

LEFT BEHIND

Pilot Script for a
Television Series

Written by

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Based on the best-selling books

Written in 2001

ACT ONE

FADE IN:

1 EXT. DEEP FOREST -- NIGHT

1

Darkness.

Twisted silhouettes.

Hanging branches swathed in webs of dripping moss.

Heavy mist shrouds ancient trees that stand like phantoms in the silver coldness of a full moon. This is a forest where light could vanish forever. From somewhere in the distance comes the deep echo of a drum. Muffled. Eerie. As though rising out of the earth like the heart-beat of a giant.

Then, more drums.

Slowly, they grow louder.

ANGLE ON DIRT TRACK

Headlights appear in the fog.

SUPERIMPOSE: A FOREST IN BUCOVINA, ROMANIA -- THE SUMMER SOLSTICE -- 1969

A 1968 Mercedes sedan is creeping down a dirt track between the trees. Finally, at the edge of a large clearing, it stops. The engine shuts off and the lights are extinguished. The driver's door opens and a beautiful, young woman gets out. She is wearing a long, white dress that almost shimmers in the moonlight. And she is alone. (This is THE WHISPERING WOMAN.)

Slowly, she enters the clearing.

Towering in front of her is a circle of nine, ancient, standing stones. Old beyond imagining. Worn and battered by ten thousand years of ice and cold and wind. This is a place of mystery and worship and dread.

The drums grow insistent as though signaling. Taking a deep breath, the young woman enters the circle. For a moment, she stares up at the sky. Then, she begins walking from one stone to the next. Touching them. Whispering, as though calling their names.

WHISPERING WOMAN

Rahel. Ramael. Rasahel.
Rabacel. Racanel. Reshanon.
Reshacon. Ramaton. Rabayan.

(MORE)

(CONTINUED)

1 CONTINUED:

1

WHISPERING WOMAN (CONT.)

(beat)

Rahel. Ramael. Rasahel.
 Rabacel. Racanel. Reshanon.
 Reshacon. Ramaton. Rabayan...

Over and over. Around and around.

WHISPERING WOMAN (CONT.)

Rahel. Ramael. Rasahel.
 Rabacel. Racanel. Reshanon.
 Reshacon. Ramaton. Rabayon...

They're answered with wordless whispering from many voices as though ghosts of the past are calling to her. Wind begins to blow. There is a crash of thunder. Lightning flashes across the sky.

Then, she sees them.

High above appear strange, beautiful lights. They're like the northern lights, weaving and shimmering in the darkness. And in them is a circle of stars slowly turning like a crown of the universe. As they drift downward, they grow brighter.

The young woman has stopped moving. She stands waiting with her arms uplifted.

Suddenly, rainbow shafts of light fall all around her. She is overjoyed. It's the most beautiful thing she's ever seen.

Then, one shaft grows larger than all the rest. In it towers a smoky, golden form as tall as a giant. It wears a long robe with a cowled hood and its face is not visible.

As the drums reverberate, the Being in the Light glides toward her. She drops to her knees with her hands outstretched. Tears of ecstasy run down her cheeks.

POV WHISPERING WOMAN

Slowly, the Gigantic Form bends down. The light from its body surrounds her. The golden brilliance grows brighter and brighter.

CU HER FACE

Just before she vanishes within it, absolute terror enters her eyes.

As the light grows as bright as the sun...the forest echoes with her scream.

FADE TO WHITE:

(CONTINUED)

1 CONTINUED: (2) 1

FADE IN:

2 EXT. MOUNTAINOUS DESERT -- DAY 2

A huge, golden sun beats down on jagged rocks. This is a world of dust and blistering heat.

SUPERIMPOSE: THE NEGEV DESERT OF ISRAEL -- AUGUST 16, 1979

A sun-scorched Land Rover pulls up at what appears to be a small, military encampment. A dozen, young, Israeli soldiers stand guard. A dozen more crouch in positions in the rocks. All are heavily armed and on the alert. In the center of the encampment is a large tent with several military vehicles parked nearby. Next to it is the narrow entrance to a cave.

The Land Rover drives slowly through the guards and stops near the tent. A man gets out. He is forty years old, with craggy good looks, and is dressed casually for the desert heat. This is CHAIM ROZENSWEIG, one of the leading archaeologists of Israel. Quickly, he walks toward the cave entrance.

3 INT. DESERT CAVE -- CONTINUOUS 3

Rozensweig enters a tunnel-like cavern. Lights are set up and two, young archaeologists are at work. One is named YOSSI. The floor around them is strewn with blackened, human bones. Ten, scorched skulls are laid out on a narrow table.

YOSSI

That was fast. You couldn't have the carbon 14 data already.

ROZENSWEIG

(laughing)

Oh, but I do. Anything's possible when you have the Prime Minister's attention.

YOSSI

Well, were we correct?

ROZENSWEIG

Almost to the year.

Both the young archaeologists smile. Rozensweig picks up a skull.

ROZENSWEIG (CONT.)

How many so far?

YOSSI

Fourteen.

(MORE)

(CONTINUED)

3 CONTINUED:

3

YOSSI (CONT.)

But that's just the intact
skulls. There could be more.

Rozensweig nods, replaces the skull and continues walking down the tunnel. At the very back are two more archaeologists. One is an attractive woman named MARA. They're standing over a piece of electronic equipment. It's a metal detecting probe, state-of-the-art for 1979.

MARA

Chaim, you're just in time.
Take a look.

She bends over the equipment and moves some dials. There is series of high-pitched wails and pings.

MARA (CONT.)

There's something metallic
behind that wall.

ROZENSWEIG

How deep?

MARA

Probably five feet.

ROZENSWEIG

Solid rock?

MARA

No. It looks like there's an
empty space. Do we have
permission to excavate?

ROZENSWEIG

Absolutely. Let's get started.

As his team begins to work, Rozensweig turns and looks up at the ceiling. Painted onto the rock in faded colors is the terrifying face of a man with blood-red eyes, a long, narrow beard...and the horns of a bull.

4 EXT. ROAD THROUGH LOVELY FOREST -- DAY

4

A long, black limousine drives down a two-lane road through a lovely forest.

SUPERIMPOSE: THE BLUE RIDGE MOUNTAINS OF VIRGINIA -- AUGUST
17, 1979.

A cold precise voice begins speaking.

(CONTINUED)

4 CONTINUED:

4

STONAGAL (V.O.)
 Beginning in the early 1970's,
 the CIA in coordination with
 the United States Army
 Intelligence and Security
 Command and the Defense
 Intelligence Agency began a
 series of experiments known as
 Operation Grill Flame.

5 INT. PASSENGER COMPARTMENT OF LIMOUSINE -- DAY

5

In the passenger compartment of the limousine sits a handsome, African-American soldier. This is STAFF SERGEANT ANDREW HARRIS. He is 29 years old and is wearing a dress-green uniform with spit-shined shoes. He pops the top on a can of Mountain Dew and pours it into a glass of ice. Another can is empty on the floor beside him. He takes a sip.

STONAGAL (V.O.)
 The goal of this highly
 classified program has been to
 determine, through
 scientifically controlled
 experimentation, whether
 "telepathic" abilities exist
 that can be utilized for the
 gathering of intelligence data.

Harris is holding his drink on his lap. Suddenly, the car hits a bump and it spills all over his crotch. He's disgusted. He looks for something to wipe it up. Finally, he pulls several cloth napkins from empty glasses on the bar. He manages to soak up the worst of it, but, now there is a large, dark, spot in the most inopportune place on his trousers.

STONAGAL (V.O.) (CONT.)
 Participants in the program
 are assigned map coordinates
 and then asked to describe
 their "telepathic impressions,"
 of the actual, physical
 environment at that location.
 The coordinates could be across
 a city or around the world.
 (beat)
 Those who are successful are
 known as Remote Viewers.

6 EXT. PRIVATE ROAD TO MANSION -- CONTINUOUS 6

The limousine slows and turns onto a private road. After a short distance it comes to a high chain-link fence and a guard gate. Here it stops. The liveried driver rolls down his window. A guard looks inside, then waves him through.

7 EXT. FOREST MANSION -- CONTINUOUS 7

The limousine pulls up in front of a lovely, forest mansion. The driver gets out and starts toward the rear door. But before he can reach it, Harris emerges, doing his best to conceal the wet spot on his trousers.

8 INT. MANSION CONFERENCE ROOM -- DAY 8

In a darkened room under a pool of light sits the man who has been speaking. He is dressed in a Armani suit. His hands rest on a magnificent, circular conference table. His nails are perfect. This is JONATHAN STONAGAL. Eight men are seated around the table listening to him, but their faces are indistinct in the shadows.

STONAGAL

Two types of remote viewing experiments have been conducted. In the first, the participant is limited to "impressions" that he receives while in a meditative state.

(beat)

However, there is a second form. While it is more risky and difficult to control, it offers unusual possibilities. In it, the viewer actually leaves his body through techniques of "astral projection," and travels to the target area, where he then makes observation and returns.

(beat)

Experiments indicate that such "out of body" journeys may draw a participant to unexpected locations such as different time periods...or even alternate dimensions of reality.

9 INT. MANSION FRONT HALLWAY -- CONTINUOUS

9

Andrew Harris is standing in a luxurious hallway. But he isn't noticing the decor. His mind is focused on his pants. There is just no way to hide the wet spot. Suddenly, into the hall walks a beautiful, African-American woman. This is ALTHEA CURTAN.

ALTHEA

Sergeant Harris, welcome. I'm Althea Curtan, Mr. Stonagal's assistant. Did you have a good trip?

She extends her hand. Harris takes it.

HARRIS

Yes, ma'am, up until the end.

She sees his pants and tries to suppress a smile.

ALTHEA

Oh, my goodness.

HARRIS

I spilled a Mountain Dew.

ALTHEA

I'm sorry. Would you like to clean up?

HARRIS

Thank you, maybe I'd better do that.

She leads him toward a rest room.

ALTHEA

I guess I shouldn't offer you a drink.

HARRIS

No, ma'am. I'm not sure I can be trusted with it.

She laughs.

ALTHEA

Everyone is anxious to meet you.

With a self-conscious grin, he enters the rest room and closes the door. Althea is charmed.

10 INT. MANSION CONFERENCE ROOM -- MOMENTS LATER

10

Jonathan Stonagal has a phone to his ear.

STONAGAL

Thank you. Please show him
in.

He hangs up and looks at the group.

STONAGAL (CONT.)

Our guest has arrived.

The lights in the room come up. The men around the table become visible. There are nine of them. One is from the middle east. One is from Africa. Two are from Asia. The rest are Anglo. There is an odd coldness and sense of power about each of them. The door opens and Althea ushers Harris into the room. Stonagal rises to meet him.

ALTHEA

Mr. Stonagal, this is Sergeant
Andrew Harris.

Althea leaves. Harris and Stonagal shake hands.

STONAGAL

Sergeant Harris, we've been
waiting for you with great
anticipation. Thank you for
coming on such short notice.

HARRIS

(staring around the
room)

My pleasure, sir. But, it's
easy when the Pentagon
rearranges your schedule.

STONAGAL

Please sit down.

Harris takes the only vacant chair at the table. He nods to the group uncomfortably, trying to smile. The men stare back without the slightest indication of friendliness.

STONAGAL (CONT.)

Of all the remote viewers in
Operation Grill Flame, Sergeant
Harris has proven to be the
most reliable even though he
uses the riskiest form...astral
projection.

(CONTINUED)

10 CONTINUED:

10

HARRIS

Well, I wouldn't call it exactly risky. Maybe a little jumpy sometimes. Once I found myself sitting in a Russian silo with a nuclear missile between my legs. I call it my Dr. Strangelove jump. It gives a whole new meaning to disarmament.

Harris laughs. But there is no response from the group. They just stare at him. His laugh dies.

STONAGAL

I'm sure it does. Are you ready for your first assignment?

HARRIS

(very uncomfortable)
Absolutely, sir.

STONAGAL

Then, let's begin.

Stonagal rises.

11 INT. MANSION HALLWAYS AND STAIRCASES -- MOMENTS LATER

11

Stonagal leads Harris down through the mansion to a lower level.

HARRIS

So, am I going to get some kind of a briefing? They didn't tell me what this was about.

STONAGAL

Do you know who I am, Sergeant Harris?

HARRIS

I think so. Aren't you the guy who owns a lot of newspapers? I saw your picture on TV. You were testifying before Congress.

STONAGAL

A minor disagreement over anti-trust laws.

(CONTINUED)

11 CONTINUED:

11

HARRIS

(cheerfully)

Well, I just want you to know it was disgusting how they called you a "sucking media vampire." You're not trying to control all the news outlets in the world.

Stonagal is a little jarred.

STONAGAL

Of course, I'm not.

HARRIS

Maybe only half of them -- Just joking.

STONAGAL

(coldly)

You're very amusing, Sergeant Harris.

HARRIS

Yeah, people say I've got a strange sense of humor.

STONAGAL

They're right.

HARRIS

So, what's this group that I'm working for? All they said was that everybody had the highest security clearances.

STONAGAL

We are a think-tank composed of business and government leaders committed to research for world peace.

HARRIS

Hey, I'm in favor of that. But, why do you need a Remote Viewer? You want me to visualize it for you?

Another laugh from Harris, but none from Stonagal.

STONAGAL

That won't be necessary.
(MORE)

(CONTINUED)

STONAGAL (CONT.)

(beat)

We want you to find a person who is going to be very important to the future of international relations.

HARRIS

A person?

(beat)

Well, I usually search for submarines and troop concentrations. That kind of thing.

(beat)

I'll need something to focus on -- maybe like a picture.

STONAGAL

There are no pictures.

HARRIS

Okay, how about a name?

STONAGAL

If we had a picture and a name we wouldn't need you, would we, Sergeant?

HARRIS

Well...what do you have?

STONAGAL

Nothing.

Harris stares at him.

HARRIS

Uh, I don't mean to be difficult, but if you don't know anything about this guy how do you know he even exists?

They start down a long flight of stairs.

STONAGAL

He exists.

HARRIS

Okay. Is he old or young?

STONAGAL

Young.

11 CONTINUED: (3)

11

HARRIS

How young?

STONAGAL

A child. And that's all I can tell you.

HARRIS

A kid somewhere in the world. That's a heck-of-a target area. Guess I'm gonna be here awhile.

STONAGAL

Your search will be guided.

Harris's eyes widen.

HARRIS

Oh, really?

At the bottom of the stairs is a door. Stonagal opens it and leads him inside.

12 INT. ROOM OF THE CHAIR -- CONTINUOUS

12

Harris finds himself in a strange room. It's long and narrow with a high ceiling. And it's empty except for two pieces of furniture. At one end sits a twin bed and at the other is the oddest chair that he has ever seen. It's made of black stone and it is HUGE. The only person who could sit in it comfortably would be a ten-foot-tall giant. The chair is covered with eerie, twisted symbols. And on the back there is one symbol that's larger than all the rest. It is a Shri-Yantra mandala. At the center of the triangles is an eye.

Harris walks over and stares at it.

HARRIS

What is that?

STONAGAL

It's called the Chair of Wisdom. It was found in central China in a cavern a mile beneath the earth. It's eight thousand years old. Take comfort, Sergeant Harris. The wisdom of the ancients will guide you.

(CONTINUED)

12 CONTINUED:

12

HARRIS

Yeah, well look, I really appreciate the Wisdom of the Ancients, but if you don't mind, I do just fine on my own.

He begins examining the chair more closely

HARRIS (CONT.)

I'm pretty sensitive about my working environment. Like if something scares me to death, it tends to break my concentration. Maybe we could do this in a different room. Meaning no offense, but I'm getting a nasty vibe from this thing.

(beat)

Those "ancients" must have had butts the size of Indianapolis.

Harris turns and looks at Stonagal. The man is staring at him with the coldest expression that he has ever seen. It sends a chill down his spine.

STONAGAL

(with deathly calm)

Sergeant, your assignment to us comes directly from the Pentagon. It has the highest priority. I remind you that you are still under military orders. The experiment will be conducted in this room. And I suggest that you begin immediately.

(beat)

If you require assistance, pick up the telephone.

Stonagal walks out of the room. Harris stares after him...then, over at the chair.

13 EXT. DESERT CAVE --ESTABLISHING--NIGHT

13

The Israeli guards are still on high alert. Light shines from the gash in the rock that leads into the cavern.

14 INT. DESERT CAVE -- NIGHT

14

Rozensweig and his team of archaeologists are hard at work breaking through the stone wall at the back of the cave.

(CONTINUED)

14 CONTINUED:

14

ROZENSWEIG

Be careful. That section's
about to come down.

MARA

Hand me the pick.

Several more blows with the pick and a large piece of stone falls away revealing a dark hole. Rozensweig picks up a flashlight and sticks his head in to get a better view. A look of amazement comes to his face.

ROZENSWEIG

I see something.

He climbs through the hole to get a better look.

15 INT. CAVE INNER CHAMBER -- CONTINUOUS

15

ROZENSWEIG

Absolutely amazing.

Seated on a rock at the back of a small chamber is an ancient, human body naturally mummified by the desert heat. Shreds of clothing still hang from the shrunken skin. Tufts of hair remain on the head. Even after thousands of years there is a regal authority about the dead face.

Rozensweig walks over and shines his light on the corpse. On its lap sits an oblong, golden box. The arms are wrapped around it as though the man was protecting it with his life. Carved on the box is the Star of David.

16 INT. ROOM OF THE CHAIR -- AFTERNOON

16

Andrew Harris lies on the bed staring up at the ceiling. His coat is off and his tie is loosened. Slowly, his eyes close and his breathing becomes deep and regular.

CU HARRIS'S FACE

Suddenly, there is a mild, buzzing, vibration and a double image of him appears -- one superimposed over the other. As soon as the second image becomes visible, the room is filled with strange, wordless whispering from many voices. The eyes of Harris's "astral body" flicker open. Around him there is a faint glow.

In his "astral form," Harris turns and "rolls out," leaving his physical body asleep on the bed. For a moment he stares down at his sleeping form. Then, he looks over at the huge chair. A cloudy mist hangs around it.

(CONTINUED)

16 CONTINUED:

16

A disturbing sound begins. It's a drum beat like the heart of a giant buried deep in the earth. And it's coming from behind the door that leads out into the hall.

Slowly, he turns and walks toward it. As he approaches, it swings open.

To his amazement, the hall and staircase are gone. Through the doorway he can see a moonlit forest. Wisps of fog swirl around his feet. In his faintly glowing body, he walks through.

17 EXT. DEEP FOREST - NIGHT

17

Heavy mist shrouds ancient trees that stand in the silver coldness of a full moon. Harris looks behind him. The doorway to the room is gone. The whispering is everywhere.

The drums are beating louder. He begins walking toward the sound.

He sees other people walking through the forest around him. A dozen men and women. Old and young. Dressed in tuxedos and formal gowns.

In his "astral form" the people can't see him. Their faces are fixed toward the front and they walk as though in a dream. Harris is unable to see their eyes.

In a few moments, they reach a clearing with a circle of standing stones.

To Harris's amazement, high above the stones drift beautiful lights with a circle of nine stars slowly turning in them. Coming down from the circle are rainbow shafts of brilliance. But one is larger than all the rest. And in it towers a smoky, golden Form as tall as a giant. It wears a long robe with a cowed hood and its face is not visible. Kneeling in front of it is a young woman in a white gown.

As the people gather outside the stones, the golden light grows brighter and brighter. The woman and the Giant Being are fading away within it. Just before they vanish completely, she screams. Instantly, the lights in the sky disappear.

The people continue staring up into the moonlit darkness.

Suddenly, the shaft of light appears again shining down into the center of the stones. On the ground hovers a thick, blanket of fog. As the beam strikes it, the fog congeals into the body of the young woman.

(CONTINUED)

17 CONTINUED:

17

But she is totally changed. Her dress has been ripped to shreds and her face is covered with blisters as though it has been burned with radiation. And she has aged twenty years. Her hair is streaked with gray. When she is fully formed, the light vanishes leaving her unconscious.

The people gather around her. Harris is with them. For the first time, he can see individual faces. All of the men are exceedingly handsome and the women are gorgeous. And all have absolutely black eyes with no white in them.

Harris steps back. The faces are terrifying.

Carefully, two of the men pick up the young woman. With the rest of the crowd following, they begin carrying her through the forest. Not knowing what else to do, Harris trails along behind.

18 EXT. CARPATHIAN MANSION - NIGHT

18

Ahead through the trees, the lights of a large house become visible. In this form, displaced in time, they seem to burn with a fiery intensity. The house is large, with a looming ugliness about it. It looks old and eastern European. Everything about it is terrifying.

The men carry the young woman inside. The others follow. The door shuts behind them. Harris stops. The last thing he wants to do is enter that awful place.

He turns and heads back the way he came. Then, he sees it. Standing in the trees, is the door leading into the Room of the Chair. He starts running toward it. As he approaches, it opens and he rushes inside.

19 INT. CARPATHIAN MANSION BEDROOM - CONTINUOUS

19

But, instead of returning to his body, Harris finds himself in an ornate bedroom with a fireplace. On the wall hangs a coat of arms with the name "Carpathia" under it. But, it's not like any coat of arms that Harris has ever seen. On it is the same Shri-Yantra mandala with the eye at the center that's on the huge chair. Near the coat of arms hangs an ancient map of Romania.

In the center of the room sits a huge, four-poster bed. The young woman from the forest is lying on it. She is still unconscious. The blisters from the radiation are gone, but her face is covered with scars. She is hooked up to several monitoring machines and an IV line. She cries out in pain. She is pregnant and about to give birth.

(CONTINUED)

19 CONTINUED:

19

Two of the men and two of the women who were in the forest are with her. But now, they're dressed in medical uniforms as though prepared for surgery. They look normal except for their totally black eyes.

On the bed, the woman groans and pushes. The people around her are ready. (When they speak, it is in Romanian with subtitles.)

ROMANIAN NURSE ONE

(coldly)

The head is coming.

ROMANIAN NURSE TWO

(checking one of the
machines)

Her pulse is growing weaker.
She is dying.

One of the doctors reaches down.

ROMANIAN DOCTOR

All right, I have the child.

The monitoring equipment goes flat-line.

ROMANIAN NURSE ONE

She is dead.

No one seems concerned.

ROMANIAN DOCTOR

Cut the umbilical cord.

The second doctor makes the cut. (It's a boy.) After the medical procedures are complete, the nurse carries the child to a crib and lays him inside. Harris walks over and stares down at him. He is beautiful. And he is surrounded by an aura of lovely light.

Suddenly, there is a crash of thunder. Harris turns toward a window near the crib.

It's raining outside. Framed in the glass, staring at him, is a huge, terrifying figure made of smoke and mist. Its face is hidden behind a cowled hood. Suddenly, the opening in the cowled hood grows wider. Inside, there is nothing but darkness. It moves toward him. Then, its arm crashes through the glass -- reaching for him.

Harris staggers backward and falls.

SMASH CUT TO:

20 INT. ROOM OF THE CHAIR - AFTERNOON 20

Harris struggles to sit up. He finds himself back in his body on the bed. He's covered with sweat and is terrified. For a moment, he stares at the monstrous chair...then, jumps up and rushes from the room.

21 EXT. STAIRCASE OUTSIDE ROOM OF THE CHAIR - CONTINUOUS 21

Harris starts running up the stairs. But, then stops abruptly. Waiting for him at the top is Jonathan Stonagal and several of the strange men from the conference room.

CUT TO:

22 EXT. DESERT CAVE - ESTABLISHING -- NIGHT 22

There is a great deal of activity around the desert cave and in the archaeological tent.

23 INT. CAVE INNER CHAMBER - NIGHT 23

Lights are set up in the hidden chamber. The ancient body is still seated on the rock. But, it's like the photo session of a celebrity. Several of the archaeologists are taking pictures from many angles. One is taking measurements. The mummified body seems to stare at them with regal disdain. The golden box it was holding has been removed.

24 INT. LARGE TENT - MOMENTS LATER 24

The box is lying on a table in the work tent. Rozensweig, Mara and several other people are looking down at it. Slowly, Rozensweig removes the lid.

Inside, is an ancient, parchment scroll that looks to be in wonderful condition. Around the scroll is a golden cord sealed with the Star of David.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

25 INT. FOREST MANSION DINING ROOM - NIGHT

25

Andrew Harris is at dinner in a lovely, formal dining room with Jonathan Stonagal and his assistant, Althea Curtan. A butler serves them. Harris is still deeply shaken by his experience of the afternoon and is finding it hard to eat. Stonagal, on the other hand, is almost exuberant. Althea is calm. She is watching Harris very closely.

STONAGAL

Now, you're sure that you saw absolutely nothing that would indicate a date for when this birth occurred?

Harris shakes his head.

HARRIS

I don't think they have calendars in hell, Mr. Stonagal, and that's where I was.

STONAGAL

(greatly amused)

So, in hell they don't have calendars, but they do have maps of Romania and coats of arms.

HARRIS

God help us if the people in Romania look like that. They weren't human. And that thing in the robe--evil poured out of it.

Stonagal seems to enjoy Harris's fear.

STONAGAL

(mocking)

Come now, Sergeant, 'evil' is such an unenlightened word. Wouldn't it be more appropriate to say the 'negative aspects of the Life Force?'

HARRIS

If that's the Life Force we are totally screwed.

(CONTINUED)

25 CONTINUED:

25

The butler walks up and whispers in Stonagal's ear.

STONAGAL

You've had a difficult
afternoon. We won't attempt
any more research until
tomorrow.

(beat)

If you'll excuse me, I have a
telephone call.

He gets up and leaves. When he's gone...

ALTHEA

So, you've never experienced
anything like this before?

HARRIS

No, and I don't want to again,
either.

Althea leans a little closer toward him.

ALTHEA

Where did you get your
telepathic abilities? Have
you had them all your life?

HARRIS

They started when I was twenty.
My grandmother was a medium.
When she died, she willed them
to me. The first experience I
had was while I was in Vietnam.

ALTHEA

And what about your mother?

HARRIS

She died when I was born.

ALTHEA

Do you believe in God, Sergeant?

Harris stares at her uncomfortably.

HARRIS

I guess so. Why?

ALTHEA

In your out-of-body travels,
have you ever seen him?

Harris is more uncomfortable.

(CONTINUED)

HARRIS

Well, I'm not sure you can see him. To me, he's like a huge force out in the universe somewhere.

ALTHEA

Oh, you mean, like a big vat of invisible Jell-O that burps out galaxies every once in awhile?

HARRIS

Not exactly. But whatever he is, he doesn't care about us. Maybe he doesn't even know we're here.

ALTHEA

So, when you face evil like you did today, how do you deal with it?

HARRIS

I've never had to before. I mean, I've faced what I call "negative influences" out there. But I try to look at them positively. Yin and yang. That sort of thing. And I always think good thoughts.

ALTHEA

But it didn't work this time.

Harris doesn't answer.

ALTHEA (CONT.)

Those people with the black eyes. Maybe they were human and you saw what was really inside them.

HARRIS

No, that's impossible. I don't believe it. Our world isn't like that. People here are basically good.

Althea's eyes soften.

ALTHEA

I feel sorry for you, Sergeant.

(CONTINUED)

25 CONTINUED: (3)

25

HARRIS

Why?

ALTHEA

You're in the middle of a war
and you're completely
unprotected.

The butler enters with desert and Althea grows silent.

26 INT. STONAGAL'S MANSION OFFICE - NIGHT

26

Jonathan Stonagal is on an international telephone call with
Chaim Rozensweig.

STONAGAL

Wonderful, Chaim. Absolutely
wonderful. My heartfelt
congratulations to you and all
the team. I have only one
question. When will you open
the scroll?

INTERCUT

27 INT. SMALL OFFICE IN JERUSALEM - CONTINUOUS

27

ROZENSWEIG

That's hard to estimate,
Jonathan. It'll take some
time. Everything must be done
with exacting care.

STONAGAL

Just promise me there won't be
any fooling around like there
was with the Dead Sea Scrolls.
The last thing we need is a
bunch of academic idiots
constipating the progress.

ROZENSWEIG

(laughing)

There will be no constipation.
Of that I assure you. We'll
work very quickly.

STONAGAL

Is the Prime Minister
cooperating?

ROZENSWEIG

He is indeed.

(MORE)

(CONTINUED)

ROZENSWEIG (CONT.)

Troops, aircraft, scientific equipment. I couldn't ask for more.

STONAGAL

Just remember, this is a partnership with your government, but I am the senior partner.

ROZENSWEIG

That's understood by everyone.

STONAGAL

And secrecy. It's got to be air tight?

ROZENSWEIG

The lid is on, sir.

STONAGAL

Excellent. Get some rest my friend. You've been working all night. And once again, congratulations.

Stonagal hangs up and hits a button on his desk. Into the office walks a man with the look of a hired killer. This is the SECURITY CHIEF.

STONAGAL (CONT.)

Contact the director of the Romanian secret police. What's his name?

SECURITY CHIEF

Vladesvesceau, sir.

STONAGAL

Tell him he's to search for a mansion belonging to a family named Carpathia. When he finds it he is to place it under observation and contact us immediately.

SECURITY CHIEF

Yes, sir.

The man leaves the room. Stonagal sits back in his chair and stares at a piece of art hanging on the wall. It's an ancient, stone carving of a man with a long, narrow beard...and the body of a bull.

28 INT. MUSEUM HALLWAY -- JERUSALEM - MOMENTS LATER

28

Chaim Rozensweig walks out of the small office into the hallway. Down the hall toward him come four, armed Israeli soldiers escorting several archaeologists from Rozensweig's team. Mara is one of them. They are wheeling a carefully constructed wooden form. On it is the ancient body, covered with transparent plastic.

ROZENSWEIG

You had no problems?

MARA

None. But I still don't think we should have moved him so soon.

ROZENSWEIG

We had no choice. It was too dangerous. We couldn't leave him there another day.

He pulls the sheet back and stares at the face.

ROZENSWEIG (CONT.)

Our friend looks completely intact.

MARA

There is a strange solidity about him.

ROZENSWEIG

They say the prophets were tough, hard men.

MARA

Well, whatever he was in life, he's gotten a lot harder over the centuries.

They cover the body and wheel it away.

29 EXT. GARDENS OF THE FOREST MANSION - NIGHT

29

Jonathan Stonagal and Andrew Harris are walking in the gardens of the mansion with after-dinner drinks. Stonagal is feeling ebullient. It's been a great day.

HARRIS

So, this think-tank, what other research do you do besides looking for strange people?

(CONTINUED)

STONAGAL

Oh, many things, Sergeant. We believe the answers to future problems lie in the distant past.

HARRIS

How distant?

STONAGAL

Long ago. It's very simple. Everything works in cycles of destruction and rebirth. From tiny seeds to whole civilizations. Those cycles are what we study. The Ancients understood all about it. Take the Mayans. They believed that there are five ages of earth history. At the end of each age comes incredible devastation to the planet.

HARRIS

I hope that's not right around the corner.

STONAGAL

Their fifth age will end on December 22nd, 2012.

HARRIS

So, you're saying I've got thirty-three years until the world falls apart?

STONAGAL

Perhaps.

(beat)

The Hopis believe that the end of the fourth age is near. And it will come with great violence that they call the Day of Purification. To Hindus it's the end of the age of Kali.

HARRIS

I'm not liking any of this. Just exactly what's gonna happen? How nasty will it get?

(CONTINUED)

STONAGAL

If the predictions are correct,
very nasty indeed. First
there'll be upheavals in nature.
Storms and earthquakes will
grow worse and worse. Along
with them will come wars and
plagues and famines. Global
society will break down.
Millions will die.

HARRIS

Doesn't sound enjoyable!
So, when I get to December
21st, 2012 maybe I should just
shoot myself.

STONAGAL

Absolutely not. As bad as it
will be, there's hope. The
traditions tell us that during
this period a great leader
will arise who will unify the
world and lead us to a new
beginning.

HARRIS

You don't mean the Age of
Aquarius?

STONAGAL

If you want to think of it
that way. That's why your
work here is so important.
We're searching for that
individual right now.

HARRIS

(incredulous)

Are you saying it could be
that baby?

STONAGAL

It's very possible.
(beat)
We've got to find him quickly,
Sergeant. He has many enemies.
Let's just hope those people
with the strange eyes didn't
kill him right after he was
born.

Stonagal walks away. Harris stares after him.

30 INT. HARRIS'S MANSION BEDROOM - NIGHT

30

Harris lies in a beautiful bed in a room filled with antiques. Moonlight shines in through a window. Slowly, his eyes begin to close.

But then, around him he hears the strange, wordless whispering and feels the "vibration." His eyes fly open. He stares straight up. Directly above him, painted on the ceiling, is the Shri-Yantra mandala with the eye at it's core.

Harris jerks up in bed. But the part of him that is sitting is his "astral form". He is half in his body and half out. The whispering is everywhere.

Suddenly, his astral form begins slowly sinking.

POV HARRIS

As he stares, he sinks through his physical body. Then, through the bed. Then, with a roar of speed, straight through several floors of the mansion.

31 INT. ROOM OF THE CHAIR - CONTINUOUS

31

When the sinking ends, Harris finds himself seated on the bed in the room that he hates. At the opposite end is the giant chair, shrouded in mist. He turns and looks toward the door. It's open.

ANGLE THROUGH DOOR

Through it he sees a lovely forest. It's summer. Misty, golden sunlight glistens in the trees. Slowly, Harris gets up, walks to the door -- and steps through.

32 EXT. SURREAL FOREST -- DAY -- CONTINUOUS

32

He looks around. He has never seen any place so beautiful. It's like Eden. Light dances on a rippling brook. Everywhere he turns the colors are amazing. There is a rush of yellow brilliance as a hundred butterflies sweep past. This is a forest on the edge of Heaven.

Harris begins walking. He smiles and drinks in the loveliness. Suddenly, he sees someone coming down a path toward him. It's a young boy of ten years old and he is absolutely beautiful. An aura of light is all around him. (This is YOUNG NICOLAE.) He's carrying a bunch of wild flowers. But, he isn't smiling. There is sorrow in his eyes. Harris follows him.

33 EXT. CEMETERY IN THE SURREAL FOREST - MOMENTS LATER 33

The boy enters a lovely, old family cemetery. The name on the iron gate is "Carpathia." Walking past several moss-covered gravestones, he comes to a much newer one. Kneeling down, he places the flowers in front of it. On the stone is a cameo portrait of his mother with her name in Romanian and the years 1949-1969. Tears run down the boy's cheeks as he gently touches the picture.

But, then, the strange whispering returns. Harris looks up...and freezes. A short distance away in the trees towers a gigantic figure made of mist. It wears a long robe with a cowed hood and its face is not visible. Slowly, like dark smoke in the air, the figure begins drifting toward him. Harris turns and runs.

Faster and faster, he races through the forest. But, then, immediately ahead is a dark pit. He can't stop. He falls into it...

SMASH CUT TO:

34 INT. HARRIS'S MANSION BEDROOM - CONTINUOUS 34

...and lands on the floor of his bedroom in the mansion. Frightened and disoriented, he stands up. He sees his body still sleeping on the bed. Around him, he hears the whispering voices. Instead of returning to his physical form, he looks toward the door. Walking over to it, he pauses. Then, he makes a decision and continues walking -- straight through the wood.

35 INT. MANSION UPPER HALLWAY - CONTINUOUS 35

Outside his bedroom, Harris begins moving down the hall. He comes to a staircase. A guard is on his way up. After the guard passes, Harris continues down the stairs.

36 INT. MANSION MAIN HALLWAY - MOMENTS LATER 36

In his "astral form," Harris moves down the main hallway of the mansion. He passes several more guards and the butler. Then, he sees Althea Curtan. She looks tired. She's working very late. He follows her into her office.

37 INT. ALTHEA'S OFFICE - CONTINUOUS 37

Althea's assistant is waiting for her. This is STEFANIE.

ALTHEA
Stefanie, where's Sergeant
Harris's file? I can't find
it.

(CONTINUED)

37 CONTINUED:

37

STEFANIE

Mr. Stonagal asked for it a little while ago. I think he has it downstairs in the meeting.

ALTHEA

All right, thank you.

Stefanie walks out. As Althea sits down at her desk, she looks troubled. Harris turns back out into the hall.

38 INT. MANSION MAIN HALLWAY - CONTINUOUS

38

Making his way to the staircase, he heads down.

39 INT. MANSION LOWER HALLWAY - MOMENTS LATER

39

Harris walks up to the conference room door and stands listening. All around him he hears wordless whispers. But, from inside the room come voices that speak with an almost musical softness.

SPIRIT VOICE #1 (O.S.)

(gently)

...Our Enemy blinds us. He stops our hearing. He sends confusion...

SPIRIT VOICE #2

(with silky softness)

Around the world. Around the world...

Very cautiously, Harris moves straight through the wall into the conference room.

40 INT. MANSION CONFERENCE ROOM - CONTINUOUS

40

He stands in a corner. There is heavy mist in the air. The only lights shine straight down on the men seated around the table. The rest of the room is in darkness. It is the Council of Nine and leading them is Jonathan Stonagal. Every man that Harris can see has totally black eyes. But, that is only the beginning of the horror.

Superimposed over each face is a second ghostly image, indistinct, almost as though painted in dark, dripping, water colors. And each of these "spirit faces" is a study in terror. To say that they are from hell is not adequate. These are great Lords of Darkness.

(CONTINUED)

SPIRIT VOICE #1
Wherever we turn, His Power is
there to restrain us.

SPIRIT VOICE #2
But it is fading. He grows
weaker. Soon it will fade
away.

SPIRIT VOICE #3
Pray for the weakness of Heaven.

SPIRIT VOICE #1
(to Stonagal)
Tell us the results of your
work.

STONAGAL SPIRIT VOICE (O.S.)
Tomorrow we will have the
information that we need.

SPIRIT VOICE #1
Can we penetrate the human
completely?

STONAGAL SPIRIT VOICE
There is something that stands
in the way.

SPIRIT VOICE #2
But you said his ancestors
were in our Father's house.

Stonagal picks up a file.

STONAGAL SPIRIT VOICE
There is purity for six
generations.

SPIRIT VOICE #3
And did he not serve our
Darkness in the Asian war?

STONAGAL SPIRIT VOICE
With his telepathic powers he
searched out men for
assassination and guided
killers to where they hid.
Many died because of him.

SPIRIT VOICE #1
Then it's clear that this
"Harris" human belongs to us.

40 CONTINUED: (2)

40

Harris's face is frozen with fear.

STONAGAL SPIRIT VOICE

Unfortunately, we have new
evidence that puts our ownership
in dispute.

(beat)

His mother went over to the
One We Do Not Name. She died
when he was born--with a prayer
for him on her lips.

For a moment, there is awful silence.

SPIRIT VOICE #1

(softly)

Then, we must drink his life
before it is lost to the Great
Weakling of Heaven.

STONAGAL SPIRIT VOICE

(gently)

Tomorrow. After he finds the
child.

As Harris listens in horror, abruptly, Stonagal's "faces" turn
and stare toward his corner.

STONAGAL WHISPERING VOICE

Wait! We are not alone.

(beat; with a roar)

HE IS HERE RIGHT NOW!

The beings all turn and look. Harris backs straight out through
the wall...

SMASH CUT TO:

41 INT. HARRIS'S MANSION BEDROOM - CONTINUOUS

41

...and finds himself in his body lying on the bed. He jumps
up. Alarms are sounding. Rushing to the window, he looks
outside. Guards are running toward the mansion. Suddenly,
the door bursts open and Althea rushes in.

ALTHEA

They're after you. Hurry.
Come with me.

He follows her out of the room.

42 INT. MANSION UPPER HALLWAY - CONTINUOUS 42

She leads him down the hall to a storage room and opens the door. They duck inside.

43 INT. STORAGE ROOM - CONTINUOUS 43

On the back wall, behind cleaning equipment, is a secret panel. She pulls it open revealing a dark hole.

ALTHEA

There's a ladder in there. At the bottom is a tunnel that'll take you outside the fence into the woods.

HARRIS

Thank you.

ALTHEA

God speed.

She leaves the room as he climbs down into the hole, pulling the panel shut behind him.

44 EXT. FOREST OUTSIDE MANSION FENCE - MOMENTS LATER 44

A crude, wooden hatch covered with leaves and dirt pushes open just outside a tall, chain-link fence. Harris climbs out. From the direction of the house he hears the sound of dogs and men gathering. He starts running through the forest.

45 EXT. FOREST -- ANOTHER LOCATION - MOMENTS LATER 45

Harris is running blindly, crashing through the underbrush and falling over rocks. Behind him, getting closer and closer is the sound of dogs.

He's exhausted, almost ready to drop. Suddenly, he's thrown to the ground. He looks up, terrified. Standing over him are four men dressed in black with their faces hidden beneath balaclava masks. They're armed with assault rifles.

Quickly and expertly, they gag him with tape, handcuff him and pull a bag over his head. Then, they drag him to a jeep, throw him inside...and drive away.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

46 INT. SAFE HOUSE BASEMENT - NIGHT

46

Three men, still wearing balaclavas, drag Harris into a cement room. The only furniture is a single metal chair and the only light comes from a hooded bulb hanging directly overhead. The rest of the room is in shadows. Harris is pushed into the chair. Then, the bag is pulled from his head and the tape is ripped off his mouth. He is terrified.

HARRIS

WHO ARE YOU?

(beat)

WHERE AM I?

BALACLAVA ONE

One of the bravest women in the world has just risked her life for you and we want to know why.

HARRIS

You mean, Althea? What's happened to her? Is she all right?

BALACLAVA ONE

We're trying to find out. Why were you running, Harris?

HARRIS

How do you know my name? Did she tell you?

BALACLAVA THREE

Sergeant E-6, Andrew P. Harris, Social Security number 355-36-1172, remote viewer with Operation Grill Flame. Top secret clearance, last assigned target six days ago, map coordinates for Vladivostock, Siberia. We have a copy of your written report.

(beat)

What'd Stonagal have you doing out there, a little remote viewing for the Council of Nine?

(CONTINUED)

BALACLAVA TWO

Did they need somebody
assassinated? Is that why
they brought you in, to do
what you did in Vietnam?

Harris is stunned.

HARRIS

I'm not telling you anything
until I know who you are.

BALACLAVA TWO

(in his face)

WE'RE THE ONES WHO SAVED YOUR
BUTT. THAT'S WHO WE ARE.
WHEN JONATHAN STONAGAL CHASES
PEOPLE WITH DOGS, HE WANTS
THEM DEAD.

BALACLAVA ONE

He needed someone with
telepathic powers. The very
best. So he goes straight to
the National Security Advisor
and gets you.

HARRIS

You know, this could be a trick.
You could be working for them,
trying to find out what I know.

BALACLAVA THREE

(to the others)

We don't have time for this.
What are we gonna do with him?
They have his scent. They're
on his trail right now.

HARRIS

HOW ABOUT LETTING ME GO?

BALACLAVA THREE

Is that what you really want?
There's an APB on the wire
that says you're an escaped
murderer from a mental
institution. By morning, your
face'll be plastered everywhere.
You don't have any family and
all your friends are in the
military under their control.
If you're caught, you vanish
without a trace.

(CONTINUED)

BALACLAVA ONE

(more gently)

Harris, listen to me. We're not your enemies. You walked into a war. We're a group of professionals from within the U.S. intelligence community. The people at the mansion are on one side and we're on the other. They're moving into power and we've banded together to stop them. Althea works with us. That's all you need to know.

HARRIS

If what I saw...was real...nobody can stop them.

BALACLAVA ONE

That's what they want you to believe. But it isn't true.

HARRIS

You don't know what I saw.

BALACLAVA ONE

It doesn't matter. They have an Enemy. And He's so powerful they won't even whisper His Name. He blinds their eyes. That's how Althea's been able to work there.

BALACLAVA TWO

Look, we can try to hide you, but, ultimately, it won't do any good because you belong to them.

HARRIS

I DON'T BELONG TO THEM. I DON'T BELONG TO ANYBODY.

BALACLAVA THREE

EVERYBODY IN THE WORLD BELONGS TO ONE SIDE OR THE OTHER.

(beat)

You've got to change sides, Harris. It's your only hope.

Suddenly, the fourth balaclava man enters the room. And he is fighting back tears.

(CONTINUED)

46 CONTINUED: (3)

46

BALACLAVA FOUR

She's gone.

The other men stare at him.

BALACLAVA ONE

What do you mean?

BALACLAVA FOUR

Her execution was witnessed.

His three friends are silent, struggling with their own emotions.

HARRIS

What are you talking about?
DID THEY KILL ALTHEA?

The men say nothing.

HARRIS (CONT.)

OH, DEAR GOD.

BALACLAVA ONE

(quietly)

She knew the risks. She made
the choice.

Harris is close to falling apart.

BALACLAVA ONE (CONT.)

Do you know how to pray, Andrew?
Well, it's time to start.
Pray to their Enemy. Most of
the world thinks he's just a
swear word. But He is the
King. Ask Him to save you
from them. It's your only
hope.

(beat; to the others)

Lock him in the bedroom until
we're ready to leave.

47 INT. SAFE HOUSE BEDROOM - MOMENTS LATER

47

A second floor door opens and two of the men lead Harris into a bedroom, then remove his handcuffs. They go out, shutting the door behind them.

Harris tries the door. It's locked. He goes to a window. It's barred and he's on the second floor. He looks around the room. The only furniture is a bed, a chair, a small table and a lamp. On the table is a Bible and on the wall hangs a crucifix.

(CONTINUED)

47 CONTINUED:

47

Harris is at the point of emotional break-down. Totally exhausted, he lies on the bed. Tears come to his eyes. He finds himself staring straight at the crucifix. Suddenly, he begins to feel the familiar "vibration."

CU HARRIS'S FACE

The spirit image of himself appears superimposed on his physical body. But, this time, he refuses the experience.

HARRIS

No. NO. I'M NOT DOING IT.

He continues to stare at the crucifix. But, then, there is a roaring sound.

POV HARRIS

Reality swirls into a limbo of blinding light. This is not like any experience that he has ever had.

48 EXT. STREET IN EMPTY CITY--SURREAL VISION SEQUENCE--NIGHT

48

Harris finds himself in his glowing, "spirit form," standing in a surreal city. Thunder and lightning flash in the sky. A terrible storm is coming. Harris is on a street lined with tall old buildings. But it's absolutely devoid of life. Only a few streetlights are on. A fierce wind is blowing. Suddenly, he hears a whispering voice that echoes around him.

ALTHEA (O.S.)

(echoing whisper)

Andrew.

(beat)

Andrew Harris.

He turns, searching.

ALTHEA (O.S.) (CONT.)

Over here.

Then he sees her. In the dark window of a building is an amazing image in the glass. It's Althea. She's lovely and from her flows light. As though in a dream, he walks over and stares at her.

ALTHEA (CONT.)

(smiling)

You see? It's all right. I'm fine.

Tears come to Harris's eyes.

(CONTINUED)

ALTHEA (CONT.)

You've been brought here for a reason. He wants to talk to you.

(beat)

Listen to Him, Andrew. Listen to Him.

Still smiling, the image of Althea fades away. Harris is left staring into the dark, empty glass. Lightning flashes across the sky. There is a crash of thunder. He turns.

Then, down the street he sees Him.

It's a Man in a shimmering, white robe with long hair and a beard. And from Him blazes terrifying and beautiful Light. (This is the MAN IN THE ROBE.) Harris is frightened beyond words. Slowly, the Man begins walking toward him.

*

MAN IN THE ROBE

(whispering echo)

Andrew, you know who I am.

(beat)

Don't be afraid. I've been with you since the moment you were born.

But Harris is afraid. He starts backing away. The wind picks up as the quiet voice echoes between the buildings.

MAN IN THE ROBE (CONT.)

I have work for you to do.
The end of history is coming.
Great evil is about to enter
the world. Soon, men will
appear who will speak with
power and do amazing miracles.
Their lies will be so convincing
that almost everyone on earth
will be fooled.

Harris starts walking quickly away. The man follows him.

HARRIS

Please. Leave me alone.

MAN IN THE ROBE

If I leave you alone, you will die. Andrew, listen to me.

(beat)

Wars are coming. Nation will rise against nation and kingdom against kingdom.

(MORE)

(CONTINUED)

MAN IN THE ROBE (CONT.)

There will be terrible famines
and earthquakes. But these
are only the birth pangs.
Then will come a Great
Persecution. Anyone who
believes in me will be put to
death. Evil will reign and
love will vanish. But the one
who stands firm to the end
will be saved.

Harris is walking faster and faster. But, no matter how fast
He walks, the Man behind him gets closer. And as He continues
speaking His voice becomes like the roar of many waters.

MAN IN THE ROBE (CONT.)

I'm going to return. And it
will be like lightning that
flashes across the sky. In
those terrifying days, the sun
will grow dark and the moon
will lose its light. Stars
will fall.

Harris starts running. The sky above is raging. Thunder
crashes and rain starts to pour.

MAN IN THE ROBE (CONT.)

My sign will appear in the
heavens and all the nations of
the earth will mourn. And I
will come with power and great
glory to gather my people from
the four winds.

Running for his life, Harris heads down a dead-end alley. Too
late he realizes what he's done. He turns to escape. But the
Man is at the entrance -- walking slowly toward him. He backs
away.

MAN IN THE ROBE

(echoing whisper)

You've been running from me
all your life, Andrew. Why
have you been running?

Suddenly, there is a gigantic crash of thunder and lightning.
Harris is thrown face down to the ground. Heavy rain is
falling. For a moment, he can't move. He hears the quiet
voice.

(CONTINUED)

49 CONTINUED:

49

MAN IN THE ROBE (O.S.) (CONT.)
 (echoing whisper)
 Darkness owns you. Its claws
 are deep in your soul. But I
 have paid the price to set you
 free.

Slowly, Harris struggles to his knees...and looks up. The Man is no longer standing in front of him. Directly above him, suspended between the buildings, is a cross. On it hangs the silhouette of a crucified Man whose face cannot be seen. But, in the flashes of lightning above there is visible a bowed head wearing a crown of thorns. Blood mixes with the rain as it drenches Harris's face.

MAN IN THE ROBE (CONT.)
 (echoing whisper)
 God loved the world so much
 that he gave his only son.
 (beat)
 Whoever believes in Me will
 not face eternal death, but
 will live forever.

There is another crash of thunder.

SMASH CUT TO:

50 INT. SAFE HOUSE BEDROOM - NIGHT

50

Harris jerks awake, covered with sweat. He's lying in bed in the safe house. Outside a thunderstorm is raging. Lightning flashes in the window. But, suddenly, he hears a terrible sound. It's many voices whispering wordlessly all around him. He jumps up and looks outside.

ANGLE ON SKY

Descending slowly out of the sky toward the house are beautiful lights. They're like the northern lights, weaving and shimmering in the darkness. And in them are nine points of star-like brilliance like a crown of the universe.

And then, he hears automatic weapons firing.

Harris rushes to the door. It's still locked. Grabbing the chair, he's just about to break it down, when it's blasted open from the other side. Into the room rushes a SWAT team that throws him to the floor.

SWAT LEADER
 GET-DOWN-GET-DOWN-GET-DOWN!
 ON YOUR FACE! HANDS BEHIND
 YOUR HEAD! NOW! NOW! NOW!

(CONTINUED)

50 CONTINUED:

50

His wrists are cuffed. Into the room walks Stonagal's Security Chief.

POV HARRIS

From the floor, Harris looks up into the man's eyes. They are absolutely cold.

HARRIS
(whispering)
Jesus...help me.

SECURITY CHIEF
Take him away.

51 INT. MANSION CONFERENCE ROOM - DAY

51

Once more, Stonagal and the Council of Nine are seated around the conference table. In front of them is a speaker phone. They are receiving a disturbing report from Chaim Rozensweig in Jerusalem.

INTERCUT

52 INT. MUSEUM LABORATORY - NIGHT

52

Rozensweig and several scholars stare down at the scroll that was in the golden box. It's spread out in a temperature controlled chamber.

ROZENSWEIG
...As I look at it here, it's amazing. Never has there been anything like it. The preservation is incredible. Though official translation has not yet begun it appears to be exactly what we had hoped -- a list of the artifacts from the Temple of Solomon in Jerusalem that were hidden 2600 years ago before the fall of the city to the armies of Nebuchadnezzar, king of Babylon.

STONAGAL
You must have read some of it to know that.

ROZENSWEIG
I've made a cursory examination.
(MORE)

(CONTINUED)

ROZENSWEIG (CONT.)

According to the first words of the text, the treasure was hidden in a chamber so it would not be captured.

STONAGAL

And what does the list include.

ROZENSWEIG

I am at a loss for words. Hundreds of objects. Among them the huge sword of the giant, Goliath, that King David slew when he was a boy. The breastplate of Aaron the priest, Moses' brother, with the precious stones that carried the messages of Heaven.

(beat)

And, Jonathan, most of all, the thing were looking for. The Ark of the Covenant with the Mercy Seat, the earthly throne of God's power, that stood for centuries in the Holy of Holies surrounded with the Shekinah Glory.

STONAGAL

And where is this chamber?

ROZENSWEIG

(with great sorrow)

Unfortunately, a section of the scroll is missing at the end.

STONAGAL

What was on it?

ROZENSWEIG

A map showing the location.

Stonagal's face is filled with silent rage.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

53 EXT. GLOBAL NEWS MAGAZINE HEADQUARTERS -- ESTABLISHING -
MORNING

53

A hi-rise office building. The world headquarters of a media conglomerate. On a wall is a sign with the name GLOBAL NEWS CORPORATION.

SUPERIMPOSE: WASHINGTON, D.C. -- 24 YEARS LATER.

A man's voice is heard talking a mile-a-minute.

WILLIAMS (O.S.)
WAIT, WAIT. WHAT DID YOU JUST
SAY?

(beat; listening)
NO, I HEARD THAT. YOU SAID,
'THERE'S ANOTHER PULITZER IN
IT FOR YOU.'

The front door of the building opens and a young man hurries out dressed expensively in "casual cool." This is CAMERON WILLIAMS a hot-shot reporter who has won a Pulitzer Prize for his undercover work. He's good-looking and knows it. He's also very tough and in control in the most difficult situations. As he talks into a cell phone, he half-runs down the street toward his car.

WILLIAMS (CONT.)
DON'T EVER SAY THOSE WORDS TO
ME AGAIN, DIRK. The last time
you said that it cost me two
thousand dollars in damage on
my car. And your 'hot lead'
turned out to be a reporter
from Newsweek who thought I
was his hot lead. I felt like
a jackass.

(beat; listening)
Wait a minute, what?
(beat; listening)
He told you that himself? I
mean, you didn't get this third
or fourth hand like usual?

(beat; listening)
What do you mean he's dead?
When did that happen? We've
got no word about that.

(beat; amazed)
This afternoon? How?
(MORE)

(CONTINUED)

WILLIAMS (CONT.)

(beat; listening)

Well, call the hospital.
Tell'em your his son. Find
out.

(beat; listening)

You said, Grill Flame. Wasn't
that the seventies version of
Stargate? Is this more of
your wacko conspiracy garbage?

(beat)

All right, look, I'll give you
thirty minutes. Not a second
more. Where're you at?

(beat)

THAT'S TWO HOURS FROM HERE.
I'VE GOT WORK TO DO.

Williams gets to his car, a brand-new Porsche, and discovers a parking ticket on it. As he gets in, he is not happy.

WILLIAMS (CONT.)

(beat; totally
frustrated)

All I gotta say is this better
be worth it. If you mess me
up again, Dirk, I'm gonna chop
you into little pieces. You
got that?

(beat; disgusted)

Yeah, yeah, I'll be there.
But it's gonna take me some
time. Goodbye.

He starts the car and speeds away.

A scorching sun beats down on jagged rocks. A hot wind creates tiny hurricanes of dust that rise and fade away. Through the utter desolation of the Israeli Negev a man is walking.

His clothes are slightly unusual. Somehow they speak of the past, but also of the future. He wears a knee-length, white, sleeveless, cotton coat with a hood designed to ward off the sun. The style might be called neo-Bedouin. Beneath it is an open shirt with long sleeves and loose trousers of the same material. On his feet are desert boots.

The man stops and looks ahead. In front of him is the dark entrance to the desert cave where the ancient body was found. As he walks toward it, he pulls back the hood and his face becomes visible though his eyes are still hidden behind dark glasses. His hair is dark and medium length and he wears a short beard. This is the adult NICOLAE CARPATHIA.

Slowly, he approaches the cave entrance and then pauses. Stooping down, he lays his hand on the ground. On his finger is a strange and beautiful ring. The insignia is a crescent moon with a blood-red stone in the shape of an eye. He takes off his glasses.

CU NICOLAE'S FACE

To say that he is good-looking is to seriously understate the reality of his physical appearance. In his face there is something more deeply attractive than mere good-looks. His eyes are filled with compassion and sensitivity coupled with amazing inner strength. This is a man who is calmly centered within himself and who knows exactly who he is and where he is going. The power of that centered personality creates far more than simple charisma. There is ancient wisdom in his eyes that could pierce into a soul. If Jesus Christ were to take new, modern form and walk on the earth, this is what he would look like.

As he stares at the ground in deep contemplation, he begins to breathe hard. Sweat drips from his face.

Suddenly, there is the eerie sound of many voices whispering wordlessly. He turns his head and stares back down the gorge. His eyes widen with alarm as he begins seeing a strange vision.

POV NICOLAE

A FLASHING VISION MONTAGE

An old man who looks like a Hebrew PROPHET is running through the rocky gorge toward the cave. He's carrying the golden box with the Star of David on it. Escorting him is a group of young warriors. The man reaches the cave and runs inside. The guards remain outside on the rocks in a protective formation.

VISION MONTAGE ENDS

CU NICOLAE'S FACE

Standing up, Nicolae takes a deep breath. With the whispering still around him, he turns and enters the darkness.

55 INT. DESERT CAVE - CONTINUOUS

55

From his pocket, he removes a flashlight and switches it on. Then, he walks slowly to the back of the cavern and stops near the hole leading into the chamber where the body was found.

He lays his hand against a stone wall. The wordless whispering grows louder.

CU HIS SHADOWED FACE

A FLASHING, VISION MONTAGE

The Prophet is standing near the hole with two men who hold torches.

PROPHET

Is it ready?

HEBREW #1

Yes, Man of God.

PROPHET

They are an hour behind us.
We must work quickly.

The prophet climbs through into the inner chamber.

PROPHET (CONT.)

Seal me up.

The other men are shocked.

HEBREW #1

But you will die.

PROPHET

Do as I tell you. When the
danger passes you can set me
free.

VISION MONTAGE ENDS

CU NICOLAE'S FACE

It's covered with sweat. The whispering is still all around him. Suddenly, he hears the sound of distant battle and screaming. He turns and walks back toward the cave entrance. But daylight is no longer visible.

56 EXT. DESERT CAVE - NIGHT

56

Nicolae steps out into a moonlit night. All around him is screaming and the sound of weapons clashing together. But he can see nothing. Walking over to a huge boulder, he lays his hand on it. Instantly, another image appears.

FLASHING VISION MONTAGE

Torchlight. Death. Horror and screaming. A young Hebrew warrior is killed against the boulder. Babylonian soldiers are putting all the young warriors to the sword. Their bodies are being thrown into the cave. Overseeing it all is a BABYLONIAN GENERAL who wears a long, narrow beard. An OFFICER walks out of the cave and reports to him.

BABYLONIAN OFFICER

We have found nothing, my lord.
The cave is empty.

BABYLONIAN GENERAL

Burn them.

Several large, clay jars are heaved into the entrance. And then a soldier throws in a torch. Instantly, flames roar out.

CU RAGING FIRE

The fire grows as bright as the sun.

VISION MONTAGE ENDS

DISSOLVE TO:

57 EXT. DESERT CAVE - DAY

57

The fiery desert sun beats down on Nicolae. As he stares at the cave entrance, there is horror in his eyes. Slowly, he turns and walks away. The whispering voices fade into the wind.

58 EXT. GORGE A SHORT DISTANCE AWAY - MOMENTS LATER

58

Nicolae Carpathia walks around a bend. Waiting for him are three limousines. Armed guards are spread out, facing toward the open desert, searching for danger. A driver opens the door of the second limousine. Nicolae gets in. Then, the others get into their cars and they all drive away.

59 EXT. TWO-LANE ROAD IN MOUNTAINS OF VIRGINIA - AFTERNOON

59

Williams' Porsche pulls off a two-lane road onto a narrow, wooded track in the mountains of northern Virginia. Several hundred yards in, it stops at a broken-down barn. Williams gets out and looks around. Another car is parked nearby. It's a 1971 Dodge, a real muscle car, and it's in immaculate condition.

WILLIAMS

All right, where are you?

Out of the barn steps a tall, gangly man in his mid-thirties eating a huge sandwich. This is DIRK BURTON. He's a conspiracy nut, with a shadowy past, who has worked for several "intelligence gathering agencies" within the government. Burton has high-level contacts and is always getting in trouble.

BURTON

(with a mouthful of sandwich)

You hungry? I got an extra liverwurst and bean sandwich.

WILLIAMS

Sounds delicious, but no thanks. Let's get this over with.

BURTON

(staring at Williams' feet)

Oh, bad shoes, Cameron. First rule of field work. Boots, dude. Boots.

He turns and heads into the woods. Williams stares after him.

60 EXT. HEAVY WOODS - LATER

60

Burton is leading Williams through a marsh. They're up to their ankles in mud. Williams is not happy.

WILLIAMS

EVERY TIME I GET NEAR YOU IT COSTS ME MONEY. YOU ARE GONNA BUY ME A NEW PAIR OF SHOES.

BURTON

You know, since you won that Pulitzer you've gotten absolutely prissy. You used to be an action guy always lookin' for a chance to muck around.

(CONTINUED)

60 CONTINUED:

60

He pulls a large flask from his jacket pocket.

BURTON (CONT.)

Want a drink? It's caramel
frappuccino.

WILLIAMS

And you've got the guts to
call me 'prissy?'

BURTON

Hey, I got low blood sugar. I
gotta keep my energy up.

WILLIAMS

You're a pig, Burton. Pigs
don't get low blood sugar.
How much farther is this place?

BURTON

We're getting close and we
better stop talking so loud.
They don't like visitors.

61 EXT. HILL ABOVE FOREST MANSION - MOMENTS LATER

61

Burton and Williams crawl through the bushes to a vantage point above Stonagal's forest mansion. But it doesn't look nearly as much like a mansion now. Razor wire is stacked around it and there are armed guards with dogs. It looks like a miniature concentration camp.

BURTON

(just above a whisper)
I mean, is that just a little
Nazi or what?

WILLIAMS

(just above a whisper)
A definite Nazi flavor.

BURTON

It's called Quiet Woods
Sanitarium. But, does that
look like any private nut house
you've ever seen?

WILLIAMS

You tell me. You're the expert.
Didn't you spend a couple of
years living in one?

(CONTINUED)

BURTON

That was a misunderstanding. My employers thought I was a double agent and needed therapy. I kept telling'em their spy was an FBI dude, with six kids who went to church every Sunday. But would they listen? I can't help it if I flunk lie detector tests. I sweat a lot.

WILLIAMS

You lie a lot. So, you heard about this place from Copleson?

BURTON

Last week and today he's dead of a heart attack.

WILLIAMS

That's it? That's what the hospital told you?

BURTON

What do you want? He's still dead, isn't he?

WILLIAMS

Dirk, he was sixty-seven and smoked a pack a day.

BURTON

Sure, right. That's what they want you to believe.

WILLIAMS

I knew him.

BURTON

There are drugs that can fake heart attacks, Cameron. Ever heard of Quernosol?

WILLIAMS

No.

BURTON

That's because I just made it up. See, I'm getting more truthful.

WILLIAMS

You're a paranoid sociopath.
(MORE)

(CONTINUED)

WILLIAMS (CONT.)

(beat)

Does the agency run this place?

BURTON

No. It's owned by a series of blind trusts. And behind them all is none other than Jonathan Stonagal.

WILLIAMS

You can prove that?

BURTON

Are you kidding? Of course, not.

WILLIAMS

So, maybe he's keeping his ex-wives in there. Didn't he marry a series of bimbos?

BURTON

What I hear is there's only one person locked up in that whole place.

WILLIAMS

Who's that?

BURTON

Back in the seventies there was a remote viewer named Harris. Legendary. Best in the program. And then, one day, he just vanished without a trace. Everybody said he went over to the Soviets. But the word I got is Stonagal's been keeping him right down there.

WILLIAMS

Since the seventies? Why?

BURTON

That's a very astute question. And there is an answer.

Suddenly, they hear the sounds of guard dogs raging toward them.

(CONTINUED)

61 CONTINUED: (3)

61

BURTON (CONT.)

I forgot to tell you they've
got sensors in the woods.
It's probably time for us to
leave.

62 EXT. FOREST -- ANOTHER LOCATION - MOMENTS LATER

62

Williams and Burton are running for their lives, crashing
through the forest mud and muck with the dogs not far behind
them.

WILLIAMS

BURTON, I'M GONNA KILL YOU.

BURTON

(over his shoulder)

I THINK THEY'RE HEADING FOR MY
CAR. THEY SMELL THE LIVERWURST.

63 INT. MUSEUM STORAGE ROOM - NIGHT

63

A long tray is pulled out from the wall in a hi-tech, museum
storage room. On the tray is a carefully covered body. A
man's hand pulls the covering back revealing the mummified
corpse found in the desert cavern.

ROZENSWEIG (O.S.)

Well, here's our prophet.

The man who pulled back the covering is Chaim Rozensweig. He
is in his late sixties now and looks tired.

ROZENSWEIG (CONT.)

I've named him Jeremiah. Of
course, there was nothing in
the cave or the scroll to
identify him. But I've just
had a feeling about who he
was.

Across from Rozensweig is Nicolae Carpathia. He is immaculately
dressed in an expensive suit and tie. He looks at the ancient
face of the corpse with strange compassion.

NICOLAE

What a terrible way to pass
from this life. Buried in a
chamber.

ROZENSWEIG

Perhaps he was dead before
they put him in.

(CONTINUED)

NICOLAE

Somehow, I don't think so.
And the men who were with him.
Their deaths were even more
horrible. What a brutal world
it has always been.

(beat)

He's amazingly well preserved.

ROZENSWEIG

The flesh should have
disintegrated two thousand
years ago. In some places
it's almost like wood. None
of our tests have accounted
for it.

NICOLAE

And there's been no change
since he was removed from the
cave?

ROZENSWEIG

I haven't opened this drawer
in fifteen years and he looks
exactly the same as the day we
brought him in.

Nicolae looks at the older man.

NICOLAE

I've read every one of your
books, Dr. Rozensweig. What a
distinguished career you've
had.

ROZENSWEIG

Thank you. I'm flattered,
sir.

NICOLAE

And what a shame that your
greatest discovery has never
been made public.

ROZENSWEIG

It's a small price to pay.
Israel would be crawling with
Ark hunters. We have enough
trouble as it is.

NICOLAE

But, you can't blame anyone for wanting to find it. It's the most important artifact in all of history. I love the Old Testament myths.

(beat)

Taken into battle it destroyed Israel's enemies. When it was captured by the Philistines, plague entered their cities until they sent it home. Even to touch it in the wrong way brought instant death.

(beat)

What kind of power do you think it held?

ROZENSWEIG

I'm not a religious man, Dr. Carpathia. My interest in the Old Testament is purely scientific.

NICOLAE

Of course, but think of the political power it would have today. If the Ark were discovered it would unite the Jewish people as nothing else ever could. And it would demand the rebuilding of your temple.

ROZENSWEIG

Which would not please my Arab friends. Even if it were found it would have to remain secret or it could start a world war.

NICOLAE

(bending over the corpse)

I appreciate your allowing me to examine such a wonderful relic.

ROZENSWEIG

It's my pleasure. Jonathan Stonagal speaks very highly of you. He says your research into ancient epidemics is groundbreaking.

(CONTINUED)

NICOLAE

Jonathan is very kind. We share a philosophy that the secrets of the past hold the answers for the future.

ROZENSWEIG

If you don't mind my saying so, Dr. Carpathia, it's unusual for someone in your position to be also a medical doctor and a historian.

NICOLAE

(smiling)

My life has been blessed. And the election was very recent. It will take awhile for me to get used to my new responsibilities. And no matter what else I do, as a scholar, the research must continue.

ROZENSWEIG

But what do you expect to find here? Our prophet didn't die of a plague.

NICOLAE

No, but examining the remains of healthy people establishes a base line. And the culture of Israel had a great influence on the ancient world.

ROZENSWEIG

How can I be of assistance?

NICOLAE

Perhaps you'd allow me to spend a few minutes alone doing a visual examination.

ROZENSWEIG

Certainly. Take all the time you need. I'll be outside.

Rozensweig walks away. There is the sound of a heavy door closing. Carpathia bends over the corpse. Carefully he touches the ancient skin. Suddenly, there is the sound of whispering voices.

EXAMINATION MONTAGE

(CONTINUED)

63 CONTINUED: (4)

63

First, he runs his fingers gently over the head staring at the dead eyes. Then, he moves down to the chest. Finally, he reaches the abdomen.

MONTAGE ENDS

He feels something and bends close to look.

64 INT. OFFICE OUTSIDE MUSEUM STORAGE ROOM - LATER

64

Rozensweig is going through some papers at a desk. The door to the storage room opens and Nicolae emerges.

CARPATHIA

Dr. Rozensweig, do you have a moment?

(beat)

I have an idea that might interest you.

65 INT. HARRIS'S CELL - NIGHT

65

A stark room in an asylum. No furniture but a hard bed and a toilet in the corner. Beside the bed kneels an old, African/American man. It's Andrew Harris. But, he looks far different than he did 24 years ago. There are scars on his face, his hair is white...and he is blind. The years of captivity have been very difficult, but there is a great peace about him. He is praying. Though his lips barely move, his thoughts are heard in voice-over.

HARRIS (V.O.)

(just above a whisper)

I'm tired, Lord. How much longer do I have to wait? You promised me I could go home soon and I dream about it every night.

A slot opens at the bottom of the door and a tray of food is shoved in. Harris turns toward the sound. He gets up, walks over and picks up the tray. The food looks awful. Slowly, he sits down on the bed and takes a bite.

66 INT. HALL OUTSIDE CELL - CONTINUOUS

66

A bland-looking guard in a white hospital uniform opens a small viewing hole in the cell door and peers inside.

67 INT. ASYLUM CELL - CONTINUOUS

67

Harris glances up from the food toward the door.

(CONTINUED)

HARRIS (V.O.)

Here he is again. That man is so full of Darkness. But their power doesn't mean anything to you. Isn't it time to set him free, Lord? I think maybe it's time.

ANGLE ON VIEWING HOLE

The eyes that stare at him through the hole are black with no white in them. And they are filled with hatred. Slowly, Harris stands up and walks toward the door. He begins speaking quietly.

HARRIS (CONT.)

I may be blind, but I know you're there. Now, you listen to me. I know what's living inside you. It's full of hate and fear. But there's still a man down there underneath.

(beat)

The thing that controls you says you're a nothing but slave. That's a lie. I'll tell you a secret. You want to know what they're afraid of? The King. Because He shed his blood to set you free. He's here with me right now.

(beat)

And you know His name.

(beat)

It's Jesus.

Harris's blind eyes stare toward the door. The black eyes vanish from the hole.

Out in the hall, the guard is pressed against the opposite wall in terror. From inside the cell, through the open viewing slot, streams blazing, supernatural Light. The guard cries out and covers his eyes.

FADE OUT:

END ACT FOUR

ACT FIVE

FADE IN:

69 EXT. BLACK GLASS, HI-RISE, OFFICE BUILDING - ESTABLISHING - DAY

69

The headquarters of Jonathan Stonagal's world-wide empire is a needle-like, hi-rise many stories tall. It is futuristic with a dark, threatening grandeur as though the man had built his own image into the black glass and steel.

70 INT. STONAGAL'S OFFICE - DAY

70

Stonagal's private office on the top floor is luxurious and strange. Around the room are many odd artifacts, pieces of antique technology mixed with masks and idols from many cultures. Among them are Baal, Ashtoreth, Enki and Moloch. All are images of fear. In the center of one wall is a large, futuristic depiction of the Shri-Yantra mandala with the eye in the center. Directly across the room from it sits a sleek desk on a raised platform a foot above the floor.

Jonathan Stonagal is seated at the desk. He is in his late sixties now and greatly changed. But age has played only a small part in the transformation. The years of evil have taken the deepest toll. His skin is covered with tiny wrinkles almost like a ceramic sculpture that's been in the fire too long. And there are circles of dissipation under his eyes. Strangely, his right hand is withered. The fingers are curled and frozen.

Next to the desk is a computer with a large screen.

ANGLE ON COMPUTER SCREEN

On it is the face of the ancient corpse that was found in the desert cave. Stonagal is staring at it. Slowly, the camera pans down the body. The voice of Chaim Rozensweig is speaking.

ROZENSWEIG (O.S.)

(over TV speaker)

I don't know why we never thought of it, Jonathan. It just never occurred to any of us. He is truly a brilliant, young man.

STONAGAL

Yes, he's a genius. How soon will you begin?

The image on the screen changes as the camera tilts up from the body to Rozensweig who is standing next to it.

(CONTINUED)

70 CONTINUED:

70

ROZENSWEIG

(on TV)

We're making arrangements now.
Obviously, everything must be
done with extreme caution.

STONAGAL

Please keep me informed.

ROZENSWEIG

I will, sir.

The screen goes dark. Stonagal turns and stares off at one of his shelves. On it is one of the blackened skulls from the cave. Suddenly, there is the tone of an intercom.

STONAGAL

Yes.

SECRETARY (O.S.)

(over intercom)

Mr. Stonagal, the President is
calling.

STONAGAL

Again? He's not getting one
more dime. I've slept in the
Lincoln bedroom so many times
I'm growing a beard.

(beat)

Put him through.

Stonagal picks up the telephone.

71 EXT. ROMANTIC, FRENCH RESTAURANT - EVENING

71

Hidden away on a quiet street is a French restaurant that has romance written all over it.

72 INT. ROMANTIC, FRENCH RESTAURANT - EVENING

72

This is a lovely place with flowers and tables hidden away in corners. A piano is playing softly. At one of the tables sits a couple. The man is in his mid-forties and good-looking. He wears the uniform of an airline captain. This is RAYFORD STEELE. The woman seated next to him is fifteen years younger and is drop-dead gorgeous. But, it isn't just her physical beauty that is so amazing. There is a vulnerability in her eyes that can make a man's heart turn to water. This is HATTIE DURHAM. She wears the uniform of a senior flight attendant. It's clear that they are in love. The man lifts his glass of wine.

(CONTINUED)

72 CONTINUED:

72

RAYFORD

To the most beautiful woman in
the world.

She smiles and lifts hers. They toast. Then, Steele takes a
small box from his pocket.

HATTIE

Rayford, what is this?

RAYFORD

A little surprise.

She opens it. It's a lovely diamond bracelet. Obviously,
expensive.

HATTIE

Oh, it's beautiful. Thank
you.

She slips it on her wrist.

HATTIE (CONT.)

You're so wonderful.

She leans over and they kiss. But in the middle of the kiss,
Steele's cell phone rings. As he answers it, all the passion
drains from Hattie's face and is replaced with a guarded,
defensive look.

RAYFORD

(into cell phone)

Rayford Steele.

INTERCUT

73 INT. CAR DRIVING ON RESIDENTIAL STREET - EVENING

73

A beautiful, young girl of twenty is behind the wheel of a car
talking on a cell phone. This is CHLOE STEELE. Beside her on
the seat is a decorated cake with the words, "HAPPY BIRTHDAY,
MOM. WE LOVE YOU."

CHLOE

Daddy, where are you? Are you
home yet?

When Rayford hears his daughter's voice guilt comes into his
eyes. Hattie sees it and isn't happy.

RAYFORD

Uh, no. I'm just leaving the
airport. My flight was late.

(CONTINUED)

CHLOE

I've got the cake. Everything's ready. Mom'll be home in a little while. You are taking her out to dinner tonight, aren't you?

RAYFORD

Oh, yeah, uh, absolutely. Right.

CHLOE

You didn't forget.

RAYFORD

Of course not. Hey, I've got to go. There's another call coming in. I'll see you in a few minutes.

CHLOE

Don't be late.

But, there is no other call. Rayford puts the cell phone away and turns to Hattie.

RAYFORD

I can't believe this. I completely forgot. It's Irene's birthday. Chloe's got some friends coming over and then I'm supposed to take her out for dinner. I'm sorry, I'm going to have to leave.

He looks for the waiter.

HATTIE

Right now? Our food isn't even here yet.

RAYFORD

My daughter'll be heartbroken if I don't show up.

HATTIE

Well, what about me?

RAYFORD

I'll make it up to you, Sweetheart.

HATTIE

I'm sick of this, Rayford. It happens all the time.

The waiter walks up.

RAYFORD

(to the waiter)

I'm going to have to leave.
But she'll stay and have dinner.

HATTIE

No, I won't.

RAYFORD

(embarrassed)

Then, just bring the check and cancel our meals.

The waiter nods and walks away. Rayford tries to take Hattie's hand. She pulls it back.

HATTIE

I get so little of your time. We have a couple of hours and it's destroyed. I can't take much more of this.

RAYFORD

Hattie, please, be patient. I'm going to deal with it.

HATTIE

You've been saying that for months.

RAYFORD

It'll end soon. I promise. The time just has to be right. I've got to think about my kids.

HATTIE

That's all you ever think about. Don't my feelings count for anything? I'm not going to be one of those stupid women who wait around forever.

(beat)

I love you, Rayford, but you'd better do something and you'd better do it soon.

She gets up and leaves, just as the waiter brings the check.

74 INT. RAYFORD STEELE'S HOUSE - EVENING

74

The Steele house is an upscale home in Mclean, Virginia. A small party has just begun. The room is decorated with balloons and streamers. Chloe is cutting the birthday cake. With her is her little brother, RAYMI, who is ten years old. IRENE STEELE is smiling. She is a very attractive woman in her forties with a softness in her eyes that speaks of sorrow. As Chloe works on the cake, she is trying hard to be festive, but it's clear that she isn't happy. Her father isn't there.

IRENE

Not too big a piece. And save
the part with the strawberries
for your dad.

Suddenly, the front door opens and Rayford walks in. He's carrying a bouquet of roses. When she sees him, Irene smiles. Raymi runs over to him.

RAYMI

Dad, you're just in time for
cake.

RAYFORD

Sorry, my flight was late and
the traffic was terrible.

Chloe is staring bullets at him.

RAYFORD (CONT.)

Happy birthday.

He hands the roses to Irene and bends down to give her a quick kiss. When he gets close, she sees a spot of lipstick on his cheek. A flash of deep hurt come into her eyes. But, quickly, she brushes her lips near the lipstick mark.

IRENE

Oh, look, I got lipstick on
you.

Rayford laughs, takes out a handkerchief and wipes it off.

RAYFORD

That's okay.

RAYMI

So, where're you taking mom
for dinner?

RAYFORD

Her favorite place. Charlie's.
Where else.

(CONTINUED)

74 CONTINUED:

74

RAYMI

Boring.

IRENE

The flight was late?

Chloe sticks a piece of cake toward her father.

CHLOE

You get the strawberries.

RAYFORD

Yeah, we landed and couldn't get a gate assignment for almost an hour. It's getting terrible.

IRENE

Well, I'm glad you're here now.

RAYFORD

So am I. Wouldn't miss this for the world.

But, as Rayford eats the cake, he can't quite look at anyone.

75 EXT. ABANDONED GROCERY STORE - NIGHT

75

Burton's '71 Dodge and Williams' Porsche are parked behind an abandoned, ramshackle grocery store.

76 INT. ABANDONED GROCERY STORE - NIGHT

76

Burton and Williams are inside. Old display shelves are stacked and strewn. The only illumination comes through a window from a street light in front of the building. They've been waiting awhile and Cameron isn't happy. He's pacing through the trash that litters the floor.

WILLIAMS

Look, I'm gonna give this guy two more minutes and then I'm out of here.

BURTON

Cameron, be patient. You gotta be more Zen about this stuff.

Williams stares at him.

BURTON (CONT.)

He'll get here. He's a little nervous but very reliable.

(CONTINUED)

WILLIAMS

Being nervous makes him thirty minutes late?

DIXON (O.S.)

(deadly calm)

No, it makes him cautious.

A powerful figure steps out from behind the junk. This is MURPHY DIXON. His face is very tough--almost brutal, but, somehow it has been softened.

WILLIAMS

Have you been here all the time?

DIXON

I like to know who I'm talking to. It pays to be a listener.

BURTON

Mr. Dixon, this is Cameron Williams from Global News.

Dixon says nothing, nor does he extend his hand.

BURTON (CONT.)

I told him about Harris and he's seen the little concentration camp in the woods.

Still no response.

WILLIAMS

So, you're a guard out there?

DIXON

Yeah.

WILLIAMS

How long?

DIXON

Nine years.

WILLIAMS

Is it true that this guy Harris is the only one being held in that whole place?

DIXON

Yeah.

(CONTINUED)

WILLIAMS

Who's running the operation?

DIXON

Nobody knows. My paycheck comes from a company named Blackwater Holdings. It's a mailbox in Silver Springs.

WILLIAMS

How'd you get hired?

DIXON

I've done some government work. I'm on a couple of lists.

BURTON

Heavy-duty lists.

WILLIAMS

Well, I've got a serious question. Why would anybody go to all the trouble to keep one man locked up like that?

DIXON

I have no idea.

WILLIAMS

And you never asked?

DIXON

No.

WILLIAMS

Did you ever wonder?

DIXON

I'm not an imaginative person, Mr. Williams.

WILLIAMS

Yeah, well I am and here's what I wonder. Let's say some 'powerful people' want a guy to disappear. Why wouldn't they just kill him?

DIXON

They tried. Three times.

WILLIAMS

What?

DIXON

It's a story I've heard.

(beat)

The first night they brought him in, a guy was supposed to pop him. He died of a heart attack. The next day another guy got the assignment. He fell down a flight of stairs and broke his neck. A week later, the person who was running the operation decided to handle it himself. He had a stroke that put him in a coma for two months.

WILLIAMS

Who was that?

DIXON

I don't know.

BURTON

Jonathan Stonagal had a stroke in '79 that left his right arm paralyzed.

WILLIAMS

Is there anybody who actually saw all this happen?

DIXON

Sure.

WILLIAMS

Well, where are they?

DIXON

Gone. The whole staff has turned over five times since then. I never knew any of the first team.

WILLIAMS

Well, there must be a list of names somewhere.

DIXON

You're very funny, Mr. Williams. You don't even know my real name.

(CONTINUED)

WILLIAMS

Okay, all right. Assuming this is true--a big assumption--these guys were pros. Don't tell me they were afraid to kill Harris after a few, weird coincidences.

DIXON

There were other things. People saw things in the cell with him.

WILLIAMS

Like what?

DIXON

Like God. Like out of the book of Daniel. But it doesn't matter. You won't believe any of this until you meet him.

BURTON

Look, Cameron, forget all the weird stuff. Just ask yourself one question? Does a guy deserve to spend 24 years in solitary without a trial? Should that happen to a person in the U.S. of A?

WILLIAMS

This is a big risk for you. Why are you doing it?

Dixon is silent for a moment.

DIXON

(quietly)

He's blind today because of me.

WILLIAMS

What do you mean?

DIXON

Everyone was afraid to touch him. That's why I was brought in. I was a specialist in hard cases. The only thing they said was, 'make sure he doesn't die.'

(CONTINUED)

WILLIAMS

You're a torturer?

DIXON

I had charge of him for five years. Just like you, I thought all the stories were garbage. I used to laugh and say, "So, where's the 'god' who's supposed to be taking care of you?"

(beat)

And then, one day...He came.

Williams stares at the man.

DIXON (CONT.)

It was in the morning. I walked into the cell. Like usual, Harris was on his knees praying. I heard him say, "Lord, I think it's time..."

(beat)

And that's all I heard. I fell down. I couldn't move or speak. A terrible light was all around me. And in it I saw Jesus.

(beat)

And then I saw myself.

(beat)

All the things I'd done. The pain and suffering that I had caused. It was like a black river and I was drowning in it. I saw the face of every person that I'd ever injured. And I knew what I deserved.

(beat)

But I cried out to be forgiven. And, suddenly, I knew why Jesus had died. The price for my sin had been paid.

(beat)

Something evil came out of me that day, like black smoke from my heart. And I've never been the same since. I'm just a guard now.

(beat)

Harris doesn't have long to live. His body's in bad shape. I want him to be free before he dies.

(CONTINUED)

76 CONTINUED: (6)

76

BURTON

He can get you inside to talk to him.

DIXON

There are four of us on the night shift who want to help.

WILLIAMS

But, if you can get me in, why don't you bring him out? Wouldn't that be easier?

DIXON

Impossible. They've put a tracking device in his chest next to his heart.

BURTON

This is a big one, Cameron. I can feel it.

Williams is silent for a moment. Then...

WILLIAMS

I'll think about it and let you know.

He walks out of the building.

77 INT. NICE RESTAURANT - EVENING

77

Rayford and Irene Steele are at dinner at a nice restaurant. The waiter walks away after taking their order. Rayford reaches into his pocket and pulls out a small, thin box which he hands it to Irene.

RAYFORD

Happy birthday.

She smiles, but the sadness and hurt are still in her eyes. She opens the box. Inside is a small, gold cross on a chain.

IRENE

It's lovely. Thank you.

She takes it out and puts it on.

RAYFORD

Thought you'd like it. It's kind of the center of your life these days.

She looks at him penetratingly.

(CONTINUED)

IRENE

Rayford, there was lipstick on your face when you came in tonight.

For a split second, he's nonplused. But he recovers quickly.

RAYFORD

Aw, it was an old lady in first class. Had to give the captain a kiss on the way out.

IRENE

A reward for being an hour late?

RAYFORD

Hey, that wasn't my fault and she knew it.

Tears rim Irene's eyes. She's angry now as well as hurt.

IRENE

When did you start being this way?

RAYFORD

What're you talking about?

IRENE

Unable to tell the truth?

RAYFORD

Now, wait just a minute...

IRENE

Your plane wasn't late.

RAYFORD

Are you calling me a liar?

IRENE

I was worried that you might forget Chloe's party. So, I phoned the airport to see if your flight was on time. It came in early.

RAYFORD

Okay, all right. You caught me. I didn't tell the truth. And you want to know why? I was embarrassed.

(MORE)

(CONTINUED)

77 CONTINUED: (2)

77

RAYFORD (CONT.)

I did forget the party. Chloe called me on the way home. I stopped to look for a gift and it took longer than I thought. That's why I was late. So, now do you feel better?

(beat)

What is wrong with you, Irene? You give me the third degree for nothing. I'm really sick of this judgmental attitude.

Tears are beginning to run down Irene's cheeks.

RAYFORD (CONT.)

(a low voice)

Okay, okay, all right. Let's just cool it. There's no reason to cry. I'm sorry I lied. It won't happen again.

The waiter brings their salads. Irene dabs at her eyes, but she can't quite stop the flow.

IRENE

You brought me here for our first anniversary. It seems so long ago.

(beat)

Did you love me then, Rayford?

RAYFORD

Of course, I loved you. What are you talking about?

IRENE

(softly)

I thought you did. What has happened to make that change?

He stares at her with guilty eyes.

RAYFORD

Nothing has changed, Irene. Absolutely nothing.

78 EXT. RAYFORD STEELE'S HOUSE - NIGHT

78

Rayford's car pulls into the driveway. His door opens and he gets out. He's very angry. Irene's door opens and she gets out. She's crying and is just as angry. They head toward the front door.

79 INT. RAYFORD'S LIVING ROOM - MOMENTS LATER

79

Rayford and Irene enter the house. Irene goes straight upstairs. Rayford stops and looks into the living room. Raymi is watching television.

RAYFORD

Raymi, what are you doing still up?

RAYMI

Mom said I could watch the special on dolphins.

RAYFORD

You have school tomorrow. It's way past your bed time. I want you to go to bed right now.

RAYMI

But, Dad, this is for school.

RAYFORD

RAYMI, DO WHAT I TELL YOU.

Rayford walks over and turns off the television. Raymi stares at him.

RAYFORD (CONT.)

GO TO BED!

Raymi heads upstairs.

80 INT. RAYMI'S BEDROOM - NIGHT

80

Raymi lies in bed awake, listening. He hears his father's angry voice coming from his parent's bedroom.

RAYFORD (O.S.)

YOU WANT THE TRUTH? ALL RIGHT, I'LL TELL YOU THE TRUTH. YOU ARE NOT THE SAME WOMAN THAT I MARRIED. YOU HAVE TOTALLY CHANGED. I CAN'T EVEN TALK TO YOU ANYMORE. WE DON'T SPEAK THE SAME LANGUAGE.

Quietly, Raymi gets up and walks out into the hall.

81 INT. STEELE UPSTAIRS HALLWAY - CONTINUOUS

81

RAYFORD (O.S.)
 ALL YOU DO IS READ THE BIBLE
 AND GO TO CHURCH. YOU DON'T
 CARE ABOUT ME AND YOU DON'T
 CARE ABOUT OUR MARRIAGE. NOW
 THAT YOU'VE GOT GOD YOU DON'T
 NEED ANYONE ELSE.

Raymi sits down on the floor and just listens to what's going on his parent's bedroom. And, as he listens, tears begin running down his cheeks.

IRENE (O.S.)
 (struggling to speak
 through the tears)
 That's not true, Rayford. You
 want to blame everything on my
 going to church. It's the
 only thing that holds me
 together.

RAYFORD (O.S.)
 WELL, THE THING THAT'S HOLDING
 YOU TOGETHER IS RIPPING US
 APART.

At that moment, Chloe walks up the stairs. She's been out with her friends and is just getting home. She hears the argument and finds Raymi, crying quietly, sitting on the floor. She stoops down next to him.

CHLOE
 (gently and quietly)
 Hey, what's goin' on?

RAYMI
 (a whisper)
 Fighting.

CHLOE
 Come on, you shouldn't be out
 here.

He gets up and she leads him to his bedroom.

82 INT. RAYMI'S BEDROOM - MOMENTS LATER

82

Raymi gets into bed. Chloe sits down beside him. They hear their parents bedroom door open and close. And then they hear their father go downstairs.

(CONTINUED)

RAYMI

Whenever dad's home, they fight all the time.

CHLOE

I know.

RAYMI

Do you think they're gonna get a divorce?

CHLOE

Of course not, they'll work things out. Everything's going to be fine. Down deep they love each other.

RAYMI

When they fight like that I sit out in the hall and pray for them.

CHLOE

Maybe you should stay in here instead.

RAYMI

Do you ever pray for them, Chloe?

CHLOE

I'm just...not into that kind of thing like you and mom. I mean, I'm in college...

Raymi looks at her.

CHLOE (CONT.)

You know, Raymi, there are lots of good people who don't go to church. Some of them don't even believe in God at all. And they have good reasons.

(beat)

But, if it makes you feel better right now, that's okay. Maybe when you're older you'll change your mind.

RAYMI

I'll never change my mind.

There is a quiet certainty about him.

(CONTINUED)

82 CONTINUED: (2)

82

CHLOE

Well, maybe you won't.

She runs her fingers through his hair.

CHLOE (CONT.)

Now, get some sleep.

She gives him a kiss and tucks him in.

RAYMI

I pray for you too.

CHLOE

Thanks, weirdo. Good night.
I love you.

She leaves the room. Raymi closes his eyes.

83 INT. RAYFORD'S KITCHEN - MOMENTS LATER

83

Chloe enters the kitchen. Her father is there eating a sandwich. She gets a drink.

RAYFORD

Hi.

She doesn't answer.

RAYFORD (CONT.)

What's the matter with you?

CHLOE

When I came home, Raymi was in the upstairs hall crying while he listened to you and mom scream at each other.

RAYFORD

I'm sorry, but don't start in on me. It's been a bad night.

CHLOE

I'm just telling you what happened. He was really upset. You know, when you fight like that he sits out in the hall and prays for you.

RAYFORD

Now that's what I'm talking about. She's screwed him up too.

(MORE)

(CONTINUED)

RAYFORD (CONT.)

(beat)

What happened tonight wasn't my fault. All I did was take her out for a nice dinner. Then, I start getting this holier-than-thou garbage.

CHLOE

She's not like that. She doesn't push her religion on anybody.

RAYFORD

Oh, yes, she does. If I do the slightest thing wrong she's on me in a second. She'd rather be in church than with me any day.

CHLOE

When does she get the chance to be with you? You want her to sit around waiting for you to "appear from the skies" once a week?

RAYFORD

Hey, wait just a minute. I work hard to support this family. Which includes paying your college tuition. Why are you taking her side?

CHLOE

I'm not taking any side. Can't you see she's just going through a phase? Don't you remember the Course in Past Life Miracles? And before that it was yoga and before that auras. She's lonely. That's her problem.

RAYFORD

Lonely? Are you kidding? She's got 'Jesus.' Whatever she's been into in the past, this stuff is a lot worse. She's changed.

CHLOE

Yeah, well, so have you.

(MORE)

(CONTINUED)

83 CONTINUED: (2)

83

CHLOE (CONT.)

Maybe if you were home more
often things would be different.

RAYFORD

You're saying all of this is
my fault?

CHLOE

Yeah. That's right. I am.

With a cold, sarcastic, smile, she walks out of the room.

84 INT. WILLIAMS' APARTMENT - NIGHT

84

Cameron Williams walks into his apartment and takes off his
jacket. He's carrying a bag from a book store. He sits down.
From out of the bag he removes an inexpensive Bible and opens
to the index.

WILLIAMS

Okay, Daniel, Daniel. Where
the heck is Daniel?

(beat)

Page 879.

He finds the page, then sits back and starts reading.

85 INT. JONATHAN STONAGAL'S BEDROOM - NIGHT

85

Jonathan Stonagal lies in bed asleep. But he's tossing and
turning.

CU STONAGAL'S FACE

NIGHTMARE SEQUENCE BEGINS

86 EXT. FOREST MANSION FRONT GATE - NIGHT

86

Darkness.

A powerful wind is blowing.

Jonathan Stonagal finds himself standing outside the front
gate of his forest mansion. Eerie, surreal moonlight casts
dark shadows on the huge building. From somewhere comes a
deep, on-going rumble as though an earthquake were about to
begin. As he watches, the gate slowly swings open by itself.
He walks through...past the empty guard house.

87 EXT. FOREST MANSION -- CONTINUOUS

87

He approaches the front door. It too, opens. Filled with
fear, he enters.

88 INT. MANSION HALLWAYS AND STAIRCASES -- MOMENTS LATER 88

Alone, Stonagal walks through the halls and down the staircases of the mansion. It's like a house of the dead. And the low rumbling is growing louder.

89 INT. HALL OUTSIDE HARRIS'S CELL - MOMENTS LATER 89

With terror in his eyes, he enters the hall leading to Harris's cell. He walks to the door. The viewing slot is open. He looks inside.

ANGLE INTO CELL

Harris is in the cell. But he is not alone. Standing with him is the Man In The Robe and from him comes blazing, supernatural Light. Both men turn and look straight at Stonagal.

The Light flashes through the slot, smashing him into the wall. Then, with a crash, the cell door flies open. Light streams out. And into the hall steps Harris.

Stonagal turns and runs. He looks over his shoulder. Harris is following him.

90 INT. MANSION HALLWAYS AND STAIRCASES -- MOMENTS LATER 90

Stonagal rushes blindly through the mansion. But no matter how fast he goes, Harris remains right behind.

91 EXT. FOREST MANSION - MOMENTS LATER 91

Stonagal stumbles out the front door and runs toward the gate. But, just as he reaches it, he trips and falls. He turns and looks up...and SCREAMS.

POV STONAGAL

The burning light is everywhere. Towering over him is Harris, staring down at him with his blind eyes.

HARRIS
(echoing whisper)
It's almost time.

NIGHTMARE SEQUENCE ENDS

92 INT. JONATHAN STONAGAL'S BEDROOM - CONTINUOUS 92

Stonagal jerks awake and sits up in bed. He's covered with sweat.

93 INT. WILLIAMS' APARTMENT - NIGHT

93

Cameron Williams is still reading the Bible. He begins reading out loud.

WILLIAMS

Then, King Nebuchadnezzar stood
up in shock and cried out to
his advisers, "Weren't there
three men that we tied up and
threw into the fiery furnace?"
They replied, "Yes, oh, King."
"Then, what is this I see?
There are four men walking
around in the flames unbound
and unhurt.

(beat)

And the fourth looks like a
son of the gods."

Williams stops reading and stares at the page.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

94 INT. HOSPITAL MRI LAB - AFTERNOON 94

A gigantic MRI machine sits in a large room in a Tel Aviv hospital. Very carefully, three archaeologists remove the ancient corpse of the prophet from a gurney and place it on the machine's examination bed. Overseeing the process is Chaim Rozensweig. Israeli soldiers guard the door. A technician is nearby. As it lies in this hi-tech setting, the ancient body looks especially bizarre. Carefully, the technician slides the corpse into the machine. Then, he turns it on.

95 INT. GLOBAL NEWS MAGAZINE MAIN OFFICE - MORNING 95

As usual, the main office of Global News Magazine is alive with activity. Cameron Williams enters and nods to several friends as he makes his way to one of the offices at the back. Lettering on the glass next to the door reads: STEVE PLANK -- EDITOR-IN-CHIEF.

96 INT. STEVE PLANK'S OFFICE - CONTINUOUS 96

Steve Plank is behind his desk talking into a telephone. He is a smooth, good-looking man in his early forties.

STEVE PLANK

Yeah, yeah, yeah, yeah...look,
the guy'll do anything for
money. He'll lie. He'll cheat.
He'll sell his mother.

The door opens and Williams sticks his head in. Plank motions for him to enter. Cameron comes in and shuts the door.

STEVE PLANK (CONT.)

But you gotta appreciate
somebody with such clear values.
That's why we can work with
him. Make the deal.

(beat)

Okay, goodbye.

(to Williams)

Where's my story?

WILLIAMS

You'll have it in an hour.

STEVE PLANK

I'm supposed to have it right
now.

(CONTINUED)

WILLIAMS

After I turn it in I need a couple of days to do something.

STEVE PLANK

Like what?

WILLIAMS

I got a lead I want to check out, but I can't talk about it yet.

STEVE PLANK

Where'd it come from?

WILLIAMS

(reluctantly)

Dirk Burton.

STEVE PLANK

Oh, no. You're not chasing one of his stupid rabbits again. The guy's a loon.

WILLIAMS

That loon got me a Pulitzer, Steve.

STEVE PLANK

We don't have time for this. There's a story coming in and I want to put you on it. A new president's been elected in Romania.

William's stares at him in disbelief.

WILLIAMS

You're kidding.

(beat)

You are kidding, right?

STEVE PLANK

Now, it's not what you think. It's not about gypsies. There's stuff really happening over there. The guy's a rising star.

WILLIAMS

You want me to go to Romania?

STEVE PLANK

Just for a couple of days.
You'll like the food.

WILLIAMS

What you been smoking? I think
you've got another vacation
coming in rehab.

(beat)

But, okay, maybe we can make a
deal. I give you 48 hours in
Romania and you give me 48
with Dirk.

STEVE PLANK

Why do you want to waste your
time with him?

WILLIAMS

He's pulled some boners, but I
don't think this is one of
'em.

STEVE PLANK

24 hours and that's it. And
when you come back it's the
gypsies.

WILLIAMS

Okay, deal.

He opens the door to leave.

WILLIAMS (CONT.)

Listen, if I don't show up in
exactly 24, I may need a little
help. There'll be an envelope
with instructions in the usual
place.

STEVE PLANK

I don't want to hear that trash.
You be here by noon.

Williams smiles and walks out, closing the door behind him.

Jonathan Stonagal is pacing. He doesn't look like he's gotten
much sleep. Seated in a chair in front of his desk is a
sophisticated man in his early forties. This is J. TODD-
COTHRAN. He's a leading banker and Stonagal's chief executive
for all of Europe. He speaks with a British accent. Stonagal
is talking to an intercom on his desk.

STONAGAL

Well, get him on his cell phone.

SECRETARY (O.S.)

(over intercom)

I tried, sir. It's not going through.

STONAGAL

Well, try again.

SECRETARY (O.S.)

Yes sir.

The intercom hangs up.

TODD-COTHRAN

Jonathan, I've never seen you like this. It was only a dream.

STONAGAL

No, it wasn't. It was a warning.

TODD-COTHRAN

It's impossible for the man to escape. He's locked in a fortress. But, if it bothers you this much why don't you simply remove the problem. I've never understood why you've kept him alive all these years.

STONAGAL

Because I've had no choice. Do you think I've wanted to expend all this time and money on that man? I'm not crazy.

TODD-COTHRAN

What do you mean, you've had no choice?

Stonagal walks over to a window and looks out.

STONAGAL

He put me in hell.

(beat)

I've never told anyone this and I don't want it to leave this room.

TODD-COTHRAN

It won't.

(CONTINUED)

STONAGAL

After my stroke, I was in a coma for two months. But I wasn't asleep.

(beat)

I was in a terrible place. And I was in agony. All because of him.

(beat)

There's an appointed time for him to die. Anyone who tries to kill him before that time, will die himself.

TODD-COTHRAN

So, when is this "appointed time?"

STONAGAL

Soon.

(beat)

Until then, he goes on praying and praying and PRAYING. And his damnable prayers haunt everything I do around the world.

(beat)

He prays when he's drugged. He prays when he's sleeping.

The voice of the secretary is heard over the intercom.

SECRETARY (O.S.)

I have Doctor Richardson on the phone.

STONAGAL

Put him through.

DR. RICHARDSON (O.S.)

(over speaker phone)

Mr. Stonagal, what can I do for you, sir?

STONAGAL

What can you do for me? Let's have a little talk about the security of our special guest.

Rayford is drinking a cup of coffee. He's dressed casually and is rather nervous. The front door opens and Irene enters the house. She starts to go upstairs, but he calls to her.

RAYFORD

Irene, could you come in and talk for a few minutes?

She enters the kitchen, but says nothing.

RAYFORD (CONT.)

Want some coffee? I made a fresh pot.

IRENE

No, thanks.

RAYFORD

You were out early this morning.

IRENE

I assist in Raymi's class every Tuesday.

RAYFORD

Oh, yeah, I forgot.

(beat)

Look, I'm sorry about last night. I acted like a jerk.

She doesn't reply.

RAYFORD (CONT.)

We both know things can't go on this way. It's affecting the kids.

IRENE

Yes, it is.

RAYFORD

We've just got to stop fighting.

Tears come into Irene's eyes, but she fights them back.

IRENE

I don't have your heart anymore, Rayford. I haven't for a long time.

RAYFORD

Yeah, well, I don't have yours either. But I don't want to argue right now. Let's just say we've grown apart.

98 CONTINUED: (2)

98

IRENE

No. We haven't grown apart
and it isn't my church? There's
someone else. Do you think I
don't know that? Do you think
I can't feel it?

RAYFORD

Irene, why would you say such
a thing?

IRENE

Please, please, Rayford. Just
tell me the truth.

RAYFORD

I HAVE TOLD YOU THE TRUTH.

(beat)

Look, this isn't gonna get us
anywhere. I've gotta run some
errands. I'll be home for
dinner.

He leaves the room. Irene sits, staring at nothing until she
hears the front door close. Then, the tears begin to fall.

99 EXT. FOREST OUTSIDE MANSION FENCE - NIGHT

99

Dirk Burton leads Cameron Williams through the moonlit forest
toward the mansion. Neither of them speak. Ahead, they see
the fence. Suddenly, Dixon steps out of the shadows. He's
carrying a small flashlight. Motioning for them to follow, he
leads them to the tunnel entrance where Harris escaped so many
years ago.

DIXON

It's a tunnel to the house.

He climbs down into it.

100 INT. HALL OUTSIDE HARRIS'S CELL - MOMENTS LATER

100

Dixon leads Williams and Burton down the hall toward Harris's
cell.

DIXON

You'll have exactly thirty
minutes.

WILLIAMS

Does he know we're coming?

DIXON

Yes.

(CONTINUED)

100 CONTINUED:

100

He unlocks the door and they go in. Then, he shuts the door behind them.

101 INT. HARRIS'S CELL - CONTINUOUS

101

Andrew Harris is sitting on the bed. When he hears Williams and Burton enter, he stands up. A huge smile is on his face. Though he can't see them, he reaches out his hand.

HARRIS

My friends...welcome.

Williams takes his hand. Harris grips the hand in both of his.

WILLIAMS

Mr. Harris, I'm Cameron Williams. With me is Dirk Burton. I'm a reporter for...

HARRIS

I know. I know all about you. A Pulitzer Prize. I wish I could offer you a chair. Please, sit on the bed.

There is something absolutely joyful about the man.

WILLIAMS

Thank you, we're fine. Is it true that you were once a remote viewer with Operation Grill Flame?

HARRIS

(brushing it off)
Oh, yes, long ago when I was young and stupid.

WILLIAMS

Why are you being kept here?

HARRIS

(laughing softly)
I'm afraid some people find my personality a bit disturbing.

BURTON

They must be pretty disturbed to keep you locked up for 24 years.

(CONTINUED)

WILLIAMS

Who are these people? I want names.

HARRIS

(gently)

Mr. Williams, you're very kind, but there's nothing you can do for me.

WILLIAMS

Of course, there is. I can tell your story to the world and get you out of here.

HARRIS

Please, listen. We don't have much time. God told me you were coming five years ago. And when you came it meant that I'd be going home. But, He's the only one who can release me.

WILLIAMS

Yeah, well, while he's working his end I'll work mine. And to do that, I need to know who's running this place.

HARRIS

You were brought here because I have a message for you.

WILLIAMS

What?

HARRIS

Last night you sat in your apartment reading the book of Daniel. You read two verses out loud about the fiery furnace.

Williams stares at him.

WILLIAMS

How'd you know that?

HARRIS

And this morning you left an envelope taped under your office chair with instructions for Mr. Steve Plank in case there was trouble.

BURTON

Is he right?

WILLIAMS

Yes.

BURTON

He's a remote viewer.

HARRIS

No, I'm not. I haven't done that in 24 years. It was a gift from darkness and it was taking me to hell. God released me from it.

BURTON

So, how'd you know?

Suddenly, Harris grows very intense and there is a strange authority about him.

HARRIS

The message that I have for you is this: History had a beginning. And it will have an end. That end is coming soon. There is a name that you must remember. It's Carpathia. Darkness and terror surround it.

(beat)

You will stand against him... after God has opened your eyes.

Suddenly, the door bursts open and Dixon rushes in.

DIXON

We've got to get you out of here. The director's in the building. He's never come in like this before.

Harris grips Williams' hand.

HARRIS

Goodbye...and God speed.

102 INT. HALL OUTSIDE HARRIS'S CELL - MOMENTS LATER 102

Dixon, Williams and Burton rush down the hall.

103 EXT. FOREST OUTSIDE MANSION FENCE - MOMENTS LATER 103

Williams climbs out of the tunnel. Burton is right behind him. Suddenly, they are blasted with a bright light.

GUARD (O.S.)
FREEZE. HANDS IN THE AIR.

Guards swarm over them.

104 INT. HALL OUTSIDE CELL - LATER 104

Two guards drag Cameron Williams down a hall. He's bound in a straight jacket.

WILLIAMS
I'M A REPORTER FOR GLOBAL NEWS
MAGAZINE. YOU'RE NEVER GONNA
GET AWAY WITH THIS. YOU'VE
MADE THE BIGGEST MISTAKE OF
YOUR LIVES.

The guards open a cell door and drag him inside.

105 INT. WILLIAM'S CELL - CONTINUOUS 105

They push him to the floor. As he tries to get up, a man in a white coat bends over him. In his hand is a syringe with a long needle.

WILLIAMS
NO. GET AWAY FROM ME.

The needle is inserted into his neck. And everything goes dark.

FADE OUT:

END OF ACT SIX

ACT SEVEN

FADE IN:

106 INT. HI-TECH COUNCIL CHAMBER - NIGHT

106

Around a circular, steel conference table is seated the Council of Nine. Few of the men from 24 years ago remain. In front of each man is an open notebook computer with a fifteen inch screen. The image on all the screen is the same. The group is watching an amazing report.

ANGLE ON A COMPUTER SCREEN

What they are seeing, is the MRI that was done on the ancient body. The focus is on the mid-section. In the stomach area strange lumps are visible. The voice that speaks to them is that of Chaim Rozensweig. While he is trying to remain calm, he's having a hard time containing his enthusiasm.

ROZENSWEIG (O.S.)

*

(on computer monitor)

As you can see, gentlemen, the MRI indicates that there are six foreign objects within the stomach cavity.

STONAGAL

And you're certain this isn't some type of food he ate before he died? Prophets ate weird things, you know.

ROZENSWEIG (O.S.)

We don't believe it's food. The shapes are rather odd. But the only way to be sure is to remove them.

STONAGAL

How soon will that take place?

Rozensweig's face appears on the screen.

ROZENSWEIG

(on the TV)

We're making arrangements for a surgeon right now.

Suddenly, Todd-Cothran enters the room and whispers something in Stonagal's ear. Surprise and anger comes to the older man's face.

(CONTINUED)

106 CONTINUED:

106

STONAGAL
Gentlemen, please excuse me.

107 INT. STONAGAL'S OFFICE - MOMENTS LATER

107

Stonagal is standing at his desk talking into a speaker phone. The voice on the other end is that of Dr. Richardson. Todd-Cothran is nearby.

STONAGAL
And this other man, who is he?

DR. RICHARDSON (O.S.)
(very nervous)
A former agent who was fired five years ago from the CIA. He's been working on his own ever since.

STONAGAL
Exactly how did they get in?

DR. RICHARDSON
It appears that there was a conspiracy between four of the senior guards on the night shift. They're in custody.

STONAGAL
Just wonderful security, Dr. Richardson. Just wonderful. I WARNED YOU SOMETHING MIGHT HAPPEN.

DR. RICHARDSON
And because of that we caught them, sir.

STONAGAL
Did it ever occur to you that you should "catch them" in the woods instead of a third level hallway? That is why I spent five million dollars on surveillance equipment.

DR. RICHARDSON
We've been having some computer problems with heat imaging in the woods.

STONAGAL
(disgusted)
Do nothing until I get there.

(CONTINUED)

107 CONTINUED:

107

He clicks off the speaker phone.

STONAGAL (CONT.)

Get the helicopter.

TODD-COTHRAN

It's on the way.

108 INT. INTERROGATION ROOM - NIGHT

108

Cameron Williams lies strapped to a steel table in a small interrogation room. On the wall beside him is a two-way mirror. He thrashes and yells. His eyes are open and he is staring at the ceiling. All around him is wordless whispering.

POV WILLIAMS

In his drugged state, the room appears to be filled with mist. Swirling in it are horrible, spirit faces, roaring around him like a hurricane. But, that doesn't stop him from drooling and babbling.

WILLIAMS

I AM. A REPORTER. FOR GLOBAL
NEWS. GLOBAL NEWS. PULITZER
ME. YOU ARE IN. BIG TROUBLE.

109 INT. OBSERVATION ROOM - CONTINUOUS

109

Behind the two-way glass in a small, observation room stand Jonathan Stonagal, J. Todd-Cothran and the director, DR. RICHARDSON. Stonagal is filled with ice-cold rage. Richardson is terrified.

STONAGAL

So, we have a little problem here. What do you think we should do about it, Dr. Richardson?

DR. RICHARDSON

I...really have no idea, sir?

STONAGAL

(sarcasm)

We could kill him. But that probably isn't a good idea. These people always have editors who get disturbed when they disappear.

DR. RICHARDSON

So, what should we do?

(CONTINUED)

109 CONTINUED:

109

STONAGAL
Implement the exit strategy.

A shocked look comes to Richardson's face.

STONAGAL (CONT.)
And do it now.

110 EXT. GEORGETOWN STREET - MORNING

110

Chloe Steele and three of her friends are walking down a street in the Georgetown section of Washington, D.C. She's wearing a back-pack with books in it. The others are laughing. Chloe looks like she's carrying the weight of the world on her shoulders. Suddenly, she stops and stares.

Through the window of a restaurant, she sees a couple at a table. They're holding hands and smiling. It's her father and Hattie Durham.

CHLOE
(barely able to get
the words out)
You guys go on. I'll meet you
later.

The others nod and continue on their way. For a moment, Chloe just stands and stares at her father and Hattie.

111 INT. RESTAURANT - MORNING

111

Rayford and Hattie are having breakfast. Hattie is very happy.

She puts some jelly on her fingers and sensuously places them on Rayford's lips. He tastes it. But, suddenly, he looks up...and jerks back. Hattie turns to see where he is looking. Standing a few feet away is Chloe, staring at her father with tears running down her cheeks. In her eyes, there is so much disbelief and hurt that it's almost unimaginable.

RAYFORD
Chloe.

He stands. She turns and runs.

RAYFORD (CONT.)
Chloe, wait.

HATTIE
Rayford?

He ignores her as he follows his daughter.

112 EXT. RESTAURANT - MOMENTS LATER 112

Rayford runs out of the restaurant.

RAYFORD

Chloe?

But, she has disappeared in the crowd.

113 INT. WILLIAM'S CELL - MORNING 113

Crashing, clanging sounds. Slowly diminishing.

Cameron Williams begins to wake up. And he feels awful. He's lying on the floor in a small room and, more than anything, he wants to vomit. He is very dizzy.

POV WILLIAMS

The world is swimming and weaving. He gags. Then, he sits up, trying to clear his vision. For a moment, he can't figure out where he is. Then, he remembers. He stares. The door to the room is open. Struggling to his feet, he staggers toward it.

114 INT. HALL OUTSIDE CELL - CONTINUOUS 114

The hall is empty. He begins walking, propping himself up against the wall. The doors of the other cells are open. He looks inside. They're empty too.

WILLIAMS

Dirk? DIRK?

115 INT. MANSION HALLWAYS AND STAIRCASES -- MOMENTS LATER 115

With his vision still partially blurred, Williams struggles through the mansion.

WILLIAMS

DIRK...

Everywhere he goes, it's the same. Eerie stillness. Emptiness. It doesn't look like anyone has been here for years.

116 EXT. FOREST MANSION - MOMENTS LATER 116

The front door of the mansion opens and Williams staggers out. He stares around. The guards and the razor wire are gone.

He is alone.

DISSOLVE TO:

117 EXT. GLOBAL NEWS MAGAZINE HEADQUARTERS -- ESTABLISHING - 117
AFTERNOON

118 INT. STEVE PLANK'S OFFICE - AFTERNOON 118

Williams is in Plank's office. He's still slightly under the influence of the drugs, but that doesn't keep him from being enraged.

WILLIAMS
I CAN'T BELIEVE YOU DIDN'T
EVEN LOOK UNDER MY CHAIR. I
COULD BE DEAD NOW!

STEVE PLANK
I was gonna get around to it.
I've been busy. You're late
every day.

Williams just stares at him. A secretary walks in, hands a sheet of paper to Steve, then leaves. Steve reads it.

STEVE PLANK (CONT.)
Okay, here's the preliminary
report. The place is owned by
an old lady in Florida. It
was a private sanitarium seven
years ago, but it hasn't been
occupied since. It's been on
the market five years. No
buyers.

WILLIAMS
What?

Williams grabs the paper and reads.

WILLIAMS (CONT.)
THIS IS A TOTAL LIE.

STEVE PLANK
Cameron, you really don't look
so good. I want you to see a
doctor.

WILLIAMS
THEY THINK THEY'RE GONNA GET
AWAY WITH THIS. THEY THINK
THEY CAN DO ANYTHING THEY WANT.

STEVE PLANK
You know, Burton's weird.
(MORE)

(CONTINUED)

STEVE PLANK (CONT.)

Maybe this is some kind of stunt of his. Got you drugged up and hallucinating.

WILLIAMS

It's no stunt. AND I DID NOT IMAGINE THIS, STEVE. They've got Dirk and I've gotta find him.

STEVE PLANK

We can call the police.

WILLIAMS

That won't do any good.

STEVE PLANK

Then, I don't know what to say.

WILLIAMS

Yeah, well I do. I don't care who they are or where they've gone. I'm gonna bring them down even if I have to go all the way to hell to do it.

STEVE PLANK

Yeah, well, before you go there you're going to Romania.

WILLIAMS

What're you talking about? I can't go anywhere with Dirk missing.

STEVE PLANK

Yes, you can. He'll show up. He always does.

(beat)

There's weird stuff happening and I want you to check into it. You've got an interview with this new President...Carpathia.

Williams' head jerks up.

WILLIAMS

What?

(beat)

What did you say his name was?

(CONTINUED)

118 CONTINUED: (2)

118

STEVE PLANK

Nicolae Carpathia.

(beat)

And I don't want to hear any
whining. You've got
reservations on the red-eye.

Williams stares at him like he's been struck with lightning.

119 INT. CEMENT ROOM - NIGHT

119

A single, pool of light illuminates the center of a large,
dark room. The walls are lost in shadows. The only piece of
furniture is the gigantic, iron chair.

Suddenly, there is the crash of a steel door sliding open and
two guards walk in. Between them is Andrew Harris. His hands
are bound behind his back. They bring him to the center of
the room under the light. Then, they step into the shadows.
As Harris stands waiting, his face is filled with peace.

After a moment, Jonathan Stonagal enters. A gun is in his
left hand.

STONAGAL

Hello, Andrew.

HARRIS

Hello, Jonathan.

STONAGAL

It's time.

HARRIS

(gently)

You don't have to do this
terrible thing. It's not too
late to turn back. God's love
still reaches out. And in it
there is freedom for all of
us.

But, Stonagal is staring at the chair. Suddenly, the room is
filled with wordless whispering.

STONAGAL

It's time.

He raises the gun.

HARRIS

I forgive you, Jonathan. And
may God open your eyes.

(CONTINUED)

119 CONTINUED:

119

Stonagal aims. Harris drops to his knees and looks toward Heaven. And then, he smiles.

HARRIS (CONT.)

Lord...it is time.

(beat)

I'm coming Home.

CU STONAGAL'S FACE

He fires. The blast seems to echo into the earth.

The body of Andrew Harris lies on the floor. From somewhere comes the sound of beautiful singing. The light begins to change. It grows brighter...and golden.

Then, out of his body, Andrew Harris rises one last time. He looks upward. He isn't old anymore and he isn't blind. With his face turned toward Heaven, tears begin to run down his cheeks. His eyes are filled with joy.

And the golden Light grows as bright as the sun.

FADE TO WHITE:

FADE IN:

A SURGICAL LIGHT

120 INT. OPERATING ROOM - DAY

120

On an operating table lies the mummified body. A surgeon is making the final cut into its abdomen. As the ancient flesh crumbles away, he removes the first of the foreign objects.

It's a piece of the missing scroll.

As Chaim Rozensweig stares at it, tears fill his eyes.

FADE OUT:

END OF ACT SEVEN