughout the season she will also learn about Genesis and start to connect the dots between Genesis and Eden. She will also learn about Leylines and how they can be tapped into, and how they have been shifting for the 7 Deadly Sins to all converge on Detroit. The season will come to a climatic conclusion with a race to the stone and trying to prevent Genesis from using the stone.

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ALICIA LAYNE (24) a hard working beat cop with the Detroit Police Department, 7th Precinct, walks down the street sipping coffee with her partner WYATT SPENCER (35) a fun loving and energetic cop.

WYATT

I'm just saying Alicia, you've got to check out this guy's podcast, "Paranormal Studies Abroad" you would like it.

ALICIA

Wyatt, I'm not much for ghost stories or tin hat theories. There is no Bigfoot, little green men, and the moon landing wasn't faked.

WYATT

Well, at least we can agree on one thing then...

ALICIA

You are going to make me ask aren't you? Fine, what can we agree on?

WYATT

The moon landing wasn't faked, they didn't have the technology. Heads up, I smell trouble.

A man in a suit talking on his phone turns to walk down an alley; Two men in hoodies follow him.

ALICIA

Could be nothing but...

Alicia and Wyatt click their body cameras on, turning down the alley.

The man in the suit, JUDE FAIRFAX (30's) a cunning business man, stands against the wall with his hands up, the two muggers train their guns on him.

MUGGER 1

Just hand over the wallet Mr. Fancy-Pants, nice and slow.

MUGGER 2

Forget that, empty your pockets! Guys like these have cars that match the suits.

JUDE

Gentlemen I don't really have time for this. My boss really has a 0 tolerance policy for being late.

MUGGER 1

Shut it! Just empty your pockets and maybe you walk away with a scratch.

WYATT

Freeze! DPD

Alicia and Wyatt approach, their guns at the ready.

ALICIA

Drop your weapons and get down on the ground!

The two Muggers exchange glances. Mugger 1 runs down the alley, Mugger 2 pulls Jude in front of him putting his gun against Jude's head.

MUGGER 2

Come any closer and I blow his head off! Got it! Touch your radios and I blow his head off!

ALICIA

Think this through, you don't want to do this. Just put the gun down, no one needs to get hurt.

MUGGER 2

Just shut up! Shut up!

WYATT

She's right man, the only way you walk out of this is if you put the gun down.

3 EXT. ALLEYWAY B - CONTINUOUS

3

Mugger 1 turns the corner, gets clotheslined.

4 EXT. ALLEYWAY A - CONTINUOUS

4

MUGGER 2

Stop talking, I mean it!

DETECTIVE HAMM

Don't move.

DETECTIVE HAMM (40's) puts his gun against the back of Mugger 2's head.

DETECTIVE HAMM (CONT'D)

Down on the ground, now!

Mugger 2 releases Jude, slowly setting the gun down. Detective Hamm kicks the gun toward Alicia and Wyatt. Mugger 2 lays face down on the ground, Detective Hamm slaps cuffs on him.

DETECTIVE HAMM (CONT'D)

I'll take it from here, Williams has his partner. You two, just go back to working your beat.

SMASH TO:

**OPENING CREDITS: THE DEAD BEAT**

5 INT. PRECINCT 7 OFFICER'S DESKS - LATER

5

Alicia sits behind her computer filling out an incident report.

JUDE

Excuse me, do you have a moment?

Alicia looks up from the computer

ALICIA

Are you looking for Detective Hamm, to give your statement? He is down the hall-

JUDE

No actually, I was looking for you. I wanted to thank you, personally, for saving my life.

ALICIA

I really didn't do-

JUDE

Nonsense, I've made a living reading people. If you hadn't shown up when you did I would have died in that alley.

ALICIA

Just doing my job. You should really thank my partner Wyatt, he radioed for back up.

JUDE

I thanked him in the elevator. I hope that I am not too bold in asking this, how rude of me, what is your name?

ALICIA

Alicia

JUDE

I hope that I am not too bold, Alicia, but would you like to have dinner with me some time?

ALICIA

Oh, um...

JUDE

I've made things awkward, haven't I?

ALICIA

No, it's just that I've never been asked out while on duty.

JUDE

And I've never been held at gunpoint in an alley only to be saved by Detroit's finest. Today is a day of firsts apparently. So, what do you say Alicia?

ALICIA

I mean, I guess we can meet for drinks or something. But, I don't want to take advantage of you. I was only doing my job.

JUDE

You wouldn't be taking advantage of me, believe me. This is just my way of thanking you.

ALICIA

Are you taking Wyatt out for drinks too, to thank him?

JUDE

Ha-ha, no I got him box seats to the next Tigers' home game.

ALICIA

Yeah... right. Will you write your number down, if my boss sees me with my phone out I'll never hear the end of it.

JUDE

No worries, I have special cards made for just these situations.

Jude pulls out a business card from his wallet handing it to Alicia.

The card reads, "Jude Fairfax: CEO Eden Enterprises" with an office and personal number.

JUDE (CONT'D)

Don't lose it, I don't hand out my personal number to just anyone. Well, Officer Layne, I do need to get back to the office. Let me know the next time you are free.

Jude walks away but pauses.

JUDE (CONT'D)

I do actually need to see Detective Hamm.

ALICIA

Down the hall, there is a sign above the door that says Detective Unit.

JUDE

Thank you.

Wyatt sits down at his desk holding an envelope.

WYATT

Soooo, what did he give you?

ALICIA

He asked me on a date, or maybe just  
(MORE)

ALICIA (CONT'D)  
drinks, he wasn't clear. You?

WYATT  
Box seats to the Tigers game. And not just the run of the mill box seats, I didn't even know this level existed. I looked it up on their website, it is not even listed as an available option.

Wyatt opens the envelope showing the tickets

WYATT (CONT'D)  
He suggested I bring a date, my wife isn't much of a baseball fan. Then again, she has been pestering me lately about not taking her to fancy things.

ALICIA  
I am sure Veronica would love it.

Alicia taps Jude's card on her desk.

WYATT  
To date the billionaire or not to date the billionaire. Come on Layne, when is the next time someone like that is going to ask you out.

Alicia looks up from the card.

WYATT (CONT'D)  
Heard it as I said it. Sorry.

6 INT. THE ADVOCATE, CARGO HOLD - EVENING

6

TOBIAS "TOBY" SILVERMANE (25) a charismatic and witty paranormal investigator ducks behind stacked crates. Two armed security guards walk past. Toby looks down at an tarnished silver compass, the needle points to a lone wooden crate.

TOBY  
Wooden crates? Really? Who uses wooden crates anymore.

Toby grabs a hanging crowbar, stalking over to the lone crate.

TOBY (CONT'D)

Come on Toby, don't be loud, don't be  
loud

He presses the crowbar between the lid and the box, prying it open quietly. He pries each edge individually, removing the lid he looks down.

The crate contains a number of strange artifacts and packed with straw, a knife with a golden hilt, a strange statue made from carved jade, and a cracked leather pouch containing an orb.

Toby digs through the straw. He feels something buried down deep. With effort he pulls out a stone, slightly bigger than a baseball. Toby examines the stone turning it over in his hands. The stone is smooth and gray, apart from a few streaks of rusty colored veins.

TOBY (CONT'D)

This is it? This is what this whole  
war has been over.

The echo of a metal door opening rings out.

TOBY (CONT'D)

This better be worth it.

Toby rushes back to his hiding spot, leaving the lid to the crate on the floor.

7 EXT. DETROIT DOCKS - LATER

7

DIAZ (late 30's) a gun for hire with a penchant for cruelty, watches as a medium sized cargo ship called "The Advocate" secures its lines to the dock. He lifts his radio.

DIAZ

All units be on the lookout for  
suspicious activity. Captain reported  
a crate was opened not too long ago.

The captain walks towards Diaz, two of his crew carries the still opened crate. The captain hands Diaz a clipboard, but Diaz doesn't take it.

CAPTAIN

I checked the crate myself, according  
to the manifest everything is  
accounted for.

DIAZ  
 We have a zero tolerance policy for failure captain. Everything better be there.

Diaz plunges his hands into the straw feeling around. He shakes his head and removes his hands.

Diaz pulls his phone out and presses redial.

DIAZ (CONT'D)  
 It's not here boss... understood.

Diaz grabs the clipboard with one hand and with the other uses his thumb making the "slit throat" gesture. He turns and walks up the steps to the ship.

One of the crew grabs the captain in a headlock, the other draws his knife.

CAPTAIN  
 Wait, no, you can't do this!

8 EXT. THE ADVOCATE, DECK - CONTINUOUS

8

Diaz looks at the clip board, turning to the second page labeled "Crew"

DIAZ  
 Tell everyone to line up on the deck.  
 No one leaves this ship without my approval.

The crew lines up, Diaz walks down the row of 10 men and women. He pauses at the last one in line.

DIAZ (CONT'D)  
 And you are?

TOBY  
 Trent, Trent Williams.

DIAZ  
 You're not on the list.

TOBY  
 I needed a ride back to the states, the captain offered me transport for work. If you ask the captain I'm sure-

DIAZ

The captain is otherwise occupied at the moment. And what assistance were you able to provide to the crew?

TOBY

A little of this, a little of that. You know. Magic tricks mostly.

DIAZ

Magic tricks?

TOBY

Oh yeah, I find magic to be very helpful.

DIAZ

Care to demonstrate?

TOBY

Sure, but remember, there's a reason I'm not opening in Vegas right now.

Toby pulls a blue deck of cards from his satchel, shuffling them.

TOBY (CONT'D)

Now, stop me if you've seen this one before. Ever heard of "52 pick up"?

DIAZ

Yes.

Diaz waves his hand toward Toby, his men close in on the two of them.

TOBY

I find that one to be a little boring sometimes, you know. I prefer 52-hundred pick up. *Duplicada!*

Toby arches the cards back, the tension flinging them in every direction, the cards multiply as they fly out of Toby's hand. A whirlwind of blue playing cards explode out, several of the closer crew cover their faces, their hands being cut by the cards.

Toby rushes off the deck.

9 EXT. DETROIT DOCKS - CONTINUOUS

9

Toby runs down the dock, Diaz and his men hot on his heels. Toby pulls out a small water balloon, chucking it hard to the ground.

TOBY

*Neblina!*

The water balloon explodes into a mist that quickly envelops the area.

Toby ducks down a path, his breathing labored, he grabs at his ribs.

TOBY (CONT'D)

too much in to ... little time, when  
am I gonna learn ... Ok, switch  
tactics Toby, do something you are  
actually good at.

Toby creeps down the dock calling out in a whisper.

TOBY (CONT'D)

Hey, anyone out there. I could sure  
use a guide out of here. How about  
you?

Toby is alone

TOBY (CONT'D)

yes-yes, that's fine. Tell you what if  
you get me out of here I will make  
that my top priority. Ok? Ok. Lets go.

Toby stands breaking into a full sprint.

TOBY (CONT'D)

don't worry about me, I've never met  
one of you I couldn't keep up with.

A gunshot rings out.

Toby looks down, a red stain spreads from his lower abdomen. He looks back, Diaz's gun still smoking. Toby falls on his side, landing hard.

DIAZ

Down on the ground! We've got  
questions for you.

TOBY  
 Interesting, I've only got one for  
 you. What's up doc? *Córtate!*

Toby makes a slashing motion at the light above Diaz, the  
 metal arm breaks falling towards Diaz.

Diaz dives out of the way, looking back towards Toby, he is  
 gone.

10 EXT. DETROIT DOCKS, ENTRANCE - CONTINUOUS

10

Toby, holding his side looks up at nothing.

TOBY  
 I'm sorry, but as you can see a change  
 of plans is in order. I do thank you  
 for your help, I will see what I can  
 do about helping you.

Toby pulls his phone out of his bag, the screen is cracked.

TOBY (CONT'D)  
 well, so much for that.

He tosses the broken phone back into the bag, then pulls the  
 tarnished silver compass out

TOBY (CONT'D)  
*Dirígeme*

The needle of the compass changes directions.

11 INT. ALICIA'S APT. - LATER

11

Alicia closes the door behind her placing her gun and her  
 badge on the side table. She kicks her shoes off on the way  
 to the couch. Throwing herself onto it, she detangles the  
 knots in her hair.

ALICIA  
 Home at last.

Knock at the door.

ALICIA (CONT'D)  
 wow, they weren't kidding, 30 minutes  
 or less. Coming!

She rolls off the couch, catching herself before hitting the  
 floor. Standing up she pulls out her wallet.

Knocks at the door, louder and faster.

ALICIA (CONT'D)

Calm down, I'm getting your tip!

Alicia throws the door open. Toby, bloody and shaking stumbles into the apartment (his satchel is not with him).

TOBY

Heya Alice! Long time, no see, thought I would just drop in.

Toby leans against the wall, his legs give out leaving a bloody streak.

ALICIA

Oh my! Tobias? What? Who?

TOBY

Yeah, I know, I know, I've aged incredibly well.

ALICIA

Toby, what happened?

TOBY

It won't make any sense right now, but in time it will. Listen to me.

Alicia begins to dial 911

TOBY (CONT'D)

Listen to me Alice!

Alicia pauses looking at Toby.

TOBY (CONT'D)

Thank you. They can't do anything for me, I can feel it. I need to tell you something before it is too late.

ALICIA

Wha-what?

TOBY

Your world is going to turn upside down. It just is. And things aren't going to make sense for a while, but I will see what I can do to help you.

ALICIA

Toby, you aren't making any sense.

TOBY

I know, I know. Two quick things  
Alice. 1) I need you to do something  
and 2) I need to tell you something.

ALICIA

What do you need me to do?

TOBY

Lean closer.

Alicia leans closer.

TOBY (CONT'D)

I'm sorry.

Toby pulls Alicia into a kiss.

Alicia pushes back.

Toby falls down, dead.

12 INT. ALICIA'S APT. - LATER

12

Alicia sits at her kitchen table. Police officers stand  
around collecting samples and taking photos. Alicia stairs at  
the blood stains against the wall.

DETECTIVE HAMM

Alicia, we are almost done here. Just  
a few more questions.

ALICIA

Yeah, keep going.

DETECTIVE HAMM

You mentioned you knew the vic. but  
you hadn't seen him in years?

ALICIA

Yes.

DETECTIVE HAMM

So how did Mr. ... Silvermane know  
where you live?

ALICIA

We hadn't seen each other in years,  
(MORE)

ALICIA (CONT'D)

but he would send me postcards when he traveled.

Alicia points to a collection of postcards decorating her fridge. Postcards from, Egypt, Colombia, Scotland, Denmark, Japan, etc.

DETECTIVE HAMM

Do you know what he did?

ALICIA

He was rich. At least, his family is. Growing up they were always traveling. I think he once told me he was an archeologist, but maybe that was his brother.

DETECTIVE HAMM

Ok. Did he mention anything about who attacked him?

ALICIA

No, he came in I think he was in shock he was rambling on, not really making any sense. And then...

DETECTIVE HAMM

And then what?

ALICIA

He collapsed. I checked for a pulse, called 911 and started chest compressions until the paramedics arrived.

DETECTIVE HAMM

Ok. Williams spoke with your neighbors, they didn't hear anything that would make us question your story but...

ALICIA

You need to check my hands for residue and see if my firearm matches his bullet wound?

DETECTIVE HAMM

Yeah, Captain Palmer will make the final call, but I would expect you will get the next few days off.

CAPTAIN PALMER

I will decide that for myself thank you.

CAPTAIN PALMER (late 40s) a strict but fair female police captain. She is wearing a dress and her hair is in a simple braid.

CAPTAIN PALMER (CONT'D)

Officer Layne, you will report for roll call tomorrow morning as usual. Then we will have a little chat. I will evaluate you and we will go from there. Detective Hamm, a word outside.

Detective Hamm follows the captain out of the apartment.

WYATT (O.S.)

Let me through, she's my partner for crying out loud!

Wyatt pushes his way past the officers at the door.

WYATT

Sheesh Alicia, I've been to 5 star hotels with nicer doormen.

Wyatt stands over Alicia, putting a hand on her shoulder

WYATT (CONT'D)

you doing ok?

ALICIA

Yeah, I'm good, really.

Wyatt looks around the apartment, his eyes lingering on the wall stain.

WYATT

You shouldn't stay here tonight, too many ghosts hanging around. You're coming home with me.

Alicia looks up.

WYATT (CONT'D)

Come on, don't make me beg. This isn't coming from me but the ol' ball and chain. When I got the call I naturally told her and she told me not to come back without you.

ALICIA

Wyatt, you really don't have to.

WYATT

Alicia, did you miss the whole part of if I don't come back with you I don't get to come back. So either you stay in the guest room, or I sleep on your couch. You decide.

13 EXT. SPENCER HOME - LATER

13

Wyatt parks his car in front of an old one story bungalow. The grass is slightly overgrown, and the metal fence has warped in places.

WYATT

Ah, home sweet home. Its been awhile since you've been over.

ALICIA

Yeah since Christmas.

WYATT

Well, no use standing around outside, keeper movin'.

14 INT. SPENCER HOME - CONTINUOUS

14

Alicia walks through the door carrying an overnight bag, she passes framed photos of the Spencer family, going back three generations.

ALICIA

Are the boys asleep?

WYATT

I hope so, but they're not here. They are with some football buddies doing a "video game sleepover" so it's just me and the wife.

VERONICA SPENCER (late 30's) a loving woman with a heart of gold and a desire to help, walks out of the kitchen drying her hands off.

VERONICA

Alicia, welcome back, here!

Veronica pulls Alicia into a hug and rocks her slowly.

VERONICA (CONT'D)

Don't you worry now, you can stay here as long as you need. The mother-in-law suit doesn't get much use apart from the occasional Sunday nap. And if you need anything don't hesitate to ask.

ALICIA

What is that smell?

VERONICA

Chili and cornbread. Wyatt told me he didn't think you would have eaten yet so I threw something together.

ALICIA

Thanks Veronica.

VERONICA

Well, don't just stand there Wyatt, take her bag to the guest room.

ALICIA

Veronica it's really-

VERONICA

Hush, I wasn't asking.

Veronica takes the bag from Alicia, holding it out for Wyatt.

Wyatt grabs the bag, opening his mouth to speak.

Veronica stares him down.

Wyatt walks down the hall.

15 INT. SPENCER HOME, GUEST ROOM - LATER

15

Alicia lays in a small twin sized bed. The room is decorated with vintage metal Ford Motor Company signs. She turns over looking at a black and white photo of a man in coveralls sitting on a piano bench with a woman with puffy hair and large glasses. The both of them laughing.

Alicia picks the photo up running a finger across the glass removing a layer of dust. She sets the photo down, the reflection of the glass the same man (but older) stares back.

Alicia flicks the light on. She is the only one in the room.

ALICIA

Nerves Alicia, you're just tired. Get some rest.

Alicia turns the light off, roles over and closes her eyes.

The man from the photo stands over her looking down. He whistles "Earth Angel (will you be mine)" by the Penguins. He turns and walks through the closed door.

16 INT. SPENCER HOME, KITCHEN - MORNING

16

Veronica stands behind the stove flipping pancakes, Wyatt sits at the table scrolling through his phone.

Alicia walks in rubbing her temples.

WYATT

Hey, how'd you sleep?

ALICIA

Good, I just have a little headache. Do you have some juice?

VERONICA

In the fridge dear, help yourself.

Alicia opens the fridge and whistles "Earth Angel (Will you be mine)" by the Penguins, finding the orange juice she brings the jug to the table.

WYATT

Now that's a tune I haven't heard in years.

ALICIA

What?

Wyatt sets his phone down.

WYATT

The song you are whistling. It was my grandpa's favorite. He was always whistling it, working on cars, woodworking, cleaning. It would drive everyone crazy.

ALICIA

Interesting, it was just in my dreams last night. I wonder why it popped in my head, it's a little random.

VERONICA

Maybe Ol' Al whistled it so much it got stuck in the walls. Here you go dear.

Veronica sets down a stack of pancakes in front of Alicia.

ALICIA

So, what do you think the captain is going to do?

WYATT

Well, you didn't do anything wrong, but they will probably give you a few days to process losing a friend, maybe have you talk with a councilor. We'll see. I just hope they don't pair me up with Judd while you are gone, that guy is annoying.

17 INT. PRECINCT 7, CAPTAIN PALMERS OFFICE - LATER

17

Captain Palmer sits behind her computer. A knock on her door breaks her solitude, Alicia walks in.

CAPTAIN PALMER

Officer Layne, just in time, have a seat.

Alicia sits.

CAPTAIN PALMER (CONT'D)

I've consulted with some of the other captains about the situation. They think I should give you a week. What do you feel?

ALICIA

I think if I had a week I would go stir crazy.

Captain Palmer nods.

ALICIA (CONT'D)

I think a few days would be enough. Do I need to meet with a councilor?

CAPTAIN PALMER

Would you like to?

ALICIA

I mean if it takes some of the eyes  
off me.

Alicia winces, porternching the bridge of her nose.

CAPTAIN PALMER

Is everything all right officer?

ALICIA

Yes ma'am, just a headache, I've taken  
something for it but I guess it hasn't  
kicked in yet.

CAPTAIN PALMER

Well go home Officer Layne. Sleep it  
off, the councilor will be in touch  
and set something up.

ALICIA

Yes ma'am. So how long am I on leave?  
Or is it based on what the councilor  
recommends?

CAPTAIN PALMER

If the councilor recommends more time  
you will get the full week, but if  
they give you the green light, three  
days.

Captain Palmer stands extending a hand, Alicia stands and  
takes it.

CAPTAIN PALMER (CONT'D)

If you need more time, just let me  
know. Mental scars are deeper and are  
harder to fix. Keep me updated.

ALICIA

Will do Ma'am. Captain I do have one  
question, while I am out, who will  
Officer Spencer be paired up with?

CAPTAIN PALMER

Officer Judd.

18 INT. PRECINCT 7 OFFICER'S DESKS - CONTINUOUS

18

Alicia walks to her desk, grabbing personal affects.

She grips the sides of her head, wincing through a ringing

sound.

BILL (O.S.)  
What do you think Chuck?

CHUCK (O.S.)  
Boyfriend, did you see him squirm when  
they were grilling him?

Alicia looks around.

Two cops catch her eye. They are dressed in police uniforms  
from the 1920's. They are faded, mostly transparent.

The spectral cops turn to face Alicia.

CHUCK  
Hey Bill, is it just me or is that  
girl looking right at us?

BILL  
No, she is looking at us.

CHUCK  
She's never done that before. Maybe it  
is just a coincidence.

ALICIA  
I'm going crazy.

CHUCK  
Bill, she can see us.

Alicia grabs her head as the ringing returns. She looks up,  
but the two spectral cops are gone.

19 INT. PRECINCT 7, HALLWAY - CONTINUOUS

19

Alicia walks down the hall pausing at the "wall of the  
fallen" two pictures catch her attention.

Officer Bill Wats and Officer Charles "Chuck" Chipper. Two  
cops who died in the 1920's taking down a mob boss.

ALICIA  
Come on, you've walked by these  
pictures a million times, I am sure it  
is just part of the headache.

20 INT. ALICIA'S APT. - LATER

20

Alicia enters her apartment reading a migraine bottle.

ALICIA

Take ... every ... hours ... do not  
exceed ... ok.

Alicia takes another pill. She tosses the bottle onto the counter. She rubs her eyes. She jumps back hitting the door.

TOBY

So, I take it you can see me. Can you  
hear me?

Toby stands in Alicia's kitchen looking like the moment he died, bloodstains and all.

Alicia nods.

TOBY (CONT'D)

Good. Well, good for me, not you. I am  
sure you have questions. But I have  
one first, did I kiss you before...?

Toby points between the wall bloodstain and his stomach.

Alicia nods.

TOBY (CONT'D)

Well ask away.

ALICIA

You're dead.

TOBY

Not a question, more of a statement,  
but yes, I am in fact dead.

ALICIA

I'm going crazy.

TOBY

Again, not really a question, but no.  
You are not crazy. You are a medium.

ALICIA

What? How? Why? Why now?

TOBY

Ah, questions good. You should sit  
(MORE)

TOBY (CONT'D)

down.

Alicia sits down at her kitchen table, she turns the chair to look at Toby.

TOBY (CONT'D)

When we were kids I discovered that we were similar, but different. We both could see ghosts yes, but the difference was I came from a family who could, and you were not.

ALICIA

I don't follow.

TOBY

The ability to see the spirits of the dead usually travels in bloodlines, but on occasion someone is born under the right circumstances to gain the ability outside of convention. Alicia, what day is your birthday?

ALICIA

November 1st...

TOBY

November 1st is the first day of Dia De Los Muertos, the middle of the three day convergence between the mortal and spiritual worlds. Starting with Halloween and ending with the second day of Dia De Los Muertos.

ALICIA

There are a lot of people born on that day.

TOBY

It was an oversimplification, and honestly one that we don't fully understand yet. But it is part of it.

Toby waves his hands and paces the kitchen

TOBY (CONT'D)

The danger being born outside of a bloodline is your lack of training. Some spirits can be very loud, violent, angry, or all of the above.

(MORE)

TOBY (CONT'D)

Without training you would likely lose your sense of self and, well, go crazy.

ALICIA

Yes, but I didn't grow up seeing ghosts, it is a recent thing.

TOBY

When I found out you were moving away, I realized that you would be in danger so I cast a little spell.

ALICIA

Wait, like magic? That's not real.

TOBY

You are talking to a ghost and you are drawing the line at spirits?

ALICIA

Sorry, continue.

TOBY

I locked that part of your mind away and sealed it with a kiss.

Alicia touches her lips

TOBY (CONT'D)

The only way for it to be opened is if I opened it, but it would have also broken open sometime after I died to I figured better to do it this way.

ALICIA

So the headaches, are they what, part of the job description?

TOBY

If my understanding of what I did is correct it should be something similar to an ocular headache, it should pass in a day or two. Your mind is waking up to a part of your vision... like a person who puts on an old pair of glasses, the eyes are trying to adjust.

ALICIA

Ok, so can you tell me who killed you?  
It would make my job a whole lot  
easier.

TOBY

Yeah, about that. A ghost can't  
remember the last few hours leading up  
to their death. My personal theory has  
to do with short-term memory not being  
converted fully into long-term. My dad  
thinks it is the trauma response to  
death. Either way, it is fuzzy.

ALICIA

So are you going to look like...  
forever?

Toby looks down at his state.

TOBY

Oh, right, sorry.

Toby closes his eyes clenching his fists. The bloodstain  
shrinks to a small droplet, then nothing.

TOBY (CONT'D)

Whoo, I didn't realize how difficult  
that trick is.

ALICIA

How did you?

TOBY

I spirit can change their form to any  
version of themselves they can  
remember. But they always start of  
looking like their death, even though  
they don't remember...

ALICIA

Do you at least know why you died? Or  
any clue that can help me?

TOBY

I died stealing-

ALICIA

You're... were a thief?

TOBY

I was stealing a dangerous artifact  
from a doomsday cult ok!

ALICIA

What did you steal?

TOBY

It has been called many names, because  
no one really knows where it came  
from. In recent history its most  
popular name is the Philosopher's  
Stone.

ALICIA

Like in Harry Potter?

TOBY

It has more uses than just immortality  
and child's play transmutation.  
Whatever it is, it absorbs magic like  
static electricity, only it has no  
limit to its charge.

ALICIA

Any examples I would know about?

TOBY

Sunday School lessons for starters.  
The Great Flood, like Noah's flood.  
The Plagues of Egypt. The Israelites  
had it for a long time now that I  
think about it, until they lost the  
Arc of the Covenant. From there it's  
history gets dicy. The stone tends to  
bounce around the globe.

Toby turns to face Alicia.

TOBY (CONT'D)

Long story short, in the right hands,  
miracles. In the wrong hands...

ALICIA

End of days?

TOBY

Yep, and it is somewhere in Detroit. I  
probably stashed it with the rest of  
my things. The last thing I remember  
was finding the stone on the ship.

ALICIA

The docks. Well, that is a start.

21 INT. EDEN ENTERPRISES, BOARDROOM'S WAITING ROOM - AFTERNOON 21

Diaz, in a cheap suit, sits, his knee bouncing up and down. He looks at the clock, eleven-thirty and straightens his tie.

REBECCA ROSE (early 20's) a naive secretary, sits behind a large desk. Her intercom buzzes.

REBECCA

Yes, I will send him right in.

She stands, looking at Diaz.

REBECCA (CONT'D)

Mr. Diaz, the board will see you now.  
Good luck.

She smiles as she buzzes him through.

22 INT. EDEN ENTERPRISES, BOARDROOM - CONTINUOUS 22

Diaz walks through the frosted double glass doors, the room is empty. A long wooden table flanked by expensive office chairs and another door on the other side of the room are the only things in there.

Diaz pauses, the doors behind him swing closed and click locking him in. The chair closest to him turns by itself, beckoning him to sit. He sits, scooting closer to the table.

The door at the other end of the room opens, Jude Fairfax enters taking his place on the opposite side.

DIAZ

What's going on here?

JUDE

This is an evaluation Mr. diaz. The  
board of directors

Jude indicates to the empty chairs

JUDE (CONT'D)

and our Chairman

Jude points to the largest chair in the middle of the table

JUDE (CONT'D)  
 would like me to evaluate you. They  
 want to see if you should continue in  
 your current capacity or if a change  
 in roles is in order. Now Mr. Diaz,  
 the board would like you to tell us  
 how you lost the one thing they asked  
 you to retrieve!

Harsh whispers echo through the room.

Diaz winces and stands.

23 INT. EDEN ENTERPRISES, BOARDROOM - LATER

23

Diaz finishes his report.

DIAZ  
 I saw the man running, took aim and  
 fired. He dropped a lamp post on me,  
 and when I looked up, he was gone.

A harsh echoey sound like overlapping whispering rings  
 through the room.

JUDE  
 Board Member Set would like to know  
 what you have done since then to find  
 this, Trent Williams.

DIAZ  
 Well, I tried to run the CC footage  
 from the ship, but Trent must have  
 deleted it before leaving the ship.  
 The footage was just gone. I couldn't  
 pull CC from the docks, because you  
 ordered that the cameras be shut off  
 for delivery.

Again the harsh echos ring out.

JUDE  
 Board Member Nyx says that excuses and  
 trying to shift the blame are signs of  
 weakness.

DIAZ  
 It's not my fault!

Diaz slams a hand against the table and points at Jude.

DIAZ (CONT'D)

I followed my orders, we didn't think a little mage would be on the ship! If the captain-

Diaz is lifted off his feet and thrown against the wall.

JUDE

The Chairman wants to remind you to remember your place while in his chamber.

Diaz stands, dusts himself off, and transitions into military "parade rest" stance.

DIAZ

My apologies Mr. Fairfax, board, Chairman, it will not happen again.

Harsh echoey voices.

DIAZ (CONT'D)

Wha-

JUDE

The board is voting on the next course of action.

The voices stop.

JUDE (CONT'D)

It is decided then. Mr. Diaz, have you been following your instructions, the ones needed for your promotion?

DIAZ

Pro-promotion?

JUDE

Yes Mr. Diaz, it has been decided that your usefulness in your current assignment has reached its end. Your promotion is now the only way to continue employment. Do you accept?

Jude flicks a file down the table landing perfectly at the end. Jude stands pulling out a pen.

JUDE (CONT'D)

All you have to do is sign the contract, and Board Member Baal  
(MORE)

JUDE (CONT'D)  
will... fill you in.

Jude sets his pen on the file.

JUDE (CONT'D)  
Oh, and Mr. Diaz, if you don't sign  
the contract you will be terminated.  
Effective immediately.

24 INT. EDEN ENTERPRISES, BOARDROOM'S WAITING ROOM - CONTINUOUS 24

Jude walks out of the board room buttoning his suit jacket.

JUDE  
Rebecca, I am going to get lunch,  
would you care to join me?

REBECCA  
But Mr. Diaz?

JUDE  
Oh, the board is not finished with  
him. They won't be needing you for a  
while, it will be ok. So, lunch?

REBECCA  
Sure.

Rebecca stands, grabbing her purse. She walks with Jude to  
the elevators.

REBECCA (CONT'D)  
So where are we going?

JUDE  
I haven't had Vietnamese in a long  
time. Have you ever had it?

REBECCA  
Can't say so.

JUDE  
Well, I'll have to take you then.

The elevator doors begin to close, Diaz screams.

JUDE (CONT'D)  
Rebecca, the elevator doors are  
squeaking again. When we get back call  
maintenance to fix it.

25 INT. EDEN ENTERPRISES, BOARDROOM - CONTINUOUS

25

Diaz is on the floor, eyes closed.

His eyes snap open, blood red. He stands, stretching and pops his neck.

In each chair, but the Chairman's, sits a cloaked figure with shadows whispering from beneath the cloak.

BAAL

Members of the board.

Baal's eyes blink back to Diaz's natural color

BAAL (CONT'D)

I thank you for the opportunity to once again be, embodied. Chairman, what is my task.

The Chairman's seat is occupied by pure shadow. His voice is harsh and mighty.

CHAIRMAN

Baal, you are to go to South America. It is time to activate our southern forces, wake them and organize them, but the time is not yet at hand to move them.

BAAL

It will be done, master.

Baal bows and walks out of the room.

26 EXT. ALLEYWAY C - NIGHT

26

An old homeless man in worn out clothes and heterochromia eyes walks down the alley, a satchel strap hangs from an iron storm grate. He looks up and down the alley, empty.

The old man pulls at the strap lifting the storm grate. He unclips the strap and slides the bag free. He pulls out the contents. Finding a phone with a cracked screen he puts it in his pocket.

He pulls out the stone and rubs it, the stone begins to glow.

27 EXT. STREET OUTSIDE OF ALLEYWAY C - CONTINUOUS

27

A bright flash of yellow light, illuminates the street.

A young man with heterochromia eyes and new clean clothes walks out of the alleyway looking at his hands. He feels his face and laughs.

A flashing neon sign blinking "We buy phones" and "Phones 4 \$" catches his attention.

The young man reaches into his pocket pulling out a phone in pristine condition.

He walks across the street.

**END OF EPISODE**