


LAZARUS IN NEW YORK



by
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Based on the novel
"The Green Man"
by
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FADE IN

EXT. A HEAVY WOODEN DOOR - DAY

The dark oak door is CARVED with a pattern of leaves and vines. In the middle is a large FACE, with foliage growing out of the mouth and covering all but the eyes and nose.

The door opens. CAMERA PUSHES inside.

INT. A LONG, AUSTERE ROOM - DAY

Narrow and empty with a low wood-beam ceiling; the walls and floor are stone. There is a small raised platform at the far end. Camera crawls slowly forward.

TITLE CARD

Ste Croix en Jarez, France
Carthusian Monastery, 1314 AD

TRACKING CLOSER. A man sits on a rock-hewn throne centered against the far wall. He wears a white cloak around his shoulders, another draped over his legs and one at his feet. He writes on a parchment, the sound of his pen on rough paper echoes in the barren room. Now we see many stacks of parchment strewn about the platform, each tied together with twine. A large black leaden chest beside the throne stands open, holding a few more sheaves of paper.

The arms of the large stone chair are flat and wide, but the back is low, rising only slightly above its arms. The sole decoration in the room hangs on the wall above the throne--a CIRCULAR SHIELD showing two knights on one horse.

The man sighs, stops writing and rubs his eyes. He stares straight ahead, lost in thought. Camera closes in on his face; the thousand-mile stare continues and the audible room tone cross-fades into echoing outdoor sounds from his reverie: wind, people and animals. He closes his eyes.

EXT. CLOSE-UP ON MAN'S FACE - DAY

His eyes open and he is a young man. He stands alone on the perimeter of a dusty middle-eastern city courtyard. His tunic and sandals indicate an ancient time. He squints in the bright sunlight and holds his arm up to shade his eyes. In his hand is a large stone.

Thirty feet in front of him a woman has fallen on the ground with her back to him. Her wrists are secured with heavy ropes, but no one is holding the ends. Directly in front of her a bearded man is crouched down doodling something with his finger in the dirt. The man looks at the woman and

(CONTINUED)

speaks to her quietly. In response to his words, she looks around the empty courtyard, finally spotting our man. They recognize each other. We hear two deep thumps--the heavy stones dropped--and he slumps to his knees. In anguish he closes his eyes tightly.

INT. CLOSE-UP ON MAN'S FACE - DAY

Eyes open again, back in the dim rectory, he's middle-aged again, still staring straight ahead. We hear wood being chopped nearby. Someone removes the shield from the wall. A pair of hands takes the cloak from his lap. We hear papers being gathered up, the chest being dragged. Wood chopping has stopped, sawing can be heard. A man speaks softly.

VOICE

Frère St. Clair...s'il vous plait.

Without breaking his gaze, our man removes his cloak and hands it off-camera. Warily, he closes his eyes again.

EXT. CLOSE-UP ON MAN'S FACE - DAY

Eyes open again. He's young again. Camera pulls back to show him standing on the shore of a lake. The far shore is brown and treeless, an arid location. Two older, bearded men are with him, dressed in ancient, middle-eastern attire. One holds a fish, which he forces to open its mouth, reaching inside. Pulling out his hand, he tosses the fish into the lake and reaches down into the water to wash off his hand. With great triumph he lifts up a large gold coin. Close up on our young man in wide-eyed wonder, who reaches out for the coin...

A soft electronic beeping sound.

INT. CLOSE-UP ON MAN'S FACE - DAWN

This scene is darker, but not in the rectory. He looks much older. The beeping continues, and he looks off to his right.

Pulling back, we see him in a chair similar to the throne, but padded in leather. He's looking across a small living room to an electric coffee-maker in the adjoining kitchen.

BACK ON THE MAN

He is alone in the semi-dark room, twisting and turning a large gold coin in his fingers.

EXT. YELLOW-BRICK APARTMENT BUILDING - DAY

GABRIEL MALEK, a fresh-faced 23 year-old, sits alone surrounded by empty PACKING BOXES on the ground-floor patio of a two-story Student Housing complex. It is a warm, sunny day and he is cutting down the boxes and folding them for storage. His iPod boom box plays Chet Baker.

TITLE CARD

Manhattan, Kansas
Present Day

Gabe sees a delivery vehicle with a K-State logo rumble into the parking lot. The man who exits the passenger side is dressed like a professor. The driver walks behind the truck, pulling out a ramp.

GABE

(calls out)

Hey dad, what's up?

A large wooden shipping container rolls down the ramp, and the driver wheels it toward Gabe. Package delivered, the driver departs with the dolly.

GABE (CONTD)

Comment est la vie avec Michael?

DAD

In fact, Michael is being released today. Your mom should be at the hospital...in about a half hour.

GABE

At last. Took two months after all.

DAD

Well...

Dad reaches up and puts a hand on Gabe's shoulder. The young man flinches a bit, but smiles to cover it. Dad looks awkward too, tries to smile, but remembers something...

INT. CLOSE-UP ON GABE'S FACE - DAY

Sepia, blurry-motion shot of Gabe, with an angry expression. He squares off against his dad in the living room--dad's in a suit & tie holding Gabe's elbow. In the other hand dad carries a large Bible. Gabe shakes free and shouts defiantly, but he's drowned out by deep echo and a high-pitched tone.

EXT. YELLOW-BRICK APARTMENT BUILDING - DAY

CLOSE ON DAD'S FACE. A shudder snaps him back to reality. Gabe's expression remains open and friendly.

DAD
 ...your brother had more than just
 some cracked ribs...
 (recovers, looks around)
 Are you flyin' solo this afternoon?

GABE
 I either cut boxes or go shopping.

Gabe ignores the crate and resumes box-cutting.

DAD
 Ah. Smart. So what's in the crate?

GABE
 I dunno. That'll be from Mister-
 from my...our friend.

DAD
 The mystery man. He sent it from-
 Edinburgh, Scotland?

Gabe makes an acknowledging noise and keeps cutting.

DAD (CONTD)
 Okay, no more prying from your old
 man. But if there's Scotch whiskey
 inside I'm not payin' the duty!

GABE
 Thanks for bringin' it over, dad.

Dad steps over boxes, turns toward the grassy common area.

DAD
 Well, summer school calls!
 (stops, turns back)
 Oh, you guys are coming over for
 dinner tonight...

GABE
 6:30, right? 'Preciate the invite.

DAD
 Gabriel, I--I can't tell you how...
 (starts to choke up)

(CONTINUED)

GABE

...how happy you are Michael is
coming home today?

DAD

(laughs through tears)
Right! Sure--let's go with that.
(sniffles, wipes nose)
Six-thirty then!

Dad gives thumbs up and turns to hike back to his office. Gabe watches 'til dad is out of sight, then drags the crate into his apartment and shuts the door behind him. In a moment the blinds are lowered over the living room window.

INT. GABE'S K-STATE APARTMENT - DAY

It's dim and very quiet inside--a large clock on the wall behind a padded chair ticks loudly.

Gabe finds a screwdriver, pries the front off the crate and discovers an old lead steamer chest inside. Gently lowering the chest to the floor, he gingerly lifts up the lid and starts pulling out tufts of fine packing straw.

Something startles him and Gabe staggers back a half step. Regaining his composure he cautiously leans over the chest to look inside: staring back at him is a human face. Now we hear his heartbeat in addition to the clock.

It's the carved, wooden face from the door of the monastery in the opening shot. Gabe nods knowingly, lifts it out and sets it aside.

Underneath the mask, the crate is filled with stacks of old parchments bundled with twine. Gabe gently picks up the top stack, walks to the padded chair and turns on a reading lamp, holding the stack up to the light to read the inscription.

A wry smile plays across Gabe's face as he whispers aloud:

GABE

Die Chroniken von Lazarus.

Tick-tock, tick-tock...

EXT. GREENWICH VILLAGE, NYC - DAY

TITLE CARD
Manhattan, New York City

Three Months Earlier

A sunny summer morning on a tree-lined street filled with small shops in historic one- and two-story buildings. Gabe leans against the brick wall of "The Folded Page" bookstore, playing snappy jazz standards on his trumpet for tips. He's striking his very best Miles Davis pose and uses a Harmon mute to avoid getting cited for disturbing the peace. He glances up the street as if expecting someone.

He spots a beautiful girl in a floral print sundress walking his way, Starbucks travel-mug firmly in hand. Gabe quickly looks to see that there's enough cash "seeded" in his open trumpet case, then resumes playing.

The girl slows down as she approaches and smiles as she drops a \$5 bill into his case. He gives an oh-so-cool nod without stopping his song. The girl cheerily makes her way to the bookstore entrance, takes out a key and opens the bookstore.

BEGIN OPENING CREDITS MONTAGE

Gabe plays "Old Devil Moon" as more people walk by--mostly without stopping. Cabs, trucks, buses and bicycles cruise by; merchants bring samples out onto the sidewalks; tourists begin to appear. Greenwich Village begins another day.

END OPENING CREDITS

The surge of opening-bell shoppers subsides and Gabe looks down to see only the \$5 from the sundress girl, a couple of \$1 bills and some coins. His face betrays disappointment.

Suddenly Gabe's attention is drawn across the street as a hand hangs a "Help Wanted" sign in the window of the storefront deli "Zeddiker's Famous Gefilte Fish".

Indecision briefly plays across his face, but Gabe scrambles to his feet, grabs his stuff and runs to the deli. An unkempt street hustler reaches the door at the same time as Gabe. The guy smells awful. Both reach for the door knob.

But the knob begins to turn from the inside, so Gabe steps back. An older man with close-cropped silver-hair, presumably Mr. Zeddiker, pulls open the door and steps out into the entry alcove. He gives Gabe an up-and-down glance.

(CONTINUED)

ZEDDIKER
So you are here for the job?

GABE
Me?

ZEDDIKER
Who then?

The old man gestures around them and Gabe realizes the bum is now standing at the curb, thirty feet away.

ZEDDIKER (CONTD)
So what is your name...
(sees trumpet case)
...young horn-blower?

GABE
Uh...
(the bum blows kisses)
...I'm, I'm...
(turns back to Zeddiker)
Sorry Mr. Zeddiker, my name is
Gabriel. Gabriel Malek.

ZEDDIKER
You are Gabriy'el? Gabriy'el who
blows the horn?

GABE
Right, I've been playing across--

A high, piercing cry--like a Red-Tailed Hawk--from the street guy. Zeddiker and Gabe instinctively turn toward the sound.

The screeching bum has one foot in the street--an approaching bus blaring it horn. The bum blows a kiss to Gabe and hops in front of the fast-moving vehicle. The impact is sickening.

Gabe shouts out, but Zeddiker quickly pulls him into the deli, closes the door and slams shut the deadbolt.

INT. DELI - DAY

ZEDDIKER
Gabriy'el. Why are you here?
(scans Gabe's face)
What is the nature of your mission?

Zeddiker holds Gabe by both shoulders. The kid is stunned.

(CONTINUED)

GABE
He killed himself!

Gabe struggles to look out the window, but Zeddiker pulls him into an interior booth and sits him down.

ZEDDIKER
Yes. That is what Andras does.

GABE
Andras? You know that guy!?

ZEDDIKER
Please Gabriy'el. London, remember?
The train station? *That* Andras.

GABE
London? Sir, that man just died out there. We have to call the police!

Zeddiker tilts his head, looking long and hard into Gabe's face. In the quiet they both hear police sirens approaching.

ZEDDIKER
The police are on their way now.
(gets up from table)
Please. This way. They will ring the buzzer if they need us.

They leave the deli dining room...

INT. DELI RESIDENCE - DAY

...and pass back into the private residence. Zeddiker points to a padded leather chair--the same chair, positioned in the same living room as the opening flashback. Gabe sits.

Zeddiker pulls up a small chair, sits right in front of Gabe.

ZEDDIKER
Gabriy'el?

GABE
Yes sir?

ZEDDIKER
Why are you in this realm today?

GABE
Mr. Zeddiker, I was just playing across the street when you put the sign in the window. End of story!

(CONTINUED)

ZEDDIKER

Do not toy with me. The minute you arrive Andras kills himself?

GABE

I never saw that guy before today!

Zeddiker opens his mouth to say something, but stops himself. He starts to get up, but changes his mind. He sits back down and leans in even closer.

ZEDDIKER

You cannot lie Gabriy'el...

GABE

I'm not ly--

ZEDDIKER

That was not a question. I was stating a fact. You. Cannot. Lie.

The old man slumps back and lowers his head, lost in thought.

GABE

Mr. Zeddiker. I think I should go.

Zeddiker ignores the request; doesn't move. Finally he shifts in his chair and sits up straight.

ZEDDIKER

What are the names of my twin sisters?

GABE

H-how could I possibly know that?

No reply from Zeddiker.

GABE (CONTD)

Sir, I came to apply for a job. I don't know anything about you.

ZEDDIKER

Gabriy'el.

The young man sighs and looks around the room at the many framed photographs, all of them portraits, most in black-and white. Finally he shakes his head and mumbles.

GABE

This is nuts.

Zeddiker doesn't budge. Doesn't blink.

(CONTINUED)

GABE (CONTD)

Twin sisters...if you were Irish
I'd say, y'know, Mary and Margaret.

Zeddiker cocks his head and furrows his brow.

GABE (CONTD)

But this isn't an Irish deli...so,
I mean...I don't know any Jewish
girl names, so...

(throws up his hands)

Mary and Margaret is all I got. Can
I go now Mr. Zeddiker?

Zeddiker stares at Gabe with suspicion. He pushes back his
chair and exhales heavily.

ZEDDIKER

Yes, of course you may go.

Gabe stands and walks toward the storefront, but Zeddiker
digs in his pocket for something and calls out to Gabe.

ZEDDIKER (CONTD)

Not that way.

GABE

I wanna see what's happening.

ZEDDIKER

The man is dead. You want to go to
the police station for questioning?

GABE

It was a suicide...

ZEDDIKER

Of course. Which is what the bus
driver will have told them.

(points to a doorway)

Use my basement exit--it will take
you across to West 9th street.

Gabe turns to follow Zeddiker to the stairway. The older man
opens the door, turns on the lights and as Gabe passes by,
slips something into Gabe's jacket pocket.

INT. PAWNSHOP - DAY

The fat middle-aged proprietor sits behind the cash register: unshaven, badly-dressed. An alarm beeps and he looks at his PC. Three scruffy male employees rush in as a mathematical formula scrolls across:

ALERT! ALERT! $4\text{Au} + 8\text{NaCN} + \text{O}_2 + 2\text{H}_2\text{O} \rightarrow 4\text{Na}[\text{Au}(\text{CN})_2] + 4\text{NaOH} + 2\text{Na}[\text{Au}(\text{CN})_2] + \text{Zn} + 2\text{NaCN} + \text{Zn}(\text{CN})_2 + \text{Au}(s) - 56 \text{ GRAMS}$

PROPRIETOR

He gave the coin to that kid! Who do we have out there to follow him?

SCRUFFY EMPLOYEE

(dialing a cell phone)
Chemos is out by the bus taking pictures.

PROPRIETOR

That idiot Andras! What a mess!
(thinking)
Tell Chemos...no, wait...

NEW ANGLE

Over the top of the PC, looking out the storefront, GABRIEL MALEK walks past the store unnoticed.

BACK ON THE PROPRIETOR

PROPRIETOR (CONTD)

...let's see...just have Chemos keep the kid in view.

SCRUFFY EMPLOYEE

(listens to phone)
Nope, sorry. Chemos says nobody came out of the deli.

PROPRIETOR

So who's watching the back door!?

MALE EMPLOYEE (O.C.)

I've got the back. Nobody came out!

The boss closes his eyes and drops his chin down onto his chest. When he speaks, it's barely above a whisper:

PROPRIETOR

I don't have to remind you what happened last time he gave away that coin.

(CONTINUED)

ANGLE ON the four ASSOCIATES, who indeed remember.

PROPRIETOR (CONTD)
Find. The. Kid.

EXT. NYC APARTMENT BUILDING - DAY

The usual Greenwich Village brownstone with retail at street level, residences above.

INT. GABE'S NYC APARTMENT - DAY

Gabe stands outside his apartment door, fiddling in his pocket for the key. He feels something odd and pulls out a large coin. He turns it over curiously looking at the strange inscription. He reads the Latin words aloud:

GABE
Tiberius. Herodes, Antipas
tetrarcha.

Still examining the coin, he unlocks the door and walks through.

FADE OUT

FADE IN

EXT. REAR EXIT OF BOOKSTORE - DAY

The next morning the CUTE CLERK carries a small trash-can out to a DUMPSTER in the alley, then returns into the store.

INT. BOOKSTORE - DAY

CLERK walks past the SHELVES toward the front of the store, and is startled to see Gabe standing among the stacks.

GABE
Sorry. Didn't mean to scare you-
nobody was here when I walked in.

He's watching the deli entrance, which is visible from all the way back here. She re-gathers her composure.

CLERK
Right. Okay...
(follows his gaze, sees
nothing, turns back)
I saw you yesterday when that guy
killed himself.

(CONTINUED)

GABE

You saw it happen? Guy was sick.

CLERK

He was demented.

Gabe finds that odd, and looks at her questioningly.

CLERK (CONTD)

Hadn't you seen him around? He was more than just sick.

GABE

No, never seen him before. That was a major malfunction.

CLERK

The bus driver and I told the police he jumped on purpose. And two passengers confirmed.

GABE

Did, uh...did the police ask about me? Or about Mr. Zeddiker?

CLERK

No--the deli wasn't open yet, so they came over here.

GABE

Wow. Thanks...
(reads her name tag)
...Shelly. I'm Gabriel Malek.

SHELLY

Right. The trumpet player.

GABE

Yeah--I really appreciate the tips.

SHELLY

I appreciate the music.

GABE

You're one of the few. Yesterday I was applying for that deli job.

SHELLY

Oh. I'm sorry the music isn't paying off for you. But you'll really like working for Mr. Zed.

Gabe cranes his neck to look over at the deli.

(CONTINUED)

GABE

Yeah, well, I left before he offered me the job.

SHELLY

Really? Why?

GABE

Y'know, I...was a little freaked out about the suicide. And then he confused me for somebody else. Is he...a little bit senile?

SHELLY

No. Not at all. He's witty, and thoughtful. Everybody loves him.

Gabe pulls out the coin and hands it to Shelly.

GABE

I think he slipped this into my pocket yesterday.

Shelly looks at it front and back and hefts it in her hand.

SHELLY

Why would he do that?

GABE

Weird, huh?

SHELLY

Wow, it's heavy. Is it pure gold?

Gabe shrugs; gives a 'who-knows' expression.

SHELLY (CONTD)

It looks like early Roman, probably a provincial NCLT.

Gabe looks at her in wonder at what comes out of her mouth.

SHELLY (CONTD)

Sorry: non-circulating legal tender. I took a numismatics class last semester at NYU.

GABE

So you think this could be a thousand years old?

(CONTINUED)

SHELLY

Two thousand. Yeah, it could be really valuable.

GABE

Like a hundred dollars?

Shelley chuckles while examining the coin.

GABE (CONTD)

More?

SHELLY

(walks to front of store)

I need better light.

Gabe follows her. Along the way noticing several plaques and posters of a leafy-faced garden-god character.

GABE

You've got sort of a gardening theme going on?

SHELLY

Not really. That's the Green Man.

Now looking out the front window, Gabe suddenly sees Zeddiker peek out of the DELI WINDOW across the street.

GABE

Oh--there he is!
(runs to exit)
I gotta go Shelly!

EXT. STREET BETWEEN DELI & BOOKSTORE - DAY

As Gabe dashes across the street, he is spotted by a BUM wearing a camouflage jacket--evidently CHEMOS--who holds a camera with a long lens. He fires off several shots of Gabe.

At the deli-door, Gabe presses the buzzer. The door opens and Zeddiker welcomes the young man inside.

INT. DELI - DAY

ZEDDIKER & GABE

I want to apologize...

They both speak at the same time. Laughing, the older man invites Gabe to have a seat near the front counter.

TIME-LAPSE MONTAGE with MUSIC:

(CONTINUED)

They commence a pleasant conversation; shake hands. Job offered and accepted.

Other employees arrive and Gabe is introduced.

Customers start coming in; the phone starts ringing.

Gabe is handed a dozen paper sandwich bags in a plastic crate, a printout of addresses and a bicycle is wheeled out for him to begin his first round of deliveries.

INT. PAWNSHOP - DAY

The proprietor and his staff are more or less in the same places they were the day before.

SCRUFFY EMPLOYEE
(on cell phone)
Chemos spotted the kid on a bike.
He's the new delivery boy!

The proprietor is relieved; checks his monitor:

PROPRIETOR
OK, but the coin is still missing.
And where is Andras!?

SCRUFFY EMPLOYEE
It's only been 24 hours, boss.
We'll track this kid down and have
the coin before Andras gets back.

EXT. DELI - DAY

Gabe rides up to the deli wearily after making deliveries, opens the front door and wheels the bike inside.

INT. DELI - DAY

Zeddiker is at the front register, accepts Gabe's cash, counts it into the till. He does a few calculations, then counts back several bills for Gabe, who appears pleased with the amount as he turns to leave.

EXT. DELI - DAY

Gabe crosses the street and enters the bookstore; but comes back out in a few seconds examining a "Folded Page" business card. On the back is a handwritten note: "Call me Saturday".

EXT. STREETS OF GREENWICH VILLAGE - DUSK

Gabe heads home. CHEMOS, in his signature camo jacket is with scruffy cell phone guy. They discreetly tail Gabe to an apartment above the Glass House Jazz Club.

INT. GLASSHOUSE JAZZ CLUB - NIGHT

MONTAGE with MUSIC Gabe works busing tables... ..listening to the band... ..washing dishes... ..listening to the band... ..sweeping floors... ..taking out the trash... ..shutting off the lights on an empty club.

INT. CLOSE-UP ON DIGITAL ALARM CLOCK - DAY

Gabe has slept in. He groggily comes to and looks at his bedside alarm clock: 1pm. He quickly sits up, grabs his cell phone and dials a number.

GABE

Yes, this is Gabriel Malek calling for...oh hi Shelly.

(listens)

No, no--I apologize for running out like that. Yes, he did, and I accepted this time.

(listens, chuckles)

Well, I didn't fall off the bike or run into anybody.

Gabe laughs, then starts coughing and swings his legs over the edge of the bed.

GABE (CONTD)

No, I'm fine--just woke up and have to clear my throat.

(pause to listen)

Six o'clock? Sure, that's perfect.

Okay, I'll see ya then.

He hangs up, sets down the phone and wipes some more sleep out of his eyes.

EXT. GLASSHOUSE JAZZ CLUB - DAY

Gabe walks out onto the street for bratwurst from the STREET VENDOR. Chemos in camouflage jacket lingers nearby pretending to sort through street treasures in a shopping cart. But he surreptitiously aims a sensor at Gabe.

Across the street cell phone guy and another scruffy associate observe. Cell phone guy narrates into his phone.

INT. PAWNSHOP - DAY

Proprietor looks at his PC monitor, with a phone to his ear. He shakes his head, then speaks into the phone:

PROPRIETOR
Nothing. It must be up in his
apartment. Wait until he leaves.

EXT. GLASSHOUSE JAZZ CLUB - DAY

Scruffy cell phone guys hangs up, shakes his head to Chemos and saunters away with his pal as Gabe bites into the brat.

INT. BOOKSTORE - NIGHT

Shelly is closing up shop and waving goodnight as the owner leaves. After locking up, Shelly walks to the back and lets Gabe in. She leads him to a small reading table where she has stacked a few books about ancient coins.

TIME LAPSE/DISSOLVE

They sit amid open books, coffee cups and fast-food wrappers.

SHELLY
So it's got to be from the first
century, don't you think?

GABE
Yeah...
(turns a page)
...I wish these were in color.

SHELLY
Most coins of that era were silver,
but this one's plainly gold.

GABE
Right, that's what I mean.

SHELLY
Well, there's a pawnshop over on
West 9th that has a lot of old
coins--I could take it there on
Monday and see what they think.

GABE
Thanks, but you don't have to...

Gabe opens and holds out his left hand as if requesting the coin back. Shelly reaches over and places the coin in his palm, but then takes his hand in both of hers.

(CONTINUED)

SHELLY

I would love to do some more research on the coin over the weekend. I promise I'll bring it to you Monday after I visit the pawnshop. OK?

Gabe looks down at her hands, then up into her face. He's surprised, but not unpleasantly.

GABE

Oh--uh...
(distracted by the softness of her hand)
...that would be...fine.

Shelly smiles, pulls back the coin and drops it into a small plastic zip-top baggie.

SHELLY

Safe and secure from all alarms.

Gabe chuckles and leans back, looking around the shop at the weird face carvings and posters.

GABE

So Green Men are good luck charms?

Shelly scans across the collection of faces.

SHELLY

Some people think of them that way.

GABE

You don't?

SHELLY

No. The Green Man is a symbol of new life and rebirth. I know it's kind of a hideous looking face.
(points to one carving)
Vines grow out of his nose, branches sprout from his head. Gross. But he's been around for centuries. Millennia even. And the mystery nobody can solve is how a supposedly pagan icon decorates so many Christian cathedrals and chapels and churches.

GABE

It's not mentioned in the Bible?

(CONTINUED)

SHELLY

No. It just started showing up on churches in the early middle ages.

Gabe doesn't take his eyes off Shelly as she continues to point around at the different Green Men.

GABE

I can think of a lot prettier faces to look at than that guy's.

SHELLY

It's not about his beauty, obviously. It's--

She turns back and sees Gabe grinning. She blushes.

SHELLY (CONTD)

Now you're mocking me.

GABE

Absolutely not. It's my lame effort at a compliment.

DISSOLVE TO LATER

Still together at the table, but the books are closed.

GABE (CONTD)

I don't know what happened to him.

SHELLY

Did somebody close to him die?

GABE

No. Dad just suddenly...I dunno, he just outta the blue "got religion." Mom was thrilled, and I was, y'know...happy for her. Him too.

SHELLY

Well, that's sweet.

GABE

For a while it was okay. But then he started pressuring us--

A beeping sound. Gabe pulls out and looks at his phone.

GABE (CONTD)

Uh-oh, I've gotta get over to the Glasshouse.

(CONTINUED)

SHELLY

The jazz club?

GABE

Yeah, I clean tables and do dishes
for room and board.

(gathers belongings)

Sunday and Tuesday nights I sit in
with the band. I can get you in...

SHELLY

I'd love to hear you with the band.
I can't make it Sunday nights, but
I could try to get a Tuesday off.

GABE

Cool.

(stands)

Can I walk you home?

Shelly demurs.

SHELLY

Thanks, but I have to clean up here
a bit more. And I only live a hop
and a step away.

Gabe is disappointed, but smiles and helps her tidy up the
cups and food wrappers.

INT. GABE'S NYC APARTMENT BUILDING - NIGHT

Gabe's head comes up into the bottom of frame as he walks up
the stairs in the hallway of his apartment. Arriving at the
door, about to insert his key into the lock, he stops short.

THE DOORKNOB has been damaged and the wooden frame around it
has been chipped. Gabe touches the door, and it gives way.

INT. GABE'S APARTMENT - NIGHT

A shaft of light shines in from the hallway as the door
pushes open slowly. Gabe reaches in, turns on a light.

The apartment has been searched: drawers are pulled out,
furniture moved around. His laptop is open, showing a photo
of Gabe with a teenage boy: the tag reads "Michael Malek".

He checks the browser history: repeated failed attempts to
access his e-mail account. Whew. Seeing the time, Gabe takes
the laptop and his trumpet, then rushes out the door.

DISSOLVE TO LATER

(CONTINUED)

Gabe and the Glasshouse Jazz Club owner rig a temporary lock on the apartment door.

DISSOLVE TO LATER

The room is dark. Gabe tosses and turns in bed; can't sleep--he's too wound-up. So he gets dressed and goes out.

EXT. STREETS OF GREENWICH VILLAGE - NIGHT

Chemos spots Gabe walking; follows from a distance. Gabe wanders aimlessly. At last he arrives at Zeddiker's deli.

Suddenly Chemos, scruffy cell phone guy and three henchmen emerge from the shadows to form a circle around Gabe. Seeing the noose tighten, Gabe starts for the front door of the deli. He doesn't make it--blocked by five men.

SCRUFFY EMPLOYEE

Hi there Gabe-ree-ull.

The scruffy cell phone guy wears a Bluetooth headset and aims his sensor straight at the young man's jacket pocket.

SCRUFFY EMPLOYEE (CONTD)

Got any spare change? An old coin?

INT. PAWNSHOP - NIGHT

Proprietor listens to phone, studies his PC monitor. Nothing.

PROPRIETOR

(into phone)

No coin. Bring him in.

EXT. DELI - NIGHT

Just as the five guys grab hold of Gabe, Zeddiker's door bursts open, and the deli-owner steps out with both arms raised. He is calling out loudly:

ZEDDIKER

Surrexit! Præcipio tibi in nomine
Iesu Christi, ad quod nullum
nocumentum creatura Dei exeatis.
Autem!

The attackers cry out in pain. They release Gabe and run away. Zeddiker pulls the kid inside.

EXT. DELI - NIGHT

GABE

Mr. Zed! Who--who were those guys?

ZEDDIKER

The scourge of God's earth...
(pulls Gabe along)
...but they cannot harm His
children.

GABE

Were you speaking Latin? What did
you say to them?

ZEDDIKER

I insisted that they leave.

They move behind the DELI COUNTER and through a DOORWAY
leading into the back of the establishment.

INT. DELI RESIDENCE - NIGHT

In the dimly-lit living room/kitchen Zeddiker points to the
leather chair again and Gabe sits. The owner pours coffee;
Gabe's hand trembles as he accepts it.

GABE

Those men reminded me of your
suicide guy.

ZEDDIKER

Indeed. They are his associates.

Zeddiker sits on the sofa, blows across the top of his mug.

GABE

Y'know...my apartment was broken
into yesterday. You think these
guys might have done that too?

ZEDDIKER

Possibly.
(shakes his head)
I am sorry. What did they take?

GABE

Nothing that I can tell. They tried
to check my e-mail.

ZEDDIKER

No money or...valuables?

(CONTINUED)

GABE

No. But, uh, did you...are you missing a gold coin?

The old man chuckles, sets his mug down on the coffee table.

ZEDDIKER

Yes Gabriy'el, the coin you found belongs to me.

(sits back and sighs)

I confess that I slipped it into your pocket as a...sort of...test.

GABE

A test? Of my honesty?

ZEDDIKER

Partly...

(shifts uncomfortably)

...the results of the test were proven just moments ago. I now believe you are who you say you are.

GABE

Well...good.

(a thought strikes him)

Wait. Is that good?

ZEDDIKER

(shrugs)

It is the truth. And here you are.

GABE

Well, I don't have the coin with me. I can give it to you Monday.

ZEDDIKER

Thank you.

(picks up his coffee)

For all your trouble, young horn blower, you deserve some answers. The story of the coin, that gang of trouble-makers and my own history are all deeply entwined...

The older man looks out the kitchen window and sees some pink beginning to creep into the sky.

ZEDDIKER (CONTD)

...and it appears now that you and I are also destined--somehow--to be connected. But I do not yet see the basis for that connection.

(CONTINUED)

GABE

Well, you are my employer.

ZEDDIKER

Not that--a deeper connection, and to understand it, you must learn about the coin.

GABE

Yeah, it looks really old...

ZEDDIKER

I'm afraid you were in danger the moment you applied to work for me.

GABE

I don't blame you for what those guys did.

ZEDDIKER

You should.

GABE

What? Why?

ZEDDIKER

(finishes his coffee)

Gabriy'el, I will explain everything, but I cannot do so quickly. And you will find some of what I divulge hard to believe.

GABE

And it involves those guys outside?

ZEDDIKER

Among others.

(shifts forward)

If you will listen with an open heart, if you will set aside your doubts, an entirely new world may open up to you.

GABE

You mean...a world of gefilte fish?

Zeddiker laughs out loud and stands up, reaching out for Gabe's mug. He keeps laughing as he refills their coffee.

ZEDDIKER

'A world of gefilte fish!'

(CONTINUED)

The old man bursts out laughing again; stops pouring the coffee. Regaining composure, he finishes up, but still chuckles as he sets the mugs on the coffee table.

ZEDDIKER (CONTD)

Oh my...

(starts laughing again)

Please...forgive me.

(sits down, dabs tears)

'A world of gefilte fish'...oh
Gabriy'el, that is so funny.

Zeddiker starts laughing all over again.

GABE

I wasn't trying to mock you Mr.
Zed. I mean, if this delicatessen
is your life's work...

The old man is really trying to stop laughing, holds a hand up indicating he's about to get himself under control.

ZEDDIKER

Oh--oh...I apologize.

(chuckles one last time)

Oh dear! I am not laughing at you,
young Mr. Malek, truthfully.

GABE

Why is it funny if I imagine this
restaurant is important to you?

ZEDDIKER

No, no--you are completely correct.
I beg your forgiveness.

(sits with a deep sigh)

You will understand soon enough,
Gabriy'el. Coincidentally, fish and
fisherman have played a major part
in my life, but this...line of work
means almost nothing to me. I
consider its only value to be the
dear people I work with and the
precious customers I serve.

GABE

Okay. Not fish. But an entirely new
world...

ZEDDIKER

Yes. So you will hear me out?
Listen to an old man's tale?

(CONTINUED)

GABE
(reaches for mug)
I will.

ZEDDIKER
Good. First, about the coin.

INT. ANCIENT COINSMITH'S WORKSHOP - DAY

A different COLOR PALETTE, SELECTIVE FOCUS & DISTORTED PERSPECTIVE to indicate a FLASHBACK.

A muscular, bearded MAN lifts a long-handled iron lave from a fire; turns to his WORKBENCH to pour gold into a mold.

ZEDDIKER (V.O.)
The numismatic classification for my coin is a Crown--a large and heavy medallion struck more for commemoration than for currency. The Effigy shows Herod Antipas, Tetrarch of Galilee who built the city of Tiberius to honor the Roman Emperor he served.

While the man shapes the cooling gold into a blank planchet, another man dressed in formal attire enters and observes.

ZEDDIKER (V.O.) (CONTD)
As for pedigree, this specimen was given as a 13th birthday gift to the Chief Engraver's son, allowed by Herod because it was an Essai--a test-strike.

GABE (V.O.)
So it really is 2,000 years old.

INT. DELI RESIDENCE - NIGHT

ZEDDIKER
(cocks an eyebrow)
You have done some homework.

GABE
Is it pure gold?

ZEDDIKER
(sits up, stern gaze)
Yes.

(CONTINUED)

GABE

Oh. Sorry. I'll shut up. Please
continue.

Zeddiker softens, reaches over to pat the young man's knee.

ZEDDIKER

To learn, you must listen.
Questions come later.

INT. ANCIENT COINSMITH'S WORKSHOP - DAY

FLASHBACK 'LOOK' again. The COINSMITH and his BOSS examine
the test-strike of the COIN.

ZEDDIKER (V.O.) (CONTD)

The Chief Engraver's family lived
near Tiberius in the town of
Mag'Dala.

EXT. ROAD OVERLOOKING LAKESIDE VILLAGE - DAY

A TEENAGE BOY and two 20-something WOMEN walk along a dusty
road above a village on the shore of a LARGE LAKE.

ZEDDIKER (V.O.) (CONTD)

Mag'Dala was located on the western
shore of Lake Kinnereth, a few
miles north of Herod's mint.

The boy is tossing up and catching a large COIN, while one
woman carries a BASKET and the other an EARTHEN JAR.

ZEDDIKER (V.O.) (CONTD)

The Chief Engraver was rarely home,
living mostly at the palace in
Tiberius. His 13 year-old son,
named El'ea'zaros, adored his older
sisters Marska and Marisha.

They walk out of frame, leaving just the beautiful view.

EXT. DISSOLVE TO RESIDENCE OVERLOOKING MAG'DALA - DAY

Young El'ea'zaros stands on a low STONE WALL along the
border of the family ESTATE. An OLDER WOMAN, presumably his
mother, sits on the front porch sorting apples from a large
basket.

ZEDDIKER (V.O.)

For a time, the three lived
comfortably with their mother,
thanks to the father's high
position in the palace.

(CONTINUED)

One sister comes out of the house holding a colorful TUNIC for her brother. Something causes them to turn and look toward the waterfront. The lad hops down and runs to town.

ZEDDIKER (V.O.) (CONTD)

But shortly after El'ea'zaros' bar mitzvah, his sister Marisha's heart was broken by the unexpected death of a man she was to have married.

EXT. BUSY COMMERCIAL FISHING DOCKS - DAY

El'ea'zaros makes his way among the BOATS and FISHERMEN, spying a MAN embracing a YOUNG RED-HAIRED WOMAN.

ZEDDIKER (V.O.)

Marisha fell into deep despair, which spiraled downward into destructive behavior, and eventually into prostitution.

El'ea'zaros stops, now that he can plainly see the COUPLE. The man roughly steals a last kiss as the woman straightens out her skirts and defiantly holds out her hand for payment.

ZEDDIKER (V.O.) (CONTD)

Their father had disowned Marisha and expelled her. But seeing for himself how far she had fallen, El'ea'zaros could not bear it.

CLOSE-UP on El'ea'zaros. He's furious. The fisherman sneaks off and Marisha sees her brother; walks straight toward him.

Marisha holds out her hands to show El'ea'zaros the COINS she had just earned. He brushes her hand away and the coins fall to the ground. Marisha drops to her knees to gather them up.

El'ea'zaros takes out his MONEY POUCH, pours all his COINS onto the ground. The prostitute looks up at him with contempt, but his expression is sad. She grabs his coins too, but gives back the large Bar Mitzvah coin. El'ea'zaros takes it and throws it with all his might out into the lake.

ZEDDIKER (V.O.) (CONTD)

Though the coin was of inestimable value, El'ea'zaros knew it could not restore his sister to wholeness.

MARISHA is briefly stunned. But despite his tears and her bitterness, she takes the money and walks away.

(CONTINUED)

ZEDDIKER (V.O.) (CONTD)

So El'ea'zaros' beloved Marisha
left Mag'Dala that day and broke
off all contact with her family.

EXT. RESIDENCE OVERLOOKING MAG'DALA - DAY

Marska sits on the front step crying. She holds several
kitchen utensils and has towels draped over each shoulder.

ZEDDIKER (V.O.)

Marisha's twin Marska reacted to
the loss of her sister by
retreating into an obsessive home
life. Not many months later, their
father died suddenly in Tiberius.

The front DOOR opens and several people awkwardly file out
past her, carrying a body wrapped in burial cloths.

ZEDDIKER (V.O.) (CONTD)

Overcome with the loss of daughter
and husband, El'ea'zaros' mother
soon gave up living herself. And
so, with both parents gone, at the
age of fifteen...

The last person walking past closes the door and sits down
beside Marska. It's El'ea'zaros, who comforts his sister.

ZEDDIKER (V.O.) (CONTD)

...El'ea'zaros was thrust into the
role of leadership. As only son he
was required to manage the family's
slaves. And properties. And
holdings...which were many.

CAMERA PULLS WIDE on the house as the funeral party exits
the front gate. El'ea'zaros and Marska don't move.

GABE (V.O.)

Where did you get these details?
How was the coin recovered?

ZEDDIKER (V.O.)

You do not want to hear the story?

GABE (V.O.)

Yes--sorry. I'll make more coffee.

EXT. SHORE OF LAKE KINNERETH - DAY

A bearded MAN of about 30 stands in the bow of a small boat, talking to a crowd of a couple hundred people on shore.

ZEDDIKER (V.O.) (CONTD)

Some years passed before
El'ea'zaros life was spun off the
path of tradition by a popular new
Rabbi--one Yehowshua of Netzaria.
Hundreds of people followed him and
hung on his every word. But much of
the Rabbi's message troubled
El'ea'zaros.

CLOSE-UP ON MAN'S FACE - EXTERIOR - DAY

Identical scene from the opening of the film: Zeddiker as young man. We pull back to reveal him standing alone along the perimeter of a dusty middle-eastern city courtyard.

ZEDDIKER (V.O.) (CONTD)

Then came a fateful trip to
Jerusalem, when El'ea'zaros
stumbled upon a commotion. Rabbi
Yehowshua had just shamed the
Pharisees out of stoning an
adulteress. The woman...was
Marisha.

EXT. HILLSIDE NEAR LAKE KINNERETH - DAY

Different time of day, different location, still by the lake.

ZEDDIKER (V.O.) (CONTD)

Now a rich young man, El'ea'zaros
took Marisha back to the family
home in Mag'Dala...where she became
a fervent follower of the Rabbi.

A crowd gathers 'round to hear the Rabbi. El'ea'zaros is on the periphery. Soon he spots his sister Marisha crawling from the crowd toward Yehowshua, then weeping at his feet.

The Rabbi kneels, gently places his hands on Marisha's head. She trembles violently, silently. Yehowshua stands slowly and she rises with him, as if magnetically lifted.

Marisha's entire body weaves wildly as the Rabbi recites an invocation. Suddenly she keels over and appears to retch--but only a mist escapes from her mouth.

(CONTINUED)

ZEDDIKER (V.O.) (CONTD)

Six more times the Rabbi recited
and six more times she exhaled.
Yehowshua of Netzaria had just
expelled seven demons from
El'ea'zaros' sister.

At last she collapses like a wet rag at the Rabbi's feet;
and he gestures to El'ea'zaros to come gather up his sister.

ZEDDIKER (V.O.) (CONTD)

Despite his disagreements with the
Rabbi, El'ea'zaros knew beyond a
doubt that Yehowshua was indeed a
man of God.

El'ea'zaros walks into the center of the gathering and helps
his sister up and away from the scene.

GABE (V.O.)

This story sounds familiar. Is it
in the Bible?

ZEDDIKER (V.O.)

Gabriy'el...

GABE (V.O.)

Right, right. Go on.

EXT. LARGE RESIDENTIAL ESTATE IN BETHANY - DAY

EL'EA'ZAROS and his two sisters are moving into a new home.
The two-story MANSION in town, built into a hillside. It has
a generous COURTYARD, but is on a smaller piece of land than
their former place in Mag'dala.

ZEDDIKER (V.O.) (CONTD)

Before long El'ea'zaros sold the
family estate in Mag'dala and the
three siblings moved to Bethany, a
suburb of Jerusalem.

The RABBI and disciples arrive; are greeted by the twins.

ZEDDIKER (V.O.) (CONTD)

Marisha would often host the Rabbi
and his entourage at the house for
meals. Sometimes--especially around
Passover--they used the Bethany
house as a base of operations. But
El'ea'zaros' wealth made for some
awkward and unpleasant exchanges
with Yehowshua.

EXT. DISSOLVE TO BETHANY HOUSE - DAY

It is a different day and season at the house.

ZEDDIKER (V.O.) (CONTD)
 In the autumn of his eighteenth
 year El'ea'zaros became quite ill.

Servants, friends and many people with grave expressions are
 seen coming and going from the house.

ZEDDIKER (V.O.) (CONTD)
 His sisters did their best for him,
 but after a few days his condition
 worsened. Marisha sent for her
 Rabbi to come heal him. In the
 previous two years, El'ea'zaros had
 become known widely as Yehowshua's
 friend and benefactor. But the
 teacher did not immediately come to
 Bethany, and the young man's
 illness worsened.

INT. EL'EA'ZAROS' BEDROOM CHAMBER - NIGHT

ZEDDIKER (V.O.) (CONTD)
 Soon, he descended into
 hallucinations as the fever and
 sickness began to consume his body.
 All of his sins were dredged up in
 nightmares that tormented him
 without relief.

MONTAGE OF UNKNOWN IMAGES, SCENES, TIMES & LOCATIONS

SFX & MUSIC INDICATE CONFUSION, FEAR, IMPENDING DEATH.

ZEDDIKER (V.O.) (CONTD)
 In his delirium, dark images passed
 before him. El'ea'zaros believed he
 was standing in the valley of the
 shadow of death. Spirits swirled
 about him like gathering smoke.
 Gasping for breath, he slipped
 beyond the realm of language.

BLACKNESS. SILENCE.

ZEDDIKER (V.O.) (CONTD)
 Suddenly everything became wrapped
 in silence--broader and deeper than
 anything on earth.

A VOICE echoes indistinctly, as if very far away.

(CONTINUED)

ZEDDIKER (V.O.) (CONTD)
El'ea'zaros heard a voice. He fixed upon it with all his might. It had a consuming power. And it was oddly familiar.

VOICE
El'ea'zaros, come out!

BLACKNESS again. SILENCE. Soon different ambient sounds can be heard as if through a wall. Murmuring voices, cattle, etc.

ZEDDIKER (V.O.) (CONTD)
El'ea'zaros felt as if he were awakening from a short rest, but somehow he could not shake the bonds of sleep.

EL'EA'ZAROS POV - ODD SFX + MUSIC

ZEDDIKER (V.O.) (CONTD)
He was suddenly struck by the strong odor of oils and spices, causing him to cough. He tried to speak between coughs, but his jaw would not move. Finally, a glimmer of light filtered into view.

POV - VAGUE SHAPES OF LIGHT, BLURRY IMAGES, ETC

ZEDDIKER (V.O.) (CONTD)
His legs were wrapped tight as a baby in a blanket. Angling himself out of bed, El'ea'zaros tried to hop toward the light. He heard women shrieking and crying--then the voice spoke again: plainly it was Rabbi Yehowshua.

YEHOWSHUA
Free him from his bonds.

ZEDDIKER (V.O.)
El'ea'zaros took one final hop forward, then heard people gasp.
(his voice rising)
Then he felt hands scrambling over his body like spiders manicuring a web. In seconds I could see two men tearing off what appeared to be grave clothes. Soon, like a butterfly from its cocoon, my arms, legs and head were set free.

INT. DELI RESIDENCE - DAY

Zeddiker sits on his sofa and lets out an emotional sigh. The living room and kitchen are now lit by sunlight streaming in through the back windows. The older man shifts in his seat, looks about and seems to be regaining control of himself.

ZEDDIKER (CONTD)
 (speaking softly now)
 It took El'ea'zaros several days to grasp what had happened to him.

Gabe sits mute in the wake of the amazing tale.

ZEDDIKER (CONTD)
 When he finally understood the facts of his ordeal, three things stood out: first, he had died. Second, he was buried. Third, he was alive again.

GABE
 You said "I".

ZEDDIKER
 Pardon?

GABE
 When you were finishing the story you said "my arms and legs".

ZEDDIKER
 Did I?

GABE
 You did. And El'ea'zaros is Lazarus from the Bible. But you're not talking about somebody else.

ZEDDIKER
 Am I not?

GABE
 Are your sisters named Mary and Martha?

ZEDDIKER
 I have no sisters.

GABE
 Mister Zed, you are claiming to be the brother of Mary Magdalene.

(CONTINUED)

ZEDDIKER

Have I made...any claims at all?

GABE

(ticked off)

You claim to own that ancient coin.

ZEDDIKER

Many people own ancient coins.

GABE

Please!

(nearly loses his temper)

Just tell me how you got--how
El'ea'zaros--got the coin back.

Zeddiker is poker faced and gives no ground.

ZEDDIKER

The coin. Yes. It was tax time...

MONTAGE OF GALILEE FISH/COIN - EXTERIOR - DAY

MUSIC + SFX ONLY. No voiceover, the familiar images from the opening FLASHBACKS whoosh past in less than six seconds.

INT. DELI RESIDENCE - DAY

The older man sits silent, hands folded. He looks impassively at Gabe. The younger man wears a troubled expression.

GABE

I heard that fish story in Sunday
School.

ZEDDIKER

Meaning what?

GABE

Meaning you want me to believe
you're 2,000 years old.

Zeddiker looks out the window, noticing the sunshine, then looks at his watch.

GABE (CONTD)

What time is it?

ZEDDIKER

(stands, stretches)

Almost noon. I'll make sandwiches.

(CONTINUED)

GABE

I gotta get some air.

Gabe exits out toward the storefront.

INT. BOOKSTORE - DAY

An older WOMAN, the owner/manager, is behind the counter sorting some paperwork. The store is empty. Gabe enters, looks around and approaches the counter.

GABE

Hi. Is Shelly here?

WOMAN

No, sorry. Not on Sundays.

GABE

Oh...uh...

WOMAN

Can I help you with something?

GABE

No thanks, I'm...I'll be working at the deli, so...

WOMAN

Oh, you're Gabriel!
(sticks out her hand)
I'm Marilyn...

GABE

Right, I'm--uh, hi Marilyn, nice to meet you.

MARILYN

You're going to love working for Mister Zed--he is such a sweetheart. And he's run that deli since...well, forever!

GABE

Yeah, that's what I hear. Thanks Marilyn, see ya later.

He opens the door and walks out.

EXT. BOOKSTORE - DAY

Gabe stops on the FRONT STEP, looks across the street at the deli, staring at Zeddiker's name on the STOREFRONT SIGN. He's perplexed by the morning's events. He feels his stomach growl, realizes he's starving and crosses the street.

INT. DELI RESIDENCE - DAY

SLOW DISSOLVE Gabe and Zed eating at the kitchen table.

GABE

So the guys who came after me...how do they fit into your story?

ZEDDIKER

There are seven of them; they are the spirits driven from Marisha two millennia ago.

GABE

They look younger than you.

ZEDDIKER

Oh, no--
(finishes chewing)
--those bodies are recent possessions--temporary hosts. When those wear out, the demons will find and possess new ones.

GABE

Demons. What do they do?

ZEDDIKER

Mostly they watch me. Evidently I am their special assignment.

GABE

What do they want?

ZEDDIKER

I do not know for certain. They do take a keen interest in any new friendships I make.

GABE

No kidding. Terrific.
(last bite, walks to sink)
But they can't kill you?

(CONTINUED)

ZEDDIKER

They have not tried. In fact, they cannot even come near me.

GABE

Is that why the suicide guy ran away when you came to the door?

ZEDDIKER

Almost certainly.

GABE

And then last night when you came out again...

(sets plate in sink)

Did you say they couldn't hurt me?

No reply. Gabe looks at Zeddiker still eating.

GABE (CONTD)

Mister Zeddiker?

ZEDDIKER

I said they cannot harm God's children.

GABE

Which includes me.

ZEDDIKER

Does it?

GABE

(stunned)

What?

Zeddiker picks up his plate, walks over to the sink. Gabe shifts out of Zed's way

GABE (CONTD)

So, like, you think I'm in danger?

ZEDDIKER

I got that impression this morning.

GABE

Well, how can I...?

(shakes his head, stands)

Y'know, I have to work tonight...

(walks toward deli)

...thanks for lunch, and...

Zeddiker looks up at Gabe, smiling weakly and nodding in acknowledgment.

(CONTINUED)

GABE (CONTD)
 ...for...the story.
 (hesitates at doorway)
 I'll see you tomorrow.

ZEDDIKER
 Yes, sure. Be well Gabriy'el.

Gabe exits. Zeddiker is not pleased. He leans against the sink, sighing deeply and rubbing a hand across his forehead in exasperation.

EXT. GLASSHOUSE JAZZ CLUB - NIGHT

The street and sidewalk in front of the club are pretty empty, Sunday must be a slow night.

INT. GLASSHOUSE JAZZ CLUB - NIGHT

Small crowd tonight, several TABLES are empty. Gabe plays with the BAND: UPRIGHT BASS, PIANO, DRUMS and female SINGER.

Soon a gorgeous YOUNG WOMAN with dyed jet-black hair in a skin-tight pencil dress enters, sitting down front near Gabe. She is flirting with him, which makes Gabe uncomfortable.

When the set ends and Gabe exits the STAGE, the young woman approaches him.

YOUNG WOMAN
 You were great tonight.
 (steps closer)
 Don't you play outside that
 bookstore off MacDougal?

GABE
 The Folded Page. I used to.

YOUNG WOMAN
 And now you play here, where it's
 warm and safe.
 (presses close, whispers)
 I want to invest in your first CD.

She puts her hand into his rear pants pocket, squeezes him gently and kisses his cheek.

YOUNG WOMAN (CONTD)
 You're cute. See you soon.

She turns and saunters casually to the exit.

When she's gone Gabe realizes all the BAND MEMBERS are looking at him. He grins sheepishly and gives them a shrug. In a minute, when they've all returned to their tasks, he reaches into his back pocket and pulls out ten crisp \$100 bills. Gabe shoves the cash into his pocket.

INT. PAWNSHOP - DAY

The store isn't open yet, but through the front window SHELLY sees the fat proprietor at the counter and rings the buzzer. He looks at his watch, then pushes a button to unlock the door. Shelly enters, walks up to the counter and sets the coin down in front of the man.

PROPRIETOR
What an unusual coin.

This voice isn't the one we've heard from the proprietor before. It's high-pitched and nasal, not his usual deep, throaty voice. The PC alarm is beeping fast and loud.

SHELLY
(looking around)
Is that an alarm?

A few of the other EMPLOYEES filter in to the showroom from different doors. Their faces look horrible--red and blistered as if sunburned. Some have band-aids on their faces.

PROPRIETOR
Laney, be a dear and turn this thing off for me.

Cell phone guy comes over and turns off the sound.

PROPRIETOR (CONTD)
Thank you.
(to Shelly)
I'm sorry miss. Where were we?

SHELLY
What can you tell me about it?

PROPRIETOR
(picks it up)
It's heavy! I'm not the world's foremost coin expert, but if you want to pawn it, I can offer you \$1,000 based on the gold content.

(CONTINUED)

SHELLY
(reaches for the coin)
I'm not trying to pawn it.

The proprietor pulls it back; flips on a nearby lamp.

PROPRIETOR
Ah, a straight-out sale. Let me
look more closely. I could
offer...say, two thousand.

SHELLY
(hand still outstretched)
I'm sorry, but the coin isn't mine.
I really just wondered what you
could tell me about it.

She reaches and takes hold of the coin, but the proprietor continues to hold it as well--a bit of a tugging match.

A CUSTOMER enters, a tall ATHLETIC MAN in his mid-30s wearing an ill-fitting sports coat. He stands a respectful distance behind Shelly. The employees all leave the showroom. The proprietor begins to perspire and tremble--he hands the coin back to Shelly and shields his face with a magazine.

PROPRIETOR
OK sweetie, there's your coin back--
you have a nice day now!

SHELLY
But what can you tell me about the
coin? You wouldn't offer two
thousand dollars based on nothing.

But the proprietor is up out of his seat, scuffling away from her and the other customer.

PROPRIETOR
I'm just an old pawnbroker with a
soft spot for pretty girls. Sorry
honey. You run along now!

Shelly is perplexed, turns to the other customer, who shrugs.

ATHLETIC MAN
I don't think he's feeling well
today. You wouldn't want to do
business with him anyway.

SHELLY

Really.

(holds up coin for him)

I don't suppose you know anything about coins, do you?

ATHLETIC MAN

This...

(taking coin)

...is a rare first century Herod Antipas commemorative. You'd best not wave it around in public.

(hands it back)

Where did you get it?

SHELLY

It belongs to a friend. So, are you a collector?

ATHLETIC MAN

No, I'm in enforcement. I think you should give the coin back to your friend and stay out of pawn shops.

He flashes a plastic smile and gestures her toward the door.

Shelly is annoyed--hesitates and looks back over her shoulder. Cell phone guy is looking out from the back room, but ducks out of sight. Shelly bustles to the door and exits.

The customer walks up to the counter and dings the old fashioned bell beside the cash register. No answer. Finally he calls out to the back room.

ATHLETIC MAN (CONTD)

Ardad!

PROPRIETOR (O.S.)

Leave us alone! We have not harmed your precious El'ea'zaros.

He has his deep voice back again.

ATHLETIC MAN

Right. Looks like he harmed you.

No reply.

ATHLETIC MAN (CONTD)

Ardad?

(CONTINUED)

PROPRIETOR (O.S.)
So you have come to mock us?

ATHLETIC MAN
No, no...I came to tell you I'll
make sure the coin is returned
today.

PROPRIETOR (O.S.)
Good. Now please leave us--you have
no jurisdiction here!

The ATHLETIC MAN doesn't move. He stands and looks around
the SHOP with a bemused expression.

ATHLETIC MAN
Nice place you have here...
(walks to exit, stops)
Oh, one more thing...

The PROPRIETOR/ARDAD looks out from the back room, still
shielding his sweaty face.

ATHLETIC MAN (CONTD)
How's Andras doing?

ARDAD
Andras did nothing within your
realm! We have complete freedom to
treat these bodies in any way--

ATHLETIC MAN
Yes, Ardad, I understand. It's just
that he isn't usually gone this
long after killing off a host.

Silent stares from ARDAD and cell phone GUY.

ATHLETIC MAN (CONTD)
Okay then. I'm sure Andras will
turn up soon enough.
(walks to front door)
I always enjoy our little chats.
I'll make sure the coin is returned
today. You boys be good!

And he walks out.

EXT. BOOKSTORE - DAY

Looking into the store through the front window. Gabe and Shelly talk at the counter. She pulls out the coin and hands it to him. He listens, smiles, nods--then walks to the exit.

As he walks out onto the street, he passes a tall, athletic man in his mid-30s wearing an ill-fitting sports coat...who smiles to himself as he sees Gabe examining the coin.

INT. DELI RESIDENCE - DAY

Gabe enters and hands the coin back to Zeddiker.

GABE

So you think those guys were looking for the coin?

ZEDDIKER

Almost certainly. Now that you have returned it, I expect they will lose interest in you.

A doorbell buzzer sounds from the front of the deli and they both turn to look in that direction.

ZEDDIKER (CONTD)

(checks his watch)

Avi is here to start work. Would you please let him in?

GABE

Oh. Yeah.

Gabe exits, leaving Zeddiker alone with his coin.

INT. PAWNSHOP - DAY

Angle on the FRONT ENTRANCE. The drop-dead gorgeous young woman with dyed jet-black hair and a too-short skirt enters pulling a large suitcase on rollers toward the counter.

PROPRIETOR

Hello young lady. Can I help you?

It's his weenie-voice again.

YOUNG WOMAN

I want to buy your shop.

She hoists the suitcase up onto the counter and unzips it, revealing stacks of banded cash, each labeled \$5,000.

(CONTINUED)

PROPRIETOR

(OVERWHELMED)

I--I don't...h-how m-much are you
off- off- offering?

Her face contorts into an expression of utter disdain and she slaps the man hard across the face.

YOUNG WOMAN

Bring me Ardad, you wretch!

She is speaking in a male voice. The proprietor looks at her in panicked fear--but then his face too twists into a rage.

PROPRIETOR/ARDAD

Lanithro!

Suddenly cell phone guy rushes at the girl, taking a swing at her--but she ducks and his fist smashes into CHEMOS' face, who was rushing from the other side. The girl pops back up and kicks cell phone guy between the legs, then twirls around to smack Chemos with her purse--which must be full of bricks, because he goes down like of pile of masonry.

Now ARDAD swings a pool cue and strikes a glancing blow off the top of her head. Down she goes.

There are three people on the floor in front of the counter. The two males--Chemos in his camouflage jacket and cell phone guy, whose name is evidently LANITHRO--are both groaning in pain. The girl stands up smiling, rubbing her head. She shouts at Ardad in a husky male voice:

YOUNG WOMAN

Now that's the spirit!

ARDAD

Andras?

YOUNG WOMAN/ANDRAS

Happy to see me?

ARDAD

(sighs, shakes head)

You have been warned about serial
killing of hosts.

ANDRAS

C'mon Ardad...

(points at the cash)

...which of your lackeys delivers
this kind of cash?

(CONTINUED)

ARDAD

A young woman!? Her family will be searching for her!

ANDRAS

Relax--her rich daddy in Denver thinks she's with Green Peace up the Amazon.

ARDAD

(looks at her up and down)
That body is no way to blend in around here.

ANDRAS

I won't need her for long.

ARDAD

Oh--so you're already planning to do away with her!?

ANDRAS

Ardad--calm down. She'll go gently into some good night...

('poof' gesture)

...gone without a trace. But I'll tell you this...

The girl steps up to the counter, leans in close to Ardad and speaks in a seductive feminine purr:

ANDRAS (CONTD)

...I can get a lot closer to that young trumpet player than any of you ugly mugs.

She kisses Ardad's nose, then rears back in a hoarse, masculine laugh.

INT. FANCY RESTAURANT - NIGHT

WIDE SHOT of GABE and SHELLY seated together beside a window. She is more dressed up than he is, and has been talking since the scene began, ignoring her food. Gabe eats and listens. Something Shelley says stops him cold.

GABE

--both your parents were killed?

SHELLY

Yes. It was their 10th anniversary.

(CONTINUED)

GABE

Oh no. That's just...you weren't in the car.

SHELLY

No, I was at my grandmother's.

GABE

You were how old?

SHELLY

Nine. I ended up living with my grandmother.

Gabe sits back, processing.

WIDE SHOT AGAIN. TIME LAPSE/DISSOLVE.

SHELLY (CONTD)

...so it made the most sense to just take a semester off to earn a little money and do some research.

GABE

On the Green Man.

SHELLY

Yeah.

(hesitating)

My grandmother used to tell me amazing stories about a Green Man, as if he was an actual person. Most scholars think he's just a common piece of folk-art. But I've come across some really odd connections between the icon and the Templars.

GABE

The Knights Templar? The Crusaders?

SHELLY

Right. I mean, my theory isn't fully-formed yet, but it'll be the subject of my Master's Thesis.

GABE

Wow.

SHELLY

The most visible link with the Templars is at Rosslyn Chapel in Scotland.

(CONTINUED)

GABE

I've heard of that place.

SHELLY

It is literally covered in Green Men, top to bottom. There are more Green Men at Rosslyn than any other place on earth. And it really does appear that the guy who built it was a Templar.

GABE

I'm sure you'll track him down.
(sees her plate untouched)
Oh no--I've kept you from eating.

SHELLY

(looks at her plate)
It's alright. I was waiting for this to cool off a bit.
(takes a bite, eye-smiles)

GABE

Well Shelly, you're on an ambitious path there.

SHELLY

Kinda obscure...

GABE

Not at all. My dad is a history prof, so I know about obscure.

SHELLY

No way!
(between mouthfuls)
What's his specialty?

GABE

Military. Ancient armies. Y'know... their weapons and tactics and...all very obscure.

This makes Shelly laugh. She cuts off another chunk to eat.

SHELLY

But you decided to study music.

GABE

Nope. Romance languages.

(CONTINUED)

SHELLY

Huh? But--y'mean like French and Spanish?

GABE

Right. There are actually 47 Romance languages, all derived from Latin and spread by the Romans.

(holds out his left hand)

Romans...

(then his right)

...Romance.

SHELLY

Cool. How many can you speak?

GABE

It's mostly written, especially Latin. But I could order a Big Mac in France, Portugal, Spain and Italy.

SHELLY

Aren't you a musician?

GABE

Not really...I've made a little money playing weddings and clubs.

SHELLY

You play great.

A waiter takes away Gabe's plate.

GABE

Well, you're very kind. In high school I scored well in Spanish and French, so my dad said languages would be a more sensible career choice for me than music. He may have been right, but it was weird going to college where he taught--even though I never took any of his classes. My dad and I, we...

INT. FLASHBACK TO GABE'S DAD & MOM - DAY

It's the same SEPIA TONED confrontation we visited earlier. This time Gabe's mom stands beside her husband. She's dressed for church, clutching a bible to her chest with both hands while her husband lectures Gabe--who has evidently just gotten out of bed, wearing a T-shirt and sweat pants.

(CONTINUED)

GABE (V.O.)
...we had a...parting of ways last
summer.

The kid-brother enters the room to see what all the fuss is about...and dad points to the younger boy as if Gabe is setting a bad example.

INT. FANCY RESTAURANT AGAIN - NIGHT

GABE
...I just couldn't stay there
anymore. I packed up for New York
to try and make it in music.

SHELLY
Oh.

GABE
Yeah, we see how smart that was.
(shifts uncomfortably)
Hey Shelly...I really need to talk
to you about Mr. Zed.

SHELLY
Why? What's wrong?

MONTAGE/DISSOLVES

We watch without hearing as Gabe relates the strange events of the past few days and nights. Shelly is rapt by the tale. They've finished their meal, gone through dessert and several refills of coffee. The restaurant is now nearly empty.

SHELLY (CONTD)
Do you know what's weird? He visits
my church every few weeks. That was
always kind of a head-scratcher to
me, considering he's Jewish.

GABE
Yeah, well, he's waay into Jesus.
But, I mean--THE Lazarus?

SHELLY
Hmmm...

GABE
You can't take him seriously!

Shelly's face is drawn tight in deep concentration and she is staring at a spot on the floor. She holds up a finger indicating she's thinking.

(CONTINUED)

GABE (CONTD)

Still, the way he tells the story-
and the coin, and those seven guys.

Shelly is still frozen in thought.

GABE (CONTD)

Shelly?

She looks back at him intently.

SHELLY

I want us to meet with him.

GABE

Uh...

SHELLY

Next Saturday morning. Can you take
the weekend off?

GABE

The whole weekend?

SHELLY

Saturday and Sunday, yes.

Gabe looks at her. She smiles and pushes the point with her eyes. Any resistance Gabe might have to the idea melts away.

MONTAGE/THE-WEEK-FLIES-BY - INT/EXT - DAY/NIGHT

GABE buzzes around Greenwich Village on the DELIVERY BIKE;

SHELLY waves to him from the BOOKSTORE WINDOW;

GABE and SHELLY poring over stacks of BOOKS at a LIBRARY;

SHELLY comes to hear GABE play at the club;

GABE delivers a sandwich to the Pawn Shop, accepted on the sidewalk out front by gorgeous YOUNG WOMAN/ANDRAS. She flirts with Gabe and adds a hundred-dollar tip;

ZEDDIKER at pre-dawn in his chair fiddling with the COIN;

GABE and SHELLY eating lunch on a park bench in WASHINGTON SQUARE. When each reaches down to take more FRIES, their HANDS touch. An awkward pause and Shelly stops, not moving at all. MEDIUM HEAD/SHOULDERS TWO-SHOT as Gabe looks down--then up at Shelly's face. She demurs, but slowly begins to grin. Gabe lifts up a long FRENCH FRY with a big dollop of KETCHUP on the end. Both laugh.

(CONTINUED)

ANDRAS trying on expensive women's clothes at a FANCY STORE;

GABE at the NEW ACCOUNTS window in a BANK, counting out \$100 BILLS; writes "Recording Project" on DEPOSIT SLIP;

LANITHRO wearing EARBUDS installing some AUDIO/MICROWAVE GEAR on the PAWNSHOP ROOF aimed at ZEDDIKER'S RESIDENCE;

GABE at the club looking at the CALENDAR with the MANAGER;

CHEMOS exiting a cab arriving at LAGUARDIA AIRPORT.

INT. PAWNSHOP - DAY

PROPRIETOR/ARDAD is seated at the counter reading a newspaper, while YOUNG WOMAN/ANDRAS flirtingly finishes up with a trio of young male customers. Her wardrobe has greatly expanded to include very chic new fashions.

ANDRAS

(calls out as they leave)

I'll see you big strong boys later!

She waves and blows kisses as they depart. When the door shuts, she opens the wooden case to examine the silverware and laughs in Andras' male-demon voice.

ANDRAS (CONTD)

This'll easily bring in two grand!

Ardad is not impressed.

ARDAD

Are you having fun Andras?

ANDRAS

Yeah, I am. And I also happen to be bringing in more revenue than--

ARDAD

You're bringing in more people!

ANDRAS

Ardad, I'll clear \$1700 on this!

ARDAD

(folds newspaper)

This shop is a cover Andras--the more people you attract, the less covert we are! And...

(calming down)

...and the less attention we pay to our mission.

(CONTINUED)

Andras closes the silverware case and leans both elbows on top of it--looking out the front window pouting.

ANDRAS

If your precious mission is so important, why can't I kill that delivery boy?

ARDAD

(getting off stool)
Our mission is to keep the old man quiet, Andras!

Andras rolls her eyes, lifts the wooden case up onto a shelf behind the counter.

ANDRAS

And where did you send Chemos?

ARDAD

He is researching our young trumpet player and will return next week, possibly in a new host.

ANDRAS

What!? That's my specialty!

ARDAD

Chemos, unlike you, can follow instructions.

(removes glasses)

Listen. Besides the obvious reasons for not killing the kid, there's a new reason I haven't yet told you.

ANDRAS

Oh yeah? I don't see any reasons at all.

She turns toward Ardad, crosses her arms and strikes a stubborn, challenging pose.

ARDAD

Andras, killing an associate of El'ea'zaros is forbidden by Rule #1 of our special agreement.

ANDRAS

That kid is not a believer!

Ardad stares hard at her.

(CONTINUED)

ANDRAS (CONTD)

I promise you he is faithless. He's fair game!

ARDAD

He is inside El'ea'zaros trusted circle--end of discussion.

ANDRAS

I reject reason one!

ARDAD

Yes, but you will obey it.
(regaining his authority)
Secondly, murders of out-of-towners in New York City draw major media attention. We can't have that.

ANDRAS

I'll just make him disappear.

Ardad looks at Andras with disgust, then continues.

ARDAD

Third: we don't take risks without imminent danger.

(waits for reaction)

Chemos will help us determine if the kid poses any serious threat.

(pause, Andras stares)

Fourth: the enemy would fry every one of us within 24 hours.

ANDRAS

So? We get new bodies.

ARDAD

And in the aftermath we would lose track of our target. Remember how long it took us to regroup and track him down last time you killed his friends?

ANDRAS

That was fun.

ARDAD

Your fun cost us seventy-five years! We still don't know where he stashed his papers!

Ardad is worked up. He grabs a tissue to blow his nose.

(CONTINUED)

ANDRAS

Well, I remember a rule from our special agreement too.

Ardad grunts while looking into the Kleenex he just soiled.

ANDRAS (CONTD)

It goes a little like this: 'Whom you possess you may kill.' Remember that one?

ARDAD

Drop it Andras--he's off-limits.

Andras gives up. She sighs heavily and slumps back dejected against the counter. But Ardad isn't done.

ARDAD (CONTD)

Which brings us to the new reason, specifically directed to you.

ANDRAS

Oh goody.

ARDAD

I have received permission to disembody you without notice.

Andras stands up straight and faces Ardad.

ANDRAS

Excuse me?

ARDAD

I can remove you from this realm with a single word, because of your many reckless actions. Your next unauthorized killing will bring immediately dispossession.

ANDRAS

But--

Ardad raises a hand to stop her from speaking.

ARDAD

From now on you will go nowhere without Lanithro. He will report your actions to me regularly.

Ardad looks past Andras and nods to somebody. Scruffy LANITHRO walks over and stands between them.

(CONTINUED)

ARDAD (CONTD)

If at any time I cannot locate or communicate with Lanithro, I will assume you have disobeyed me and instantly banish you.

Andras is speechless--mouth hanging open in disbelief.

Ardad walks between his two subordinates and heads into the back room.

LANITHRO

So...sweet cheeks...
(grins, strokes her arm)
...you'll be under me now.

EXT. SUBURBAN BUNGALOW - NIGHT

An unassuming HOUSE on a quiet residential street.

TITLE CARD

Manhattan, Kansas

CHEMOS blends into a small copse of trees with his camo jacket. Using NIGHT-VISION BINOCULARS he spies on a FAMILY through the KITCHEN WINDOW, comparing the people he sees inside to photos on his phone.

Inside, young MICHAEL MALEK sits at the table with his parents. PROFESSOR/DAD bows his head and folds his hands; MRS. MALEK follows suit. Their son uses the opportunity to check his smart-phone. Prayer over, the teenager piles food on his plate and leaves the table.

CHEMOS pulls out a WAD OF CASH and fans it, then quickly scurries from his hiding place to go around behind the house.

ANGLE ON BACK BEDROOM WINDOW as Michael climbs out of his room and sneaks away from the house.

INT. DELI RESIDENCE - DAY

Gabe and Shelly stand together facing Zeddiker in the kitchen area. It is an awkward moment; nobody is speaking. Gabe looks over at Shelly nervously, but she is riveted on Zeddiker, who is stroking his chin and thinking. He finally speaks:

ZEDDIKER

(to Shelly)
That is an improbable tale.

(CONTINUED)

GABE
Mister Zed!

Zeddiker holds his hand up to quiet Gabe.

ZEDDIKER
(to Shelly again)
In telling you this fantastical
story, did my...employee say
whether he believed it to be true?

SHELLY
He's not sure. He wants to believe.

Zeddiker pauses, searching the young woman's face for a long moment. He appears stuck between suspicion and wonder.

ZEDDIKER
But you do believe a second-hand
story from a young man who isn't
sure of it himself?

Shelly's determined expression falters. Gabe wasn't expecting Zeddiker to give her the third degree.

GABE
(softly, pleading)
Mister Zed, why are you...?

SHELLY
(to Zeddiker)
I know about the coin. And I know
some other things too.

Zeddiker can't stop a grin from turning into a smile.

ZEDDIKER
You know some things...about me?

SHELLY
Yes.

She is fighting back tears--not expecting this from a kindly old man. Zeddiker continues looking at her, waiting.

SHELLY (CONTD)
I've seen you at my church; Lord's
Chapel on Bleecker.

Now the old man looks at her face even more closely.

(CONTINUED)

ZEDDIKER

You!

(recognizing her)

You sing the Apostles Creed.

SHELLY

(blushing, relieved)

Not very well.

ZEDDIKER

Oh my dear...when you sing worship
at Lord's Chapel, I feel the spirit
so near.

Shelly looks at Zeddiker deeply, seeing through him into the distant past. Her mouth hangs open in a dawning realization.

SHELLY

(whispered)

The resurrection and the life...

Her face becomes a blur of memory and emotion. She teeters dizzily; Gabe helps her sit down on the sofa.

ZEDDIKER

Dear girl!

Zeddiker scurries to the kitchen, brings a cup of water and a damp cloth for her forehead. Gabe fans her and she regains some composure. Zeddiker brings a chair, sits directly in front of the sofa, pushing aside the coffee table.

SHELLY

You...you...saw him?

She reaches out to take Zeddiker's hand.

SHELLY (CONTD)

You...touched him?

She breaks down, sobbing, slipping to the floor, still holding Zeddiker's hand. Gabe moves to help her up, but Zeddiker stops him. They all remain in place: the old man gently stroking Shelly's hand while her tears continue unabated. Gabe sits awkwardly, baffled at her reaction.

TIME-LAPSE/DISSOLVE TO ZED'S LIVING ROOM LATER

Shelly finally stands, holding several tissues and blowing her nose. She walks off through the kitchen, presumably to the bathroom. When we hear a door close, Gabe asks Zeddiker:

(CONTINUED)

GABE
Will she be okay?

ZEDDIKER
(stands, moves to kitchen)
Oh yes.

Gabe straightens out the coffee table and follows to the kitchen, where Zeddiker is filling a teapot.

ZEDDIKER (CONTD)
The spirit of Christ dwells deeply
in this young woman. She just now
was struck that I am a living link
to her Savior...
(reaches up for tea bags)
...she was simply overwhelmed. I
have seen it many times. I never
tire of it.
(drops in two tea bags)
Such love, devotion...it is the
nectar of the universe.

GABE
I should've asked your permission
before telling her about you.

ZEDDIKER
I took a chance with you; you took
a chance with her.

GABE
I don't want to put you or her in
any danger.

ZEDDIKER
We can hardly control that, can we?

Gabe sits at the kitchen table, still shaken. They hear the bathroom door open and turn to see Shelly, who stops by a LAMP TABLE to pick up a FRAMED PHOTO and bring it to the table. She sits and smiles at them, letting out a happy sigh.

GABE
(strokes Shelly's arm)
Are you okay?

SHELLY
Much better, yes.

She picks up the photo and turns to Zeddiker.

(CONTINUED)

SHELLY (CONTD)

Mr Zed, who is this little girl?

ZEDDIKER

That...

(smiles, walks to table)

...is my granddaughter Lillian.

SHELLY

She's beautiful.

(shows photo to Gabe)

May I ask when it was taken?

ZEDDIKER

I took that myself on Lillian's sixth birthday, up at Lake Placid.

SHELLY

Yes. That's exactly right.

(a deep breath)

Mr Zeddiker, you are the Green Man of Rosslyn Chapel.

Gabe gasps and starts to say something, but he stops when he sees Zeddiker's expression turn from alarm to amusement.

INT. PAWNSHOP - DAY

LANITHRO

Hello!

Lanithro, Ardad and Andras are gathered around a LAPTOP, watching grainy surveillance VIDEO of Shelly, Gabe and Zeddiker, shot through Zed's kitchen window from the roof of the pawnshop. The demons each wear ear-buds and we push in closely on Ardad as he listens to Zeddiker's reply:

ZEDDIKER (O.C.)

My dear child--you have solved a very old puzzle. I did not think those pieces could fit together without some inside knowledge.

INT. DELI RESIDENCE - DAY

SHELLY

Well, I did have some help. My grandma Lillian was born May first 1931 in Glens Falls, New York. This is my favorite picture of her.

(holds up her smart-phone)

See?

Zeddiker is stunned to see the same photo appear on the screen of Shelly's phone.

INT. PAWNSHOP - DAY

Ardad pulls out his earbuds and pushes the laptop away.

ARDAD
(to Lanithro)
You're recording this?

LANITHRO
Yep.

Ardad walks toward his customary perch behind the cash register. Lanithro takes the device further down the counter as he continues to monitor the conversation.

Andras also removes his/her earbuds and follows Ardad.

ANDRAS
Ardad--those kids are young enough
to cause us grief for a long time.

Ardad says nothing, lost deep in thought. Finally:

ARDAD
I may have to reconsider.

A cellphone rings; Ardad reaches quickly into his pocket:

ARDAD (CONTD)
Chemos. Talk to me.
(listens)
Romance languages?
(furrowed brow)
Latin. Of course. How convenient.

LANITHRO (O.C.)
They're packing up to go somewhere!

ARDAD
(covers phone)
Yes, I know where they're going.

LANITHRO looks at his associates, questioning if they know where Zeddiker and the kids are going. They all shrug back their ignorance.

ARDAD (CONTD)
(to phone)
Chemos, when do you get back here?
(grimaces, sighs)
(MORE)

(CONTINUED)

ARDAD (CONTD) (cont'd)
We can't wait. We're going upstate
tonight, and I'm not sure when
we'll be back. I'll leave a key out
front and a note for you inside.

EXT. GREYHOUND BUS STATION - DAY

Young MICHAEL MALEK walks slowly along the exterior wall of a brick building, holding a cell phone up to his ear. He stops beneath a large Greyhound Bus sign.

MICHAEL
A note?
(listens)
Oh...on the PC. Got it.

He doesn't sound like a young man, it's a demon voice.

MICHAEL (CONTD)
Okay. Tomorrow night.

He clicks off the phone; walks into the bus station.

INT. DELI RESIDENCE - DAY

Zeddiker fills an ICE CHEST with food items, then Gabe fastens the lid and hoists it up. Zeddiker dangles his car keys to them, gesturing back-packed Shelly to the basement exit. They exit and Zed follows, pulling a small suitcase.

INT. CELL PHONE CLOSE-UP - DAY

The phone lights up and buzzes. A picture of Gabe's father appears as the caller-ID: "MALEK, DR. EDWIN". A hand swipes over the phone and the incoming call is rejected.

CAMERA PULLS BACK to reveal MICHAEL MALEK (aka Chemos) in a window seat on a moving Greyhound bus. He looks out as the Gateway Arch in St. Louis passes by.

EXT. GREENWICH VILLAGE STREET - DAY

A mint '77 CADILLAC FLEETWOOD emerges from a parking garage onto the leafy street. It is driven by GABRIEL MALEK, and there are two passengers in the wide front seat.

INT. CLOSE UP OF THE LILLIAN PICTURE - DAY

Off camera, an old-fashioned TELEPHONE RING can be heard.

CAMERA PULLS BACK to reveal the framed photo of the six-year old Lillian. The frame is sitting on a doily in a very different living room. The telephone stops ringing:

WOMAN'S VOICE (O.C.)

Hello?

(listens)

Shelly? My dear, how nice to--

We see now that the photo is on an END TABLE, in BAY WINDOW. Pulling back wide, the room is a turret in a Queen Anne-style house. Out through the windows we can see OPEN COUNTRYSIDE.

WOMAN'S VOICE (O.C.) (CONTD)

Today? Did you rent a car?

CAMERA TRACKS through a DINING ROOM and pans across to the KITCHEN where an ELDERLY WOMAN sits at a WINDOW SEAT talking on a corded wall-phone.

WOMAN'S VOICE (CONTD)

Oh--what a wonderful surprise!

(sarcastically now)

And how thoughtful to give your old grandmother a the better part of an afternoon to prepare for guests!

EXT. MALEK FAMILY RESIDENCE - DAY

A POLICE CAR is in the driveway; an OFFICER follows Dr. Edwin Malek into the back yard. They round the corner to see Gabe's MOTHER and a second OFFICER who holds Chemos' trademark CAMOUFLAGE JACKET. The Maleks both shake their heads indicating they're not familiar with the jacket.

EXT. FIRST PRESBYTERIAN CHURCH MANHATTAN KS - DAY

A small park beside the church parking lot. The man formerly known as Chemos sits bewildered on the grass, without jacket or cell phone. He holds his head in both hands. Crouched beside him is a middle-aged man, a hand resting gently on the dazed Chemos' shoulder. Three or four other men stand in a semi-circle behind the pair.

EXT. CADILLAC - DAY

Looking into the car through the front windshield. They're still in THE CITY. On the front bench seat, Shelly sits between Gabe and Zeddiker. She is talking on her cell phone, but we can't hear her for all the road and city noise.

INT. PAWNSHOP - DAY

Lanithro shoves ELECTRONICS GEAR into a BACKPACK. Ardad studies a ROAD ATLAS. His finger traces along I-87 north of NYC, past Albany to Lake Champlain. A car horn honks out front and both men look out to see Andras step out of a 12 PASSENGER VAN and wave for them to hurry up.

INT. CADILLAC - DAY

Out the rear WINDOW we see OPEN COUNTRYSIDE, few BUILDINGS. Shelly talks on the phone.

SHELLY

No, no--we're bringing dinner for tonight and breakfast for tomorrow.

(listens)

Well, just don't do any cleaning.

I'll take care of everything when I get there. Uh, should be there by--

(looks at Gabe: 4 fingers)

--by 4 o'clock.

(listens, laughs)

Thank you grandma. Love you. Bye!

She clicks off the phone and looks at Gabe triumphantly.

SHELLY (CONTD)

Perfect! Everything's arranged!

She pats Gabe's leg and stuffs the phone into her purse.

ZEDDIKER

So Reshel, it was Lillian who suggested NYU...and found you a job with room and board...across the street from her grandfather's deli.

SHELLY

She set the whole thing up without telling Marilyn or you. I can't wait to hear her explanation.

ZEDDIKER

Not a very effective scheme if her goal was to connect you and me.

(CONTINUED)

GABE

Wait--you live above the bookstore?

SHELLY

Oh. Uh...yeah, I do.

GABE

No wonder you didn't need me to walk you home.

SHELLY

A girl has to keep some secrets.

Zeddiker laughs out loud--then claps his hand over his mouth.

Shelly turns to Gabe with an I-Am-Woman-Hear-Me-Roar smirk.

EXT. TAPPAN ZEE BRIDGE - DAY

The CADILLAC crosses the Hudson on the NY State Thruway.

INT. CADILLAC - DAY

DISSOLVE to Zeddiker, trying to think of how to answer a question. In the background we see OPEN COUNTRYSIDE.

ZEDDIKER

It was Passover, and Bethany was just a half mile from Jerusalem...
(uncertain, diplomatic)
You do know of the death threats.

SHELLY

What?

ZEDDIKER

John's gospel. Chapter twelve.

Shelly is furiously tapping on her phone, swiping across a few pages until she finds what she's looking for.

SHELLY

...okay, uh...

ZEDDIKER

Verse nine.

SHELLY

(reading)

When people heard Jesus was in Bethany, they flocked to see him and also Lazarus whom he had raised

(MORE)

(CONTINUED)

SHELLY (cont'd)

from the dead. Lazarus was the reason many people were turning away from the priests and putting their faith in Jesus. So the chief priests made plans to kill Lazarus.

(stops, shocked)

How did I not remember that?

GABE

Sort of a "fatwa"?

ZEDDIKER

No, they plotted secretly. They did kill Yehowshua of course. But the events of Pentecost made Israel too dangerous for me and my sisters.

(looks out window)

All this time I have been forced to hide my true identity, except for a trusted few souls.

They drive in silence for a while. Shelly is deep in thought:

SHELLY

I'd have thought after Constantine legalized Christianity, your identity would give you great power.

ZEDDIKER

Perhaps. But I did not desire power. And over time my story became harder to believe.

EXT. FRENCH MONASTERY - DUSK

A small COURTYARD GARDEN is tended by several MONKS.

ZEDDIKER (V.O.)

By the twelfth century I had lived almost half my life in monasteries.

ANGLE ON LAZARUS, whose age matches the opening shot of the film. At sunset the brothers are gathering their TOOLS.

ZEDDIKER (V.O.) (CONTD)

Within the orders, one's former life and identity was of little interest, which suited me well.

INT. FRENCH MONASTERY - DUSK

The brothers are filing into a CLOAK ROOM.

ZEDDIKER (V.O.)
 Inside those protective walls I
 could read and philosophize...

ANGLE ON LAZARUS, alone in a SMALL ROOM, seated at a DESK
 piled high with large BOOKS. He dips a QUILL PEN into an INK
 WELL and writes carefully.

ZEDDIKER (V.O.) (CONTD)
 ...I could write and study the very
 latest of epistles and theology.

A BROTHER opens the DOOR into Lazarus' room and delivers a
 steaming loaf of SWEETBREAD. Lazarus smiles gratefully.

ZEDDIKER (V.O.) (CONTD)
 I was among men dedicated to
 Christ, who allowed me to devote
 myself to uninterrupted research.
 But since I did not age visibly
 over time, I could not remain more
 than 20 years in one place.

EXT. FRENCH MONASTERY - DAY

The large WOODEN GATES of the monastery's surrounding wall
 swing open, and LAZARUS walks out leading a DONKEY carrying
 several heavy LEATHER POUCHES.

ZEDDIKER (V.O.) (CONTD)
 So I would move on to further my
 learning at a new location.

Several BROTHERS wave goodbye as the man and beast slowly
 make their way down the ROAD.

INT. DIFFERENT FRENCH MONASTERY - DAY

Lazarus' ROOM and HABIT are slightly different. Joining him
 at the slightly different DESK is a YOUNG MONK, who is
 excitedly reading a LETTER aloud in French.

ZEDDIKER (V.O.) (CONTD)
 At the Monastery in Citeaux I
 confided my true identity to a
 devout young Frere named Bernard de
 Fontaines. By God's grace...

(CONTINUED)

CLOSE ANGLE ON BERNARD as he carefully unfolds a thin, white MUSLIN CLOTH. As it unfurls he has to stand up, revealing it to be a body-length burial cloth.

ZEDDIKER (V.O.) (CONTD)
 ...and by my possession of some
 rare artifacts that had belonged to
 my sister...

ANGLE ON BERNARD kneeling at Lazarus' feet, holding Lazarus hand--an exact replica of Shelly's emotional epiphany with Zeddiker in the deli residence.

ZEDDIKER (V.O.) (CONTD)
 ...Bernard believed my testimony...

EXT. SCENIC FRENCH HILLTOP - DAY

PANNING ACROSS a vacant clearing reveals two DONKEYS loaded down with several heavy LEATHER POUCHES grazing calmly...then we see BERNARD and LAZARUS, looking out across a valley.

ZEDDIKER (V.O.) (CONTD)
 ...and our partnership resulted in
 the founding our own monastery...

BERNARD points to a VILLAGE. LAZARUS sees and nods.

ZEDDIKER (V.O.) (CONTD)
 ...which we established in the
 village of Clairvaux. We named the
 new order la Milice du Christ.

GABE (V.O.)
 The Militia of Christ.

INT. CADILLAC - DAY

ANGLE ON GABE who looks past Shelly to look at Zeddiker. Out Gabe's window the SPIRES of SUNY/ALBANY can be seen.

GABE
 N'étaient-ils pas connus comme les
 Templiers?

ZEDDIKER
 Oui Gabriy'el, Frere Bernard et moi
 avons formé des Templiers.

Shelly has picked up at least part of the French exchange.

(CONTINUED)

SHELLY
YOU formed the Knights Templar?

ZEDDIKER
With Brother Bernard's benefactors.

INT. CLAIRVAUX ABBEY CHAPEL - DAY

ANGLE ON BERNARD standing at a WOODEN PULPIT preaching. He wears a COMMON HABIT, and behind him is the same CIRCULAR SHIELD we saw in the opening shot of the movie. CAMERA PULLS BACK to reveal several MONKS seated before him in the FRONT PEWS of the large STONE CHAMBER.

ZEDDIKER (V.O.) (CONTD)
Bernard was a gifted orator.

CAMERA PULLS BACK revealing more ARMED CRUSADERS attending.

ZEDDIKER (V.O.) (CONTD)
He was from a powerful family, so
Clairvaux attracted many Crusaders.

INT. CLAIRVAUX ABBEY CHAPEL - NIGHT

ANGLE ON LAZARUS standing alone in the CENTER AISLE of the CHAPEL facing the pulpit and wearing a TEMPLAR/CRUSADER CAPE with CHAIN MAIL. The large room is dimly lit by CANDLES hanging from CHANDELIERS and on various CANDELABRA.

CAMERA TRACKS BACKWARD as he walks toward the front of the chapel, revealing a handful of MONKS standing in the pews.
Before departing for our first
mission to Jerusalem, my fellows
inducted me into service.

As Lazarus kneels, CAMERA PULLS BACK to reveal BERNARD, in COMMON HABIT, with a large SWORD, making Lazarus a knight.

ZEDDIKER (V.O.) (CONTD)
I was commissioned under the name
of Sir Godfroi de Clairvaux.

SHELLY (V.O.)
Why the name change?

CLOSE ANGLE ON LAZARUS as he rises from the ceremony looking serious...then nodding with the brief smile to Bernard, he turns to exit out the CENTER AISLE.

ZEDDIKER (V.O.) (CONTD)
If I were publicly revealed as
Lazarus of Bethany, I would soon be
imprisoned and probably executed.

(CONTINUED)

CLOSE ANGLE ON BERNARD, sadly watching his friend leave.

SHELLY (V.O.)

That makes no sense to me.

INT. CADILLAC - DAY

ANGLE ON SHELLY who faces straight ahead with a perplexed look on her face. Behind her we see OPEN COUNTRYSIDE again.

SHELLY

Men were risking their lives to secure a piece of wood from the cross. Surely Lazarus alive would be a HUGE treasure.

FLASHBACK/MONTAGE OF KINGS, PRINCES, POPES, PRIESTS

During Zeddiiker's monologue, we view a procession of CLOSE UP ANGLES on POWERFUL PEOPLE in majestic settings, wearing ornamental ROBES and VESTMENTS...seated on THRONES, in CATHEDRALS, receiving SUPPLICANTS.

ZEDDIKER (V.O.)

Yes, Reshel, an object like a burial cloth or a piece of the cross would be a prized possession. But Bernard knew that a living Lazarus with his own ideas would threaten the authority of any Pope. Or an ambitious prince might seize me as a trophy, to challenge the legitimacy of Rome. After all, who on earth is closer to Christ than the one He famously raised from death? Who more able to teach the gospel than one who heard it with his own ears? No. A Pope would not happily greet news of a living Lazarus. I would be arrested as a fraud. At best imprisoned to suppress my testimony. At worst, executed.

GABE (V.O.)

Could they have killed you?

INT. CADILLAC - DAY

Zeddiker places his LEFT HAND on the DASHBOARD.

ZEDDIKER

Twenty years after my re-birth, a
careless moment of play in our
Provence garden left me with this.

Gabe and Shelly are shocked to see that the tip of his
FOURTH FINGER is missing to the first knuckle.

ZEDDIKER (CONTD)

This memento has been a faithful
companion...
(holds his hand up)
...a reminder to always keep my
head about me.

The two young people fall silent. Zeddiker puts his hand
down and looks out the window. He is soon aware that Shelly
has reached over to hold his damaged hand in hers.

EXT. INTERSTATE HIGHWAY - DAY

The CADILLAC exits the highway amid scenic forests, and
turns onto a TWO-LANE ROAD, disappearing around a curve.

CAMERA TRACKS a few feet back to reveal the EXIT SIGN: "EXIT
28, HIGHWAY 74, FORT TICONDEROGA"

EXT. LILLIAN'S FARMHOUSE - DAY

The large QUEEN ANNE HOUSE is nestled among TREES partway up
a WOODED HILLSIDE, set back about 200 yards from a narrow
COUNTRY ROAD. The property between the house and the road is
a meticulously mowed LAWN bisected by a PAVED DRIVEWAY. Two
large RED MAPLE TREES flank either side of the driveway
about halfway to the house, and there is a smattering of
SMALLER TREES spread across acres of open space.

The CADILLAC pulls up and stops at the foot of the
BALLUSTRADED STAIRWAY leading up to a large FRONT PORCH.
Shelly runs from the car up the steps to embrace LILLIAN,
who is waiting at the top of the stairs. Gabe gets out of
the driver's side door, stretches and then opens the trunk
to start unloading the car.

Zeddiker has followed Shelly up the steps, kissing Lillian
sweetly on the cheek. She smiles at him impishly.

(CONTINUED)

LILLIAN
Forgive my subterfuge, grandfather.

ZEDDIKER
Lilly, despite your carefully
constructed plan, I only just
learned of Reshel this morning.

LILLIAN
(to Shelly)
But you talk about Mr. Zeddiker in
our every phone call!

SHELLY
Only because you always ask me
about him. Everybody in the Village
knows Zeddiker's.

Gabe comes trudging up the steps with the FREEZER CHEST.

ZEDDIKER
Lilly, this is the young man to
thank for connecting me with my
long lost great-great...
(counts on fingers)
...great-great granddaughter.

SHELLY
Grandma, meet Gabriel Malek.

GABE
(sets down chest)
Ma'am. Sorry for the intrusion.

LILLIAN
Oh nonsense!
(gives him a hug)
You couldn't possibly be more
trouble than these two!
(notices ice chest)
If that's from the deli, you better
bring it this way.

She gestures to the FRONT DOOR, which Zeddiker opens and they all enter. The door closes, the CAMERA PULLS BACK from the porch, CRANES UP and SWEEPS AROUND to give a HIGH ANGLE view of the grounds at sunset.

INT. LILLIAN'S KITCHEN - NIGHT

ZEDDIKER carries a TEAPOT and joins the other three at a 1960's VINTAGE KITCHEN TABLE, where he refreshes LILLIAN'S CUP. GABE and SHELLY are looking at a PHOTO ALBUM.

ZEDDIKER

Yes, I foolishly agreed to be photographed at my wedding.

(puts a cozy on teapot)

It was a novelty at the time. In 1885 no one had old photo albums.

GABE

Wow--this picture of you could've been taken last week!

SHELLY

You haven't aged a day!

ZEDDIKER

I do age, of course. By my reckoning this body ages ten years every four centuries.

The couple slowly turn pages in the album. Zeddiker and Lillian sip tea. Until...

LILLIAN

Grandfather...

Lillian's tone changes the mood in the room. The photo album is closed and all eyes fasten on the elderly woman.

LILLIAN (CONTD)

I know today's trip is inconvenient for you. But I'm afraid time has become my enemy in our endeavor.

SHELLY

What endeavor?

Zeddiker sees he has no choice. He sighs:

ZEDDIKER

Reshel, your grandmother has for the past 40 years managed my properties and finances and, most importantly, my identity.

SHELLY

Oh. Is that a big job?

Lillian is still not ready to speak.

(CONTINUED)

ZEDDIKER

Well, the legal and technical demands have grown very complex.

(warming up to the topic)

The regulations have multiplied, there are layers of document management, e-signature protocols, compliance validation. The task has become overwhelming.

LILLIAN

It's not the task, it's me. I forget names and dates. I can't remember passwords. Last year in...

(struggles for the word)

...Zurich. I got lost in Zurich between the bank and the Sheraton. The police had to go through my purse to help me remember where I was staying. It's a wonder they didn't find my other passports!

Lillian's emotions well up. Shelly shifts her chair closer to her grandmother and puts an arm around her shoulder.

ZEDDIKER

Reshel, your grandmother believes you are the person who should take over managing my affairs. It is a challenging job, though it pays well.

SHELLY

I don't--why not just hire an accountant or a lawyer?

Lillian brightens, sits up straight.

LILLIAN

Dear, we have plenty of lawyers and accountants. But someone has to give them direction. Someone has to chair board meetings and keep the different firms from knowing the scale of grandfather's holdings.

ZEDDIKER

For me to attend meetings, to appear for affidavits, to be videotaped, photographed, fingerprinted...my anonymity could not survive.

(CONTINUED)

It's all so much information in one fell swoop. Shelly struggles to get her brain around it.

Gabe too is pondering the revelation. Then his cell phone rings, and he pulls it out to look at the CALLER ID.

GABE
Sorry--my kid brother.
(stands up)
Hey Michael, que pasa?

Gabe walks out of the kitchen.

INT. LILLIAN'S LIVING ROOM - NIGHT

GABE
(listens)
Wait--you're where?
(frowns)
Cincinnati? What're you--?

Gabe realizes he could be overheard in the kitchen, looks over his shoulder and cups his hand over the phone.

GABE (CONTD)
Dude, my apartment is smaller than
your bedroom closet!

He doesn't get an answer.

GABE (CONTD)
Michael?

Holds the phone away to see if the call is still connected. Dropped call. He gathers himself and returns to the kitchen.

INT. LILLIAN'S KITCHEN - NIGHT

Lillian has set up a laptop for Shelly, and Zeddiker brings a plate of pastries to the table as Gabe enters. They all look up at him expectantly.

GABE
My kid brother ran away from home.
He's on a bus to New York.

SHELLY
How old is he?

GABE
Seventeen. Still in high school.

Gabe's phone rings again. He looks at caller ID and grimaces.

(CONTINUED)

GABE (CONTD)

It's my mom. Sorry.

He walks out again.

EXT. LILLIAN'S FRONT PORCH - NIGHT

It's a crisp evening as Gabe steps out onto the porch. We can see his breath against the black night sky as he speaks.

GABE

Yeah mom, I know.

(listens)

Mom? Mom, did you hear me?

(she's still chattering)

Michael called me two minutes ago.

(no reply)

Hello?

(looks at phone)

Mom?

(listens)

Oh, hey dad...I don't think mom heard me: tell her Michael just called me. He's on a bus to New York and he's fine...just, y'know- a little irrational right now.

EXT. FLASHBACK TO GABE'S DAD & MOM - DAY

A SEPIA TONED POV MOVING SHOT shows Gabe's folks standing on their front porch sadly looking toward the street as the camera moves away from them. Mom is crying, and barely visible inside the front screen door is Michael.

MOM/DAD/MICHAEL'S POV shows Gabe pulling a large suitcase and carrying his trumpet case toward a waiting taxi cab. He turns and awkwardly waves goodbye to his family.

INT. BACK TO LILLIAN'S FRONT PORCH - NIGHT

CLOSE-UP ON GABE

He is listening to his dad talk on the phone, but his attention is drawn to some movement down by the road.

A PASSENGER VAN slows and stops near the entrance to Lillian's acreage, emergency flashers on. Gabe notices.

GABE

No dad, you guys just sit tight.

I'll see him tomorrow and call you.

(distracted)

Seriously dad...

(CONTINUED)

(looks toward road)
 ...I'm sure Michael will be fine.

Most of the van is obscured by foliage, but we hear vehicle doors slam shut. Somebody walks up the road to the house.

GABE (CONTD)
 Y'know what dad, I gotta go.
 (walks down front steps)
 I promise I'll call tomorrow.
 (sees girl on driveway)
 Sure, yeah...okay dad. 'Bye.

Gabe hangs up and quickens his pace. He is well past the Cadillac, and now recognizes the gorgeous YOUNG WOMAN who has been coming on to him. He stops dead in his tracks.

GABE (CONTD)
 Unbelievable. You followed me!?

The girl approaches, smiling, but is a little winded from the hike. She puts an arm on his shoulder to catch her breath.

GABE (CONTD)
 Andrea...

ANDREA/ANDRAS
 Aww, you remember my name!

GABE
 What are you doing here?
 (looks past her)
 Who's in the van?

Gabe turns toward the house to make sure nobody sees him with her, then leads her off the road behind a tree.

GABE (CONTD)
 Look Andrea, I appreciate your support for my music, but you cannot follow me around like this!

ANDREA/ANDRAS
 I have exciting news I just couldn't wait to tell you.

Gabe is barely listening to her, still looking toward the road to see who else is down there.

GABE
 How did you even find me?

(CONTINUED)

ANDREA/ANDRAS

Don't you wanna hear my news?

Gabe is shocked at her obliviousness. Attempting to gain control of the situation, he grabs her by both shoulders.

GABE

Andrea, this is unacceptable. I'm gonna have to insist--

ANDREA/ANDRAS

I've started my own record label!
(looks for reaction)
And YOU are my first artist!

She pulls out a wad of \$100 bills and reaches to stuff it into Gabe's shirt pocket.

INT. PASSENGER VAN - NIGHT

ARDAD watches Andras/Andrea through night-vision binoculars.

ARDAD

Okay that's the signal. Move now!

Ardad clicks shut his cellphone, opens the door of the van, clambers out and starts walking up the driveway.

BACK ON GABE and ANDREA/ANDRAS

GABE

What's that for?

ANDREA/ANDRAS

Your signing bonus, silly.
(steps close)
We can do the paperwork later.

Gabe spots ARDAD, which prompts Andras/Andrea to turn and watch the heavy-set man plod up the road. At that moment LANITRHO and three other DEMON-MEN emerge from the shadows and grab Gabe--one wraps an arm around his throat.

GABE

I know who you guys are!

ARDAD

Good...
(still walking)
...then you'll also know...
(gulps for air)
...that we have the power to make
your wildest dreams come true.

(CONTINUED)

Ardad arrives. He gestures for his guys to let go of Gabe and take a half-step back.

ARDAD (CONTD)

There, that's better...no need to be disagreeable. We would just like you to have a brief conversation with our associate Andras.

(looks around at his crew)
Everybody ready?

Andrea, Lanithro and the others nod wordlessly.

ARDAD (CONTD)

Good.

(turns to Andrea)

Nunc abire!

ANDREA COLLAPSES as if shot dead. Ardad turns to Gabe.

ARDAD (CONTD)

Nunc eum introire!

Gabe's head snaps back, his whole body stiffens as if he were being tasered. The henchmen gently lower him to the ground. Gabe looks like he's having a seizure. Ardad checks his watch, then speaks calmly to his team.

ARDAD (CONTD)

Okay, we have 50 seconds.

They all look nervously around the property, up at the house, back to the road and into the sky. Ardad glances at Andrea's limp body lying at his feet, his face expressionless. He clicks on his lighted stopwatch again. Gabe continues to writhe and moan and shake on the ground.

BLACKNESS

It sounds like a hurricane. Flashes of color appear almost like lightning. Voices and sounds are cascading and echoing. Andras' demon voice tries to calm the young man:

ANDRAS

Okay Gabe, no worries. I'll do the work here--you just stay calm.

Gabe's voice doesn't form words, he grunts and groans as if struggling mightily to resist.

ANDRAS (CONTD)

Gabe, mi amigo--you're gettin' all bent outta shape! Just let me take care of this.

EXT. BACK TO ARDAD - NIGHT

ARDAD
Thirty-five seconds...

The team of demon-men still glance around them, evidently expecting trouble, though they cannot be seen from the porch, and the inhabitants of the house can't hear them.

Gabe continues to thrash about on the ground--lightly restrained now by just two of Ardad's guys.

BLACKNESS

The windstorm sounds fierce. We hear Gabe moaning, struggling, finally finding his voice.

GABE
N-n-no! No!

ANDRAS
Aw c'mon Gabe--chill out buddy.

GABE
No--stop! You may not come in!

ANDRAS
Sorry pal, you can't stop me.

GABE
Yes...I...can!

ANDRAS
You are too cute. But seriously,
I've done this a hundred times.
(voice straining)
...I'm almost there...

EXT. ARDAD AGAIN - NIGHT

ARDAD
Ten seconds. Everybody get ready...

On the ground, Gabe arches his back and strains mightily.

BLACKNESS

GABE
Ye--Yehowshu...Lord! Jesus Christ,
Son of God, save me!

WHITE-OUT/EXPLOSION

A sonic boom overpowers the hurricane and the voices. Then silence, while the reverberating explosion echoes away.

INT. LILLIAN'S KITCHEN - NIGHT

The house shakes--lights flicker and dim briefly. Zeddiker, Lillian and Shelly are holding onto the table. The shaking stops, the lights come back. They look at each other in stunned silence.

SHELLY

Gabriel!

EXT. LILLIAN'S FRONT YARD - NIGHT

The pawnshop proprietor lies on the ground moaning, along with Lanithro and the three other guys. Andrea is now stirring too. Gabe lies motionless.

The tall, athletic man in his mid-30s wearing an ill-fitting sports jacket walks among the seven bodies, helps Lanithro.

ATHLETIC MAN

There ya go--walk down to that van--

(points toward road)

--and I'll be with you in a bit.

The man formerly host to Lanithro nods and stumbles away. Zeddiker and Shelly walk around the Cadillac and come upon the scene of the battle. Shelly spots Gabe and runs over to kneel down over him.

The man reaches to take the wad of cash from Gabe's pocket, puts it back into Andrea's purse and then helps her up.

ATHLETIC MAN (CONTD)

Okay, miss, take my arm for a sec.

YOUNG WOMAN

Where--? This isn't Peru.

ATHLETIC MAN

No, you're in New York state. If you'll wait in that van down on the road, I'll get you back home.

(holds out her purse)

Here y'go, don't forget this.

She steadies herself; walks tipsily down the road. The other pawn-shop staffers are stirring. Gabe hasn't moved. Zeddiker surveys the situation and addresses the tall stranger.

(CONTINUED)

ZEDDIKER

This is your doing?

ATHLETIC MAN

He did most of the work...

(nods toward Gabe)

...I just came in at the end.

Zeddiker watches Shelly with Gabe, then observes the groggy men meekly complying with the tall stranger's instructions.

ZEDDIKER

So...Ardad?

ATHLETIC MAN

Oh, he's gone. They're all gone.
Blown to the four winds. This
action of theirs was a gross
violation of our--

ZEDDIKER

Please continue sir...

(gestures to the bodies)

...Ardad's team committed a gross
violation of what? Are they not
free in this realm to steal, kill
and destroy?

ATHLETIC MAN

I'm sorry El'ea'zaros. All I am
permitted to say is--

ZEDDIKER

Yes, yes...all you can say is that
my case is different from brother
Job's. Not that I envy him.

ATHLETIC MAN

El'ea'zaros...

(assists the last guy)

I need to get these folks to town.

The tall man points the last guy toward the van and then turns to look at Gabe, whom Shelly is attending to.

ATHLETIC MAN (CONTD)

Your boy there fought well tonight-
he saw the dividing line and he
stepped into the light.

ZEDDIKER

Good. I knew he was close.

Shelly calls to Zeddiker. The tall man turns away from her.

(CONTINUED)

SHELLY

He's breathing, but...what happened here? I've seen some of these people before.

ZEDDIKER

I will explain. Do not lift his head--let him lie back down a few more minutes.

Lillian arrives with a blanket. Zeddiker turns back and guides the tall man a few steps further out of earshot.

ZEDDIKER (CONTD)

I counted only six of them.

ATHLETIC MAN

Right. Chemos wasn't here. Ardad's too smart to risk all seven of them getting disembodied.

ZEDDIKER

So now these six spirits will join Chemos inside a new host.

ATHLETIC MAN

That would be my guess. It's the fastest way to get them all back in the game.

The tall man reaches to pick up some shoes and other items. He claps Zeddiker on the shoulder:

ATHLETIC MAN (CONTD)

Makes it easier for you, though.

With a quick smile the tall man heads down toward the road.

Zeddiker begins to follow after him.

ZEDDIKER

But it will be much harder on the young host.

ATHLETIC MAN

(waits for Zeddiker)

So you know who Chemos possessed. That's too bad. But your sister survived it.

ZEDDIKER

Marisha was saved by Yehowshua himself. But I will not be able to go near the boy.

(CONTINUED)

ATHLETIC MAN

El'ea'zaros, whoever Chemos possessed, it was done legally. If you want to save the young host, that's on you. My advice is stay away from the city--you have lots of other properties. Ardad won't have a clue where you've gone.

ZEDDIKER

I will relocate, of course. But Chemos has possessed the brother of this young man, and they are coming to kill him.

ATHLETIC MAN

You'll send the kid alone against all seven!?

ZEDDIKER

To save his brother! Please sir, if you would just...

ATHLETIC MAN

Oh no.
(steps back from Zeddiker)
No, no, no...I don't have the authority.

ZEDDIKER

But another attack is imminent!

The tall man looks over Zeddiker's shoulder at the two women helping Gabe. He then leans in to make his point firmly.

ATHLETIC MAN

No. Another attack is not imminent. You're looking for a fight. You can get your people to safety.
(turns to leave)
I have to go.

And the tall man walks away--holding out a keyless remote to turn on the van's lights down at the roadside.

SHELLY (O.C.)

Mister Zed, please come!

Zeddiker sighs as the tall man leaves. He turns toward Shelly to see Gabe sitting up on his own and Lillian wrapping the blanket around his shoulders. Zeddiker makes his way over and urges Gabe to remain seated.

INT. GREYHOUND BUS - NIGHT

Teenage Michael Malek leans his head on the window as the Cincinnati Reds Hall of Fame rolls by. He stares vacantly.

INT. LILLIAN'S KITCHEN TABLE - DAY

It's very bright inside--the angle of the sun outside indicates mid-day. Lillian and Shelly are working on a laptop with a small, portable printer beside it. Documents are being passed between them and signed feverishly. Lillian wields a large, heavy notary stamp after being the last to sign.

Zeddiker is at the kitchen counter making coffee.

Gabe slowly shuffles in, rubbing the sleep from his eyes. Lillian spots him first and lights up immediately.

LILLIAN

Good afternoon sleepy-head!

At the kitchen counter Zeddiker is pouring coffee into a carafe, carefully turning in Gabe's direction.

GABE

Hi everybody.

Gabe scuffs past the table, heads toward the coffee-maker and embraces Zeddiker in a big bear-hug.

ZEDDIKER

Gabriy'el!

Zeddiker is taken aback--holds his arms apart with an empty coffee pot in one and a just-filled carafe in the other. Gabe holds tightly to the older man, and appears to be sobbing. Zeddiker finally manages to set the containers down and gently return the embrace--patting Gabe gingerly.

INT. LILLIAN'S KITCHEN TABLE - DAY

MUSIC MONTAGE/TIME-LAPSE:

Some time later Gabe sits at the table excitedly talking.

Lillian and Zeddiker can't stop smiling and laughing.

Shelly is more subdued, but under the table she holds Gabe's hand. He'd like his hand back to eat lunch, but she just smiles and holds on tight.

A Bible is open and Lillian reads aloud.

(CONTINUED)

Zeddiker serves lunch with great delight.

All heads bow as Shelly leads a prayer.

The dishes are cleared and Lillian walks in with a rolling carry-on case containing the laptop, a printer and several hard drives. Gabe and Zeddiker pack the ice-chest.

Lillian stands in the front door looking out across the porch and waving as the Cadillac drives down toward the main road.

INT. CADILLAC - DAY

The car is quiet. Zeddiker drives, Gabe sits on the passenger's side, staring straight ahead.

Shelly, in the middle, sifts through sheaves of paper.

SHELLY

Why don't you just sell these European properties and get out from under all this EU legislation?

ZEDDIKER

I wish we had sold them before they were declared historical sites.

SHELLY

Oh, I see...any sale is subject to government review.

ZEDDIKER

And a public comment period.

SHELLY

Eeee-Uuuuww...

Zed chuckles at her pun. Shelly sighs and returns the documents back to the portfolio, laying the packet flat on her lap and folding both hands over it. In the quiet she watches the countryside passing by.

SHELLY (CONTD)

And you're sure grandma Lillian is safe at the farm?

ZEDDIKER

She is in no danger at all.

Shelly nods and smiles grimly. Gabe is lost in thought.

EXT. CADILLAC SOUTHBOUND ON I-87 - DAY

The big car cruises along past downtown Glens Falls, NY.

EXT. CADILLAC - DAY

WINDSHIELD WIPERS swipe back-and-forth rhythmically. Gabe is again resting his head against the passenger window--which is streaked with rain drops sliding horizontally past him.

GABE

Mister Zed...

(still staring)

...did you say you kept a journal
over the years?

ZEDDIKER

Yes, at different times in my life.

GABE

What languages?

ZEDDIKER

What languages did I write in?

(eyes front, driving)

Greek at first. I had learned it as
a boy.

No reply from Gabe.

ZEDDIKER (CONTD)

But Rome ruled France, so all
official writing was in Latin.

(glances at Gabe)

So I learned Latin, which comprises
most of my writings.

GABE

But you did write in French...

ZEDDIKER

Well, the French we spoke was
called Provençal...

GABE

Right. An Occitan dialect, but that
was never written.

ZEDDIKER

True. Only after the crusades did
it make sense for me to write in
Middle French...

(CONTINUED)

GABE

After the development of 'verb
second' structure.

Gabe isn't looking at Zeddiker, facing straight ahead.

GABE (CONTD)

Und sprechen sie Deutsch, Herr
Zeddiker?

ZEDDIKER

Ja...wie denken Sie die Welt habe
Jiddisch?

Gabe laughs out loud.

GABE

Sehr gut!

SHELLY

Guys. Hello: english please!

The giddiness, which was more a result of nervousness than
joy, quickly drains out of the vehicle.

SHELLY (CONTD)

Mr. Zed, shouldn't we be driving a
little faster?

Zeddiker looks at his speedometer.

ZEDDIKER

I am going three miles per hour
over the speed limit.

(pats her hand)

We must not become hasty at this
point Reshel--it is vital that
everything be done deliberately.

Silence again. The rain continues. After a long moment the
older man looks over at Gabe.

ZEDDIKER (CONTD)

Gabriy'el, I learned German so I
could read Herr Luther...

(eyes back on the road)

...and to keep up with Gutenberg. I
wrote very little auf Deutsch.

GABE

And you never published in German.

(CONTINUED)

ZEDDIKER

Published?

GABE

Some of your French journals were published--though not in your name.

Zeddiker is stunned at Gabe's matter-of-fact revelation and opens his mouth to say something. No words come out.

GABE (CONTD)

The Prior of Ste Croix en Jarez,
the Monseigneur, uh...

SHELLY

Dom Polycarpe de la Riviere.

GABE

Right. Dom Polycarpe didn't exactly claim them as his own.

ZEDDIKER

No...he did not. But he was paraphrasing, not translating. And even that was quickly suppressed by the church.

GABE

Right. Working from un trésor inépuisable.

Zeddiker is mildly alarmed.

ZEDDIKER

Oui Monsieur et Madame.

SHELLY

And that treasure remains hidden...

GABE

...but you know where it is.

The older man looks straight ahead, nodding almost imperceptibly. Soon a wry grin spreads across his face.

ZEDDIKER

So Gabriy'el, shall I infer from this discussion that you seek permission to translate and publish my journals?

(CONTINUED)

GABE

Yes. Yes I do.

ZEDDIKER

A bold request.

(thinking)

And one worthy of consideration.

(thinking some more)

Very well, you shall have your answer...

(checks rear-view mirror)

...after tomorrow.

GABE

Oh...kay.

Gabe is disappointed, Shelly looks at Gabe with a silent 'Huh?' expression. They were plainly expecting a 'yes'.

ZEDDIKER

First things first.

(looks at Gabe sternly)

We must talk about Michael Malek.

EXT. CADILLAC SOUTHBOUND ON I-87 - DAY

The big old car whooshes toward the New York City skyline.

BEGIN MUSIC MONTAGE

EXT. GREENWICH VILLAGE - DUSK

MICHAEL MALEK, now possessed by Chemos, approaches the PAWNSHOP. He looks around surreptitiously, then steps onto a low ledge, reaching up under the awning. He steps down with a key, unlocks the front door and enters.

INT. ZED'S RESIDENCE KITCHEN - DUSK

The kitchen is dim in the fading daylight. The basement door opens and ZEDDIKER hoists up the rolling carry-on case. He looks toward the back windows as if expecting to see someone looking in. SHELLY enters with her backpack and a small suitcase, followed by GABE with the ice-chest, which he sets down immediately and closes the basement door. Both young people turn away from the kitchen and walk down the hall. Zeddiker briefly surveys the dark kitchen, then follows them.

INT. SUBURBAN MALEK FAMILY HOME - DUSK

Overhead shot of GABE'S FOLKS, huddled over a LAPTOP on the dining room table. Camera pulls down behind them to show that they are logged-in to their cellphone account. They select "Michael's Cel" and choose "Find My Phone". A map of lower Manhattan appears, a flashing red-dot indicates the approximate location in Greenwich Village. Beyond them through the living room window the sunset is deep-pink.

INT. PAWNSHOP - NIGHT

Michael walks around behind the COUNTER in the semi darkness and turns on a couple of SMALL LAMPS near the CASH REGISTER. He leans down under the counter and turns on the PC.

INT. ZED'S OFFICE - NIGHT

A windowless room, with a pool of light from a single DESK LAMP illuminating a SMALL TABLE. Zeddiker has his LAPTOP out on the table, and Shelly works at hers--turning it toward Gabe, showing a large picture of Michael Malek. Gabe nods, then returns to study a large, LEATHER-BOUND BIBLE. Zeddiker is explaining something sequential in animated gestures. Soon Zeddiker looks at his watch and gestures to Gabe, who pulls out his phone.

INT. PAWNSHOP - NIGHT

Close-up on MICHAEL'S PHONE on the counter, lit up with Gabe's caller-ID. A hand reaches down to pick up the phone, then sets the device back down, unanswered.

Michael turns his attention to the PC, checking the surveillance cameras: no lights inside Zeddiker's place. He then spots the file called "NOTE TO CHEMOS".

INT. SUBURBAN MALEK FAMILY HOME - NIGHT

MOM'S CELPHONE rings, she sees Gabe's photo on the caller-ID and answers. She listens, looks at her HUSBAND and shakes her head in disappointment.

Angle on their LAPTOP screen. Gabe's dad is on an airline website purchasing a ticket from Kansas City to LaGuardia.

INT. ZED'S OFFICE - NIGHT

Gabe rings off the call and looks up in time to catch a rolled up sleeping bag tossed to him by Zeddiker. Shelly packs up her laptop while Zeddiker takes her backpack and exits. Gabe stands and gives her a look of concern--but she smiles and gives him a peck on the cheek on her way out.

INT. PAWNSHOP - NIGHT

Michael plugs his CELPHONE into a POWER ADAPTER. There's a soft, whirring MECHANICAL SOUND, which suddenly stops. Michael reaches under the counter and pulls up some freshly printed PAGES. The TOP SHEET is a coupon for discounted drinks at The Glass House, plus a map. He sets that sheet down on the counter beside a large HANDGUN with a NOISE SUPPRESSOR on the end of the barrel.

Michael takes the remaining pages and walks around to stand facing the front counter. He reads carefully. Hearing a wind chime at the entrance behind him, he turns. Nothing.

Turning back to the counter, he urgently traces his finger to the bottom of the second page. His breathing is shallow and his lips move rapidly. He is reciting the words on the pages.

INT. HALLWAY IN APARTMENT BUILDING - NIGHT

Zeddiker escorts Shelly to her door. She hands him her key, he unlocks the door and ushers her in without turning on any lights, crossing to lower the blinds.

INT. ZED'S OFFICE - NIGHT

Gabe continues to study, his Bible littered with sticky notes as bookmarks. He is copying out some verses by hand onto a yellow legal pad.

INT. PAWNSHOP - NIGHT

Camera angle up at Michael from below, looking through the papers he's reading. On the ceiling above him are several black forms--shadows--spinning into a vortex.

Finally Michael drops the pages, rears his head back toward the ceiling, closes his eyes and spreads his arms out wide.

The shadows on the ceiling spin faster. Papers fly around and small objects blow off the shelves. There's a sound like a swarm of insects. The shadows blur into one big ball of darkness above Michael's head. He opens his mouth to scream.

BLACKNESS. SILENCE.

ANDRAS

Yee-haw!

Andras' voice echoes in the dark, as if in a large hall.

(CONTINUED)

LANITHRO
 (no echo, he's closer to us)
 Is he still conscious?

ARDAD
 (mild echo, further back)
 Aw Chemos, the kid fainted! Did you
 feed him? Did he drink anything?

CHEMOS
 (big echo, from far back)
 Uh, he didn't...he didn't seem
 thirsty.

A flicker of light snaps and sizzles.

ANDRAS
 Atta boy Mikey! Come to papa!

More flickers of light, like brain synapses firing.

ARDAD
 Lanithro--you're on point tonight.
 Get him fed and watered.

LANITHRO
 On it.

ARDAD
 And then he needs sleep. Andras
 takes over in the morning.

The flickering lights increase rapidly until the entire
 screen blooms into a white-out.

WHITE PUFFY CLOUDS & BRIGHT BLUE SKY - DAY

CAMERA PULLS BACK to reveal the early-morning sun flaring
 into Zeddiker's kitchen through two windows.

INT. ZED'S KITCHEN - DAY

Zeddiker sneaks over to lower the blinds, careful to remain
 out of sight in case anybody is watching.

ZEDDIKER
 They do not have seven different
 bodies to spy on us today, but...
 (gestures Gabe to stay)
 ...but their desperation makes them
 unpredictable.

The deli-owner draws the other blind, motions for Gabe to
 enter. He comes in carrying a velcro-tabbed ARMORED VEST.

(CONTINUED)

GABE

Isn't Avi coming to prep lunch?

ZEDDIKER

No. He will inform the staff that the deli is closing. The attorneys will pay severance and shut down this location per my instructions.

(notices the vest)

Oh, let me help with that.

GABE

Do I really need this thing?

(Zed helps him)

My kid brother is the least violent person you'll ever meet.

ZEDDIKER

If I am right about Michael, he will not be himself. And he will be armed.

GABE

What if he sneaks up close to me?

Ow!

ZEDDIKER

Sorry.

(loosens/refastens)

You will remain close to my side until we see your brother.

(hands Gabe a sweatshirt)

Michael cannot come within thirty feet of me.

GABE

Oh yeah...that burning thing.

Gabe pulls on the sweatshirt. Zeddiker grabs bagels.

GABE (CONTD)

But thirty feet? My whole apartment isn't that deep.

ZEDDIKER

Then we will hear him cry out as I approach the door.

GABE

What!?

Zeddiker pops a bagel into his toaster.

(CONTINUED)

ZEDDIKER

When we arrive, you will quietly approach the door and wait. Then I will walk slowly toward you. At some point Michael will cry out, and that is when you enter the room and I will back away slightly.

GABE

Oh man...please be careful.
(looks at yellow sheet)
So I start with Ardad first.

ZEDDIKER

Yes--immediately.

Gabe looks up at the older man, and Zeddiker offers a forced smile. But sensing that he's not very convincing, the deli owner turns back to check on the toaster.

BEGIN MONTAGE MUSIC

INT. TOASTER CLOSE-UP - DAY

Two bagel-halves pop up. Camera pulls back to reveal a small apartment. The room is filled with bright sunlight. SHELLY enters wearing a bathrobe, a towel around her head. She lifts out the bagels, spreads cream cheese on them.

INT. FRYING PAN CLOSE-UP - DAY

TWO EGGS are almost ready: over-medium. Pulling back we see LILLIAN, standing at the range. She carries the frying pan over to the TABLE, slides the eggs onto her plate beside bacon and a bran muffin. There's a small glass of orange juice beside her plate. Positioned on the table is a DIGITAL PHOTO FRAME cycling...the picture of Lillian as a girl...a studio portrait of a younger Shelly...a group shot from the day before of Lillian with Shelly, Gabe and Zeddiker.

INT. AIRPORT ARRIVAL GATE - DAY

Arriving PASSENGERS stream out of a GANGWAY DOOR. MR. MALEK appears with them. He hitches a worn leather saddle-bag up onto his shoulder, pulls out his cellphone and dials.

INT. MALEK FAMILY RESIDENCE - DAY

GABE'S MOM sits at the DINING ROOM TABLE in a housecoat. She finishes breakfast, picks up her cellphone and dials. She drums her fingers while waiting for an answer.

INT. HALLWAY OUTSIDE GABE'S APARTMENT - DAY

CAMERA is low, shooting along the floor toward the staircase. All we can see is floor, walls and the staircase ceiling, sloping down and away. But we hear a cellphone buzzing on 'vibrate'. A whispered voice.

GABE (V.O.)
 Sorry, it's my dad. Let me power
 this thing off.

INT. AIRPORT CONCOURSE - DAY

Professor/dad walks and listening to his cellphone. No answer, he rings off in frustration.

INT. MALEK FAMILY RESIDENCE - DAY

Mom is still at the table, still listening to her phone. No answer, she rings off in frustration.

INT. HALLWAY OUTSIDE GABE'S APARTMENT - DAY

In a moment GABE'S HEAD appears, rising up into frame as he creeps gingerly toward his apartment door. The top step creaks loudly, causing him to grimace and freeze. Gabe listens, hears nothing, then continues toward his door. He steps past, then turns to wave Zeddiker forward.

ZEDDIKER walks even slower along the wall, listens closely but hears nothing. Another step. No sound. Two more steps and he's at the door. He and Gabe exchange baffled looks. Gabe inserts his key and firmly grips the doorknob.

INT. CLOSE-UP OF DOOR FROM INSIDE APARTMENT - DAY

The DOOR bursts open, WOOD SPLINTERS fly; a YOUNG MAN hurtles into the apartment. SHELLY, fully dressed and seated at the kitchen table, screams in alarm. When she looks up, there is a large HANDGUN with NOISE-SUPPRESSOR in her face. It is held by MICHAEL MALEK. He smiles at her lecherously.

INT. GABE'S APARTMENT - DAY

Zeddiker stands in the middle of the room, both hands on his head, trying to clear his mind. Gabe sits on his bed.

GABE
 Michael's been in the city since
 last night--where else would he go?

(CONTINUED)

ZEDDIKER

He would go to Ardad's place.

GABE

Where's that?

ZEDDIKER

I do not know where they live.
(looking around)

Please retrieve whatever you intend
to keep. You will not be returning.

GABE

Oh, right.

ZEDDIKER

I assume Ardad learned of your
linguistic skills. Normally he
would not be allowed to harm my
family or employees--but your
brother is under no such
protection.

GABE

Well they can't have him. Saturday
night I saw clearly who those guys
are. I want Mikey back.

ZEDDIKER

Yes, but unlike their attack
Saturday night, you chose to
resist. Michael did not.
Therefore...

INT. SHELLY'S APARTMENT - DAY

SHELLY struggles; MICHAEL holds a WET CLOTH over her face.

ALL ACTION in the Shelly's apartment plays out SILENTLY
while we HEAR Zeddiker and Gabe's ongoing conversation.

ZEDDIKER (V.O.) (CONTD)

...there will be no intervention
from heaven for your brother.

GABE (V.O.)

Oh man...

ZEDDIKER (V.O.)

Michael belongs to Ardad now. Since
we are initiating this action, and
Ardad possessed your brother
legally, he is allowed to defend
himself.

(CONTINUED)

Shelly's eyes close and she becomes limp. Michael positions her so she won't fall out of the chair.

ZEDDIKER (V.O.) (CONTD)
So if Ardad were to kill you during
the expulsion, it would be judged
as permissible resistance.

Michael puts his gun in a pocket; tosses the cloth away.

GABE (V.O.)
Wonderful.

Michael easily picks Shelly up from her chair and carries her out of the apartment.

INT. GABE'S APARTMENT - DAY

ZEDDIKER
Ardad's plan is quite ingenious. He
knows I cannot join you because my
presence would destroy Michael's
body. He knows you will come alone.

Gabe had been tossing various articles of clothing into the suitcase, but has stopped in discouragement. Zeddiker sees the effect his theoretical musings have had on Gabe.

ZEDDIKER (CONTD)
But Gabriy'el, we have every reason
to expect success. Saturday night
you received the Spirit of power.
Now whatever you bind on earth is
bound in heaven. The word of God
has more power than any weapon.
(peers at Gabe)

GABE
Yeah, when I resisted, they left.
(snaps out of reverie)
Oh! I gotta call my dad back.

Gabe pulls out his phone and dials the last number.

INT. PAWNSHOP - DAY

MICHAEL duct-tapes the unconscious SHELLY to a CHAIR in the middle of the showroom. We hear Gabe's phone conversation:

GABE (V.O.)
Hey dad. Michael didn't show up.

Michael tapes over Shelly's mouth.

(CONTINUED)

GABE (V.O.) (CONTD)
No, his bus arrived but he didn't
come to my apartment.

Michael turns Shelly's chair toward the storefront; walks to
the counter, sets down the tape and pulls out his phone.

INT. NYC TAXI - DAY

PROFESSOR/DAD talks from the back seat of a NYC cab.

DAD
Did you call his cel?

GABE'S APARTMENT - INTERIOR - DAY

GABE
Yeah, his battery is probably dead.
(a beep, pulls phone away)
Oh--dad, Michael is calling me now!
Gotta go!
(clicks off, clicks on)
Hey Mikey, where are ya bro?
(listens)
Uh...sure. Hang on a sec.

Gabe and performs a couple of swipes on the phone as
Zeddiker sits beside him. Michael's face appears on Gabe's
phone.

MICHAEL (V.O.)
Show me the old man.

Gabe scowls, the voice is not Michael's. Gabe holds the
phone out to get Zeddiker in frame.

ZEDDIKER
Andras, the Lord rebuke you!

The screen goes blank before he finishes speaking. Gabe
looks at the older man with a questioning look.

GABE
So you got him?

ZEDDIKER
No. He will call back.

Gabe's phone rings again, but he first looks at Zeddiker.

GABE
What should I say?

(CONTINUED)

ZEDDIKER

Tell him I will not interrupt.

GABE

(lifts phone to ear)

Hello. Right. Yeah, he understands.
Okay, switching to video now.

Gabe lowers the phone, activates video--holds phone out at arm's length again to include Zed. Michael's face appears on screen, with the pawnshop shelves visible behind him.

MICHAEL/ANDRAS (V.O.)

Quit screwin' around old man. Maybe
Michael doesn't matter to you...but
I bet this sweet thing does.

INT. PAWNSHOP VIA PHONE VIDEO (FULLSCREEN) - DAY

A grainy, choppy video spins around the pawnshop showroom;
settles on Shelly slumped unconscious in a chair.

GABE'S APARTMENT - INTERIOR - DAY

GABE

Shelly!

Zeddiker holds his hand up to shush Gabe.

INT. SHELLY VIA PHONE VIDEO (FULLSCREEN) - DAY

MICHAEL/ANDRAS

You know her too Gabe? Just a sec.

CAMERA SHAKES as Michael poses his face beside Shelly's. In his free hand a PISTOL is plainly visible.

ZEDDIKER

Andras, you may not harm the girl.

MICHAEL/ANDRAS

Not so fast. That's a bit of a gray
area, legally. Hey Gabe, c'mon over
and let's discuss it.

INT. GABE'S APARTMENT - DAY

ZEDDIKER

Where are you?

MICHAEL/ANDRAS (V.O.)

In our pawnshop. But you're not
invited El'ea'zaros.

(CONTINUED)

ZEDDIKER

I will not enter. Where is your pawnshop?

MICHAEL/ANDRAS (V.O.)

Seriously? You don't know? Oh, that is too funny. Look out your back window.

GABE

We're not--

Zeddiker again puts up a hand to silence Gabe.

ZEDDIKER

Are you in the pawnshop on West 9th street behind my deli?

INT. MICHAEL/ANDRAS VIA PHONE VIDEO (FULLSCREEN) - DAY

MICHAEL/ANDRAS

Yep. Watched you make coffee every morning for seventeen years.

ZEDDIKER (V.O.)

And why the six-shooter?

MICHAEL/ANDRAS

It's a nine-shooter, you ignoramus.
(holds a Hi-Point .45)
Self-defense, of course.

ZEDDIKER (V.O.)

Prove to us the girl is alive.

MICHAEL/ANDRAS

Uh...let's see here...

Michael aims his camera phone at Shelly, who is still unconscious. Suddenly a hand comes across to slap Shelly's face--and none too gently.

INT. GABE'S APARTMENT - DAY

GABE

Hey--hey!

Shelly is unresponsive.

ZEDDIKER

Andras, just put your phone up under her nose.

(CONTINUED)

MICHAEL/ANDRAS
Well aren't you clever!

INT. SHELLY VIA PHONE VIDEO (FULLSCREEN) - DAY

The view changes to an unflattering close-up image of Shelly- and her breath immediately fogs up the lens.

EXT. ANGLE ON WINDSHIELD OF ZEDDIKERS'S CADILLAC - DAY

The sun glints off the windshield as the car pulls out of a parking spot in front of the Glass House Jazz Club.

INT. ZEDDIKERS'S CADILLAC - DAY

Zeddiker is driving and Gabe urgently reads from the yellow sheet of paper while they cruise along a city street. The young man lowers the paper and sighs heavily.

GABE
Oh man, this is all messed up.

ZEDDIKER
What is?

GABE
They got Shelly, Mr Zed!
(throws his hands up)
I'm just gonna surrender to
Michael. I don't care what he does
to me. Shelly doesn't deserve this.

ZEDDIKER
Gabriy'el. Look at me.

Gabe is startled by his tone; sits up and turns to Zed.

ZEDDIKER (CONTD)
Surrender will not save Reshel or
Michael. When Andras starts
killing, he does not stop.

Gabe shrugs, conceding the point.

ZEDDIKER (CONTD)
If you surrender, Andras kills
Reshel just to see your reaction.
Then he kills you. And within 24
hours Michael will be dead.

Gabe says nothing; taking it all in.

(CONTINUED)

ZEDDIKER (CONTD)

No. Our plan is a good one. It will succeed. But if you surrender... everyone dies.

GABE

You're right.
(looks at yellow sheet)
You're absolutely right.

ZEDDIKER

The kingdom of heaven suffers violence, Gabriy'el. And the violent take it by force.

INT. NYC TAXI - DAY

ANGLE ON phone GPS tracker zoomed in on West 9th street.

PROFESSOR/DAD is in the back seat of the moving cab. He reaches his phone across into the front seat, showing the CABBIE, who recognizes the location and nods.

INT. ZEDDIKERS'S CADILLAC - DAY

GABE

You ever been inside that pawnshop?

ZEDDIKER

Years ago, when it was a bakery. You will have a tactical advantage. You enter the front door while he watches out the back.

GABE

Won't the front door be locked?

ZEDDIKER

Perhaps...
(pulls out a crowbar)
Use this. Check the doorknob first, but you can smash all the glass from the door in five seconds, then step through and walk past all the debris before you start.

GABE

Get past the glass.

Zeddiker turns another corner; slows the car to a crawl as he searches for a parking spot.

(CONTINUED)

ZEDDIKER

You heard the way I spoke to Andras
on the telephone?

GABE

Yeah, you were firm, and he did
whatever you said. Amazing.

ZEDDIKER

Just so.

Zeddiker spies a parking spot near the pawnshop, pulls in
and shuts off the engine. He turns to Gabe, who reads his
yellow sheet. Zeddiker gets his attention and holds up one
finger.

ZEDDIKER (CONTD)

The word of God...
(points at sheet)
...your faith in Christ...
(points up; then at Gabe)
...your will to prevail.

GABE

I'm ready.

Zeddiker is pleased. He turns to open the driver's door...

EXT. WEST 9TH STREET NEAR PAWNSHOP - DAY

...and step into the street. Gabe, in a bulky sweatshirt,
exits onto the sidewalk. Zeddiker turns back to Gabe and
holds up a phone. This prompts Gabe to pull his phone out.

GABE

Okay, calling you now.

Gabe presses a button, Zeddiker holds the device up to his
ear as he pivots and crosses the street.

GABE (CONTD)

(Bluetooth in his ear)
Yes, I hear you.
(watches Zed disappear)
Right. I'll leave this line open.

Gabe snugs the phone in a pocket; walks to the pawnshop.

INT. PAWNSHOP - DAY

Loud rock music fills the store. Michael stands in the backroom doorway watching Zed's backyard. No movement. He steps back to check the showroom. Shelly is waking up.

EXT. PAWNSHOP ENTRANCE - DAY

Gabe nears the front door, but tries to avoid being seen by anybody inside the store. From outside the music is just a thumping bass line. He speaks into his Bluetooth.

GABE

Wow, can you hear that music?

(listens, nods)

Ah, good. OK, trying the door now.

Gabe crouches down and crawls to the door, reaching for the handle. As he turns it, the door yanks open and the deafening music pours out into the street. A hand grabs Gabe's arm, pulling him into the store and slamming the door shut.

INT. PAWNSHOP - DAY

The music is deafening. Michael is holding Gabe off the floor with one hand, the other pointing a pistol at Gabe's chest.

MICHAEL/ANDRAS

Hello brother.

Gabe is too shocked to speak. There is a MUZZLE-FLASH and the sound of a GUNSHOT. Gabe gasps and Michael lets him drop. Gabe is on his knees, doubled over in pain.

MICHAEL/ANDRAS (CONTD)

(pistol to Gabe's head)

Goodbye brother.

The LOUD MUSIC stops. The LIGHTS go out. Michael looks quickly toward the back of the store. We hear a METALLIC CLANK and Michael screams in pain as his PISTOL slides across the floor, past SHELLY'S CHAIR and thumps into the COUNTER.

GABE

Sorry Mikey.

Gabe stands, we see he's holding the CROWBAR. He drops it to pull out the YELLOW SHEET. His breathing is labored, like the wind was knocked out of him. The younger man stumbles back against the front door, protecting his right hand and moaning.

(CONTINUED)

GABE (CONTD)
The Lord rebuke you Ardad, who
leads travelers astray!

Gabe winces in pain. Michael groans angrily, looks past Shelly to spot his gun, then rushes toward the counter.

GABE (CONTD)
In nomine Iesu Christi--
(breathes hard, follows)
--exire spiritus malus!

Gabe pauses beside Shelly, who looks up at him desperately. But Gabe sees that Michael has fallen to his knees at the counter, clutching his stomach and opening his mouth as if nauseated. He emits a hissing sound and a green vapor.

Gabe is heartened, and looks down at the yellow sheet.

GABE (CONTD)
The Lord rebuke you Belphegor, who
invents wicked schemes.

At the SOUND of another GUNSHOT, Gabe flinches. He hears the bullet whiz and crackle past his ear and pop through the front window glass. Gabe looks back to the YELLOW SHEET.

GABE (CONTD)
In nomine Iesu Christi--

Another GUNSHOT; a BULLET HOLE pops through the yellow sheet.

GABE (CONTD)
(gasps, stumbles back)
--exire spiritus MALUS!

Gabe falls down near Shelly. Silence. Disoriented, he hears another hissing sound, evidently Belphegor is gone.

EXT. CADILLAC - DAY

ZEDDIKER has arrived back at the car, out of breath. He holds a cellphone to his ear and cranes his neck in a vain attempt to see what's happening inside the pawnshop fifty feet away.

ZEDDIKER
(to phone)
Chemos is next Gabriy'el! Chemos!

No reply. Zeddiker takes two steps toward the pawnshop when a taxi pulls up and stops right in front of the store.

POP! POP! POP! Three small BULLET HOLES appear in the STOREFRONT WINDOW, causing Zeddiker to stop in his tracks.

INT. NYC TAXI - DAY

The REAR PASSENGER WINDOW shatters from bullets, spraying GLASS all over PROFESSOR/DAD, who was paying the CABBIE.

INT. PAWNSHOP - DAY

MICHAEL is dazed, stands unsteadily holding the PISTOL.

NEW ANGLE: MICHAEL'S POV shows SHELLY tied to the CHAIR, struggling to get loose, but Gabe nowhere in sight.

GABE (V.O.)
 (straining for air)
 The Lord rebuke you Chemos, who
 serves Satan!

Michael fires twice toward the sound of Gabe's voice; puts both hands over his ears and screams. Michael stumbles toward Shelly in a rage, knocks her chair over, then he falls and knocks over a merchandise display. All is quiet.

GABE (CONTD)
 In nomine Iesu Christi, exire
 spiritus malus!

ANGLE ON GABE lying on the floor, behind a RETAIL FIXTURE. He coughs and winces in pain--he still has a NOSEBLEED and now is also coughing up BLOOD. His Bluetooth crackles loudly.

ZEDDIKER (V.O.)
 Very good Gabriy'el! Now Gallu.

Gabe hears Michael moaning and Shelly struggling.

ANGLE ON SHELLY as she discovers that her CHAIR is broken, allowing her to reach down to her LEGS. While she picks at the DUCT TAPE, we hear Gabe start up again.

GABE (V.O.)
 The Lord rebuke you Gallu, who
 unleashes hell.

A single GUNSHOT. Shelly screams; a CHAIR LEG splinters.

GABE (V.O.) (CONTD)
 In nomine Iesu Christi, exire
 spiritus malus!

(CONTINUED)

Shelly can't see Michael, but hears another gaseous emission. The bullet just grazed her leg, but it shredded some tape. She starts unwrapping, until the BARREL OF A GUN enters frame and is pressed against her temple. Shelly freezes.

MICHAEL/ANDRAS (V.O.)
Gabe-ree-ull...if you read another word from that sheet, I will paint the floor with this girl's brains.

WIDE SHOT OF ENTIRE SCENE shows MICHAEL standing over SHELLY and GABE steps out from behind a SHELVING UNIT with both hands raised, one of which holds the YELLOW SHEET.

GABE
Shoot me instead.

MICHAEL/ANDRAS
Shot ya twice bro, you're wearing a vest. Just walk to me slowly.

EXT. CADILLAC - DAY

ZEDDIKER has retreated to his car. He talks into the phone.

ZEDDIKER
Gabriy'el, he has no bullets left.
Move on to Andras.

INT. CLOSE-UP ON GABE IN PAWNSHOP - DAY

GABE
(hands raised, walking)
Are you sure?

MICHAEL/ANDRAS
Of course I'm sure--two bullet holes in your shirt, no blood.

ZEDDIKER (V.O.)
(via Gabe's Bluetooth)
Yes, I counted nine shots. Expel Andras!

GABE
(lowers hands, reads)
The Lord rebuke you Andras...who causes discord.

ANGLE ON MICHAEL, whose face contorts into a mask of rage.

ANGLE ON SHELLY, whose eyes widen in fear.

(CONTINUED)

CLICK! CLICK! No bullets left.

GABE (CONTD)

In the name of Jesus Christ--come
out you EVIL SPIRIT!

Michael reels back in agony; coughs out Andras in a cloud of hissing air and staggers away. He throws his pistol at Gabe, who doesn't see it coming. It thuds into his forehead while Michael scrambles back to the counter. Gabe slowly follows.

GABE (CONTD)

The Lord rebuke you Surgat--
(gulps air, keeps walking)
--who destroys beauty.

Gabe's words are slurred; his breathing rapid and shallow. Michael is five steps ahead, but still in sight.

GABE (CONTD)

In nomine Iesu Christi--
(coughs, gasps, walks)
--exire spiritus malus.

Michael has disappeared into the back, Gabe can't keep up.

ANGLE ON SHELLY. She gets one leg free then reacts to a loud crash of breaking glass from the back room.

EXT. CADILLAC - DAY

CLOSE-UP ON ZEDDIKER, nervously listens on the phone.

ZEDDIKER

Gabriy'el, is Surgat gone? Hello?

As ZEDDIKER listens, we hear Gabe's voice crackle through the Bluetooth.

GABE (V.O.)

The Lord rebuke you Surgat, who
destroys beauty.

(Gabe's voice is weak)
In nomine Iesu Christi, exire
spiritus malus.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE stands at the BROKEN-OUT WINDOW, looking down into the back yard for Michael. All he hears is MOANING and THRASHING in the BUSHES fifteen feet below.

(CONTINUED)

GABE

I think Surgat's gone. Michael
jumped out the back window.
(closes eyes dizzily)
Sounds like he's hurt.

EXT. WEST 9TH STREET NEAR PAWNSHOP - DAY

ZEDDIKER carefully approaches the SHOP. Ahead of him
PROFESSOR MALEK exits the CAB, walks in the FRONT DOOR of
the PAWNSHOP. Zeddiker is trying not to shout into his
phone.

ZEDDIKER

Gabriy'el, you must expel Lanithro!
(waits, listens)
Gabriy'el?

He takes a few steps forward and tries to peer inside, but
the showroom is dark and the reflections of the windows make
it impossible to see anything inside.

INT. BACK ROOM OF PAWNSHOP - DAY

CLOSE-UP ON GABE. He's a mess: bloody nose, gash on
forehead, a bloody lip. He has collapsed on the floor by the
window.

GABE'S POV is from a low angle. BACK ROOM is BLURRY; begins
to come INTO FOCUS. MICHAEL stands over Gabe, clothes torn.
A bloody WOODEN GARDEN STAKE protrudes from his shirt. He
lifts a SHOVEL up over his head, poised to bring it down on
Gabe.

GABE

Mikey...

CLOSE-UP ON GABE. He calmly closes his eyes.

BLACKNESS

Gabe's ears are RINGING. A TOY PIANO plays a familiar Sunday
School song.

MONTAGE: GRAINY HOME MOVIES IN SEPIA-TONE...

...MALEK RESIDENCE-EXT-DAY: Two LITTLE BOYS, aged 9 and 3,
run and jump through a lawn sprinkler, laughing giddily...

...MALEK RESIDENCE-INT-NIGHT: MOM and LITTLE BOYS in bedtime
prayer...

...MALEK RESIDENCE-EXT-DAY: Younger-looking DAD reads a newspaper and smokes a pipe on the front porch while OLDER BOY reads over his shoulder and YOUNGER BOY sits on his lap.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: SHELLY stands in the back room DOORWAY, behind MICHAEL, reading aloud from the YELLOW SHEET. Michael turns to swing the SHOVEL at her as PROFESSOR/DAD enters: he doesn't see the shovel coming at his head. THWACK! Dad goes down in a heap.

GRAINY HOME MOVIE IN SEPIA-TONE

BRIGHT HOSPITAL ROOM-INT-DAY: A BABY wrapped in a blanket is handed to a 6-YEAR OLD BOY, who beams proudly.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: SHELLY shouts at Michael from the yellow sheet. He convulses, drops the shovel and falls down beside Gabe. Green vapor escapes his mouth as he lands.

GRAINY HOME MOVIE IN SEPIA-TONE

MALEK RESIDENCE-EXT-DAY: The two boys, dressed for church, exit with mom. They troop past dad with his newspaper and pipe on the front porch. The boys look back sadly at dad. He doesn't lower the paper or acknowledge them at all.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: ZEDDIKER pokes his head into the room, surveying the damage. SHELLY is spent, stands leaning against the door-frame--drops the yellow sheet.

GRAINY HOME MOVIE IN SEPIA-TONE

CHURCH HALLWAY-INT-DAY: MOM shoos the 9-year-old to go to his Sunday School class, but little brother hugs him and holds on for dear life, not wanting him to leave.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: ZEDDIKER kneels over Michael, checks for a pulse. Concerned, he puts both hands on teen's head, and prays. Shelly steps over all the bodies to kneel beside Gabe, wiping her tears and then reaching to touch his face.

CLOSE ON GABE: He see Shelly, smiles and closes his eyes.

BLACKNESS: TOY PIANO MUSIC ends, REVERBERATING into the DARK.

(CONTINUED)

The sound of a TICKING CLOCK emerges from the deep silence.

SHELLY (V.O.)
Gabriel? Sweetie, time to wake up.

INT. GABE'S K-STATE APARTMENT - DAY

GABE is seated dozing in the PADDED LEATHER CHAIR, a large WALL-CLOCK ticks behind him, the READING LAMP is on. He wakes to see SHELLY bent over whispering in his ear. Zeddiker's German MANUSCRIPT lays across his chest.

SHELLY
Honey, we have to be at your folks
place in an hour. Michael's home.

Shelly walks over into the KITCHEN, sets her SHOPPING BAGS on the counter and opens the BLINDS. Sunlight.

GABE shakes the cobwebs out of his brain and sits up-catching the PARCHMENTS before they slide down to the floor.

GABE
Another batch of papers today...
from Rosslyn.

He gently replaces the papers into the CHEST and walks over to stand behind Shelly. He wraps his arms around her waist and rests his head on her shoulder as she unpacks utensils.

GABE (CONTD)
Is this still our honeymoon?

SHELLY
Classes don't start 'til Tuesday.

GABE
Then I'm stayin' right here.

As Shelly turns around to embrace her sleepy new husband, the CAMERA PULLS BACK and TILTS DOWN toward an object lying amid the BOXES on the living room floor. PUSHING in tight, the WOOD-CARVED GREEN MAN fills the frame.

EXT. CLOSE-UP OF A STONE-CARVED GREEN MAN - DAY

PULLING BACK from the decorative cement plaque, past some ROSE BUSHES we see a sunlit residential PATIO.

PUSH toward the patio table, where a MAN is seated in a wicker chair with his back to us. He wears a SWEATER and a BALL-CAP and is working on a LAPTOP- a steaming MUG of coffee beside the PC. The LARGE HOUSE is isolated and the

(CONTINUED)

landscape is rocky with short scrub-brush and the odd cedar tree. Along the horizon is a long MOUNTAIN RIDGE-LINE.

TITLE CARD
Sandia Park, New Mexico

Over his shoulder, we watch him scroll through E-MAILS. A new message arrives. He opens it and a large PHOTO appears: GABE and SHELLY, with MICHAEL in a WHEELCHAIR, plus MOM and DAD MALEK happily posing at their DINING ROOM TABLE.

CAMERA DOLLIES around the table to reveal the man's face.

LAZARUS smiles.

FADE OUT.