

THE TOMB OF THE PROPHET

A Screenplay By  
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## SUPER-IMPOSED TEXT ON SCREEN

Ancient Babylonia, in what is now modern-day Iraq, has always been either a land of war or peace, of famine or plenty -- a home to both conquerors and the conquered.

As armies invaded and empires changed hands, rule passed from the Sumerians, to the Assyrians, to the Persians, to the Greeks, and finally to the Arabs. It was in this last exchange that certain secrets were hidden: not to be revealed until the end of days.

FADE IN

EXT. BABYLONIAN DESERT 644 A.D. - NIGHT

It is a starlit night. The moon is full. The horizon is black against the brightly lit night sky. Across the horizon line a MAN ON HORSEBACK races, stirring up sand in his wake.

EXT. REMOTE DESERT VILLAGE - SAME

The MAN ON HORSEBACK pulls up to a dwelling and goes inside.

INT. DWELLING - SAME

A small group of men are reclining on pillows around a low-lying table. Lamps are lit and food and drink are being consumed. They straighten themselves and look intent when the man on horseback enters.

MAN ON HORSEBACK

The Arab armies are only a day away. We need to gather all that is sacred and hide it. We need to seal the tomb or all will be plundered.

MAN #2

How many men are there?

MAN ON HORSEBACK

Thirty, perhaps forty thousand.

MAN #3

Then Babylonia is lost.

MAN #2

We must go to the tomb and seal it  
or they will desecrate the  
prophet.

EXT. IRAQI DESERT - SUNRISE

The same men, plus a few others, are seen dumping  
shovelfuls of dirt and tamping them down. They wipe their  
brows and look with concern towards the rising sun.

MAN #3

It's good. It's good. We're done.  
We must hurry to the caves and  
pray that the Arabs do not find  
us.

The men cease their work, pick up their tools and walk off.  
MAN #2 lingers behind. His silhouette stands in contrast  
against the rising sun.

CLOSE - MAN #2

MAN #2

God, I pray that your angels stand  
guard over this place. As your  
holy cherub ever protects the way  
back to Eden, may your angels  
drive men away from this place  
until the time that is foretold.

MAN #3 (off screen)

Come away! We haven't much time.

MAN #2 walks on. The blank horizon is seen. The SOUND OF  
THOUSANDS OF HOOF BEATS is heard. As it grows louder dust  
can be seen rising over the horizon. Louder still, and more  
dust.

FADE TO:

EXT. IRAQI DESERT MODERN DAY - SUNRISE

It is the same place and the same time of day. The dust is  
still rising over the horizon, but the sound of the hoof

beats has given way to the SOUND OF A HELICOPTER. Suddenly, a BLACKHAWK helicopter comes over the horizon.

INT. BLACKHAWK HELICOPTER - SAME

In the rear of the helicopter are four men and a woman dressed in desert-appropriate attire. These are SENATORS FRED BOOKER and JESSICA STAMPS and their TWO ASSISTANTS (SCOTT MATKIN and DAVID SMITH), along with an armed military LOOKOUT. In the front are two additional military personnel, a PILOT and COPILOT.

LOOKOUT

(loudly over helicopter sound)  
The facility is right behind that hill. That's where we'll be setting down.

EXT. HELICOPTER - SAME

The rear of the helicopter is seen as it zooms low over the top of a hill. As the helicopter passes the hill, a small valley is seen below. The army compound is seen. The compound consists of a dozen long low-lying buildings.

INT. HELICOPTER - SAME

SENATOR STAMPS

(loudly)

Is that it? I was expecting something bigger.

LOOKOUT

Yes, Ma'am. But keep in mind, most of the complex is underground. Most of these buildings go three stories down. Everything's connected by tunnels.

SENATOR STAMPS

I see.

EXT. SUPPLY COMPOUND - SAME

The helicopter sets down. Dust flies. Two additional military personnel, COLONEL ALVES and SGT. REED, stand at a distance.

LOOKOUT (O.S.)  
That's Colonel Alves. He's the  
C.O. here.

The four civilians and the lookout exit the helicopter. Senator Booker is at the front of the line. He shakes hands with Colonel Alves who signals for them to follow. After the group is clear, the lookout returns to the helicopter which then takes off.

INT. SUPPLY COMPOUND CORRIDOR - DAY

Colonel Alves, Sgt. Reed, the two senators and their assistants walk through a long underground corridor.

SENATOR BOOKER  
So the entire compound is  
connected through these  
underground corridors?

COLONEL ALVES  
Yes, sir.

SENATOR STAMPS  
How many of these buildings are  
supply stores? And how much are we  
planning on leaving behind?

COLONEL ALVES  
All of that will be covered in the  
briefing, Senator.

INT. SUPPLY COMPOUND BUILDING - SAME

The group now walks through a huge warehouse area. The floor is filled with all kinds of military equipment: weapons, jeeps, munitions -- everything. Some of it is in crates, some in the open.

COLONEL ALVES  
This is building 14. Senator, you  
asked about what we'll be leaving.  
The inventory of building 14 will  
be decommissioned and turned over  
to the Iraqi army.

SENATOR BOOKER

Do we have an estimated value on this stuff, Colonel?

COLONEL ALVES

Not exactly. But given the sophistication of some of this equipment, we're probably looking at tens of millions worth of supplies here.

SENATOR STAMPS

And how many buildings like this are there throughout the country?

COLONEL ALVES

I can't be sure, Ma'am. Perhaps 20 or 30.

SENATOR STAMPS

My God.

COLONEL ALVES

Yes, Ma'am.

The group stands in silence a moment, taking it all in.

SCOTT (BOOKER'S ASSISTANT)

What are those things over there? They look like Mars rovers or something.

About fifty feet away there's small a row of devices that look like high-tech riding mowers.

COLONEL ALVES

(smiling)

I believe you're referring to GPR units.

SENATOR STAMPS

GPR?

COLONEL ALVES

Ground penetrating radar, Ma'am. We use them to detect IEDs.

She furrows her brow.

COLONEL ALVES  
Improvised explosive devices  
...homemade mines ...booby traps.

SENATOR STAMPS  
Ah.

COLONEL ALVES  
Originally they were used to  
search for WMDs. Those are...

SENATOR STAMPS  
I know what those are, Colonel.  
Weapons of mass destruction. And  
we all know the outcome of the  
search.

COLONEL ALVES  
Yes, ma'am.

SENATOR BOOKER  
I'd like to take a closer look at  
one of those devices. You know, I  
was in the Air Force. I have some  
familiarity with radar.

Senator Booker walks over to the row of GPR units. The rest  
of the group follows.

SENATOR BOOKER  
How are these different from  
conventional radar?

COLONEL ALVES  
Well, sir, the device launches  
electro-magnetic pulses. These  
propagate through the ground and  
bounce off any irregularities.  
Underground devices, water  
reserves, tunnels, caves, mass  
graves. They're really quite  
flexible. Very useful devices.

SENATOR STAMPS  
And we're leaving them all behind.

COLONEL ALVES

Well, I'm sure the Iraqis will put them to good use.

SENATOR BOOKER

I would like to try one of these out.

COLONEL ALVES

I'm sure we can arrange a demonstration later on. Staff Sergeant Reed, will you coordinate that?

SERGEANT REED

Yes, sir.

COLONEL ALVES

Now, if you'll follow me, we have a briefing room set up to go over the logistics of the transfer.

EXT. IRAQI DESERT - AFTERNOON

A short distance from the compound, a military truck is parked. Outside the truck, the two senators, Sergeant Reed, and a PRIVATE are gathered around a laptop computer that is situated on top of a stand. About 20 yards away the GPR unit moves slowly over the ground. The private operates the laptop.

SERGEANT REED

As the Colonel explained, electromagnetic pulses are sent into the ground. The screen shows the density of the soil.

CLOSE - SCREEN OF LAPTOP - SAME

A series of multi-colored horizontal lines are seen on the screen

SERGEANT REED (O.S.)

If you look, you can see the  
layers in the earth's surface.  
Different ground densities.

EXT. IRAQI DESERT - SAME

SENATOR STAMPS  
How deep does it penetrate?

Senator Booker smirks.

SENATOR STAMPS  
(flustered)  
How far down...

SERGEANT REED  
About 50 meters, Ma'am.

SENATOR BOOKER  
And what would a bomb look like?

PRIVATE  
The unit can be programmed to show  
different densities with different  
colors. Right now you would see a  
solid object, like a mine or a  
rock, show up as purple.

SENATOR BOOKER  
And those purple dots?

CLOSE - SCREEN OF LAPTOP - SAME

Senator Booker's finger points to an area of the screen  
with a cluster of small purple dots.

PRIVATE  
Rocks. Not manmade. Manmade  
objects almost always have  
straight edges. I can close in on  
those and you'll see.

The picture enlarges. The dots now look like random blobs.

PRIVATE  
And if I bump up the wavelengths,  
I can get a clearer picture.

The picture sharpens.

EXT. IRAQI DESERT - SAME

SERGEANT REED

Believe me, these units have saved  
a lot of lives and limbs. It's  
pretty amazing technology.

SENATOR STAMPS

What's that large yellow rectangle  
coming into the picture?

CLOSE - SCREEN OF LAPTOP - SAME

On the right of the screen, the edge of a large horizontal  
rectangle comes into view. As the reading slowly  
progresses, it more becomes visible.

SERGEANT REED

Ma'am, I do not know.

SENATOR STAMPS

Looks like it's manmade to me.

CUT TO:

INT. NEW YORK APARTMENT - NIGHT

In a large well-appointed living-room, a party is going on.  
Most of the people are middle-aged (30s-50s). They are  
dressed in stylish, yet casual summer attire. Couples flirt  
and laugh, drinks are poured and consumed, smooth jazz is  
heard in the background.

One wall is lined with bookshelves. Tucked in amongst the  
books are ancient artifacts -- statues, baskets, etc. On  
one of the other walls are framed antique documents.  
There's also a large framed poster from the silent movie,  
THIEF OF BAGHDAD with Douglas Fairbanks flying over the  
ancient city on a winged horse.

Standing near one of the bookshelves, drink in-hand, is  
EVELYN PADILLA. She is a woman in her mid-40s --  
attractive, yet wearing a bit too much make-up and dressed  
in clothes more suited for a woman 15 years younger. She is

talking to STEPHEN SMITH, a bearded man in his early-50s. She smiles and nods, but then excuses herself and turns away, as if she has some business to attend to.

She takes in the rest of the room. She looks through the open balcony doors.

EXT. NEW YORK APARTMENT BALCONY - SAME

In the glow of the city lights, five or six party goers mingle on the balcony. In the midst of them is HOWARD ROSS a very tall lean man in his mid-30s. He wears a loose fitting shirt and jeans. He is speaking to THERESA KESSLER, an attractive woman in her late-20s. He laughs at something she says and then glances towards the living room. He catches Evelyn looking at him. He smiles and raises his glass in acknowledgement.

He turns to Theresa and excuses himself. He walks through the balcony doors into the living room and over to Evelyn.

HOWARD

Dr. Padilla.

EVELYN

Dr. Ross.

HOWARD

Nice party.

EVELYN

Thanks. I figured I'd invite some of the other department heads over ...Get 'em out in the open. Loosen them up before the semester begins.

HOWARD

(looking around over his shoulder)  
Always nice for the heads to get loosened up. Although I'm only an assistant head, you know.

EVELYN

(caressing the side of his face)  
But a very nice assistant head.

HOWARD

Yes. (He puts his hand on hers.)  
And a hot one. Manhattan in the  
summer.

EVELYN

(smiling)

Mmm. It could be hotter.

Howard takes her hand and moves it over to his lips,  
kissing it.

HOWARD

Yeah?

EVELYN

Later ...things could heat up quite  
a bit. (She stares at him for a  
moment.) You're so fucking tall.

He leans in and gently kisses her on the lips. She grabs  
the front of his shirt and pulls him towards her. She  
aggressively returns another kiss.

HOWARD

Wow, what did I do to deserve  
that? (beat) You know, I'm kind of  
with someone.

EVELYN

What, Miss Kessler? Give me a  
break.

She looks through the balcony doors at Theresa whose  
glaring at Evelyn.

EVELYN

Anyway, we're just a couple of  
drunk colleagues playing around.  
She'll understand. (beat) How  
about another drink?

HOWARD

Sure.

She takes his glass, turns. She smiles mischievously to  
herself.

INT. NEW YORK APARTMENT KITCHEN - SAME

Evelyn comes into the kitchen and walks to the island where there are several bottles of liquor, mixers, an ice bucket, etc. She begins pouring drinks. Behind her, Stephen Smith enters.

STEPHEN

I see you and the young Dr. Ross  
are getting cozy.

EVELYN

(annoyed)

Maybe.

She turns with drinks in hand. He blocks her way.

EVELYN

Now if you don't mind...

STEPHEN

Well I do mind. (He stares at  
her.) But I don't suppose there's  
much I can do. I can't compete  
with the young virile Dr. Ross.

EVELYN

Leave it alone, Stephen. We tried  
it once. There's nothing there  
anymore.

STEPHEN

Right. If you say so.

EVELYN

I do.

Behind Stephen, PAGE, a woman in her mid-40s, enters.

PAGE

Oh there you are. Eddie and I are  
leaving. We just wanted to say  
goodnight.

EVELYN

I'm glad you guys could come.

PAGE

Great party, Evie. So let's try  
and get together for lunch after  
school begins.

EVELYN

Sure. I'll call you.

PAGE

Oh, and I want the name of that  
caterer you used for the Middle  
Eastern stuff. It was great.

EVELYN

Right. Ok.

PAGE

Great. Well, good night.

EVELYN

Good night.

Evelyn scoots past STEPHEN and Page.

INT. NEW YORK APARTMENT LIVINGROOM - SAME

Evelyn enters the living room. She looks around for Howard.  
She finally sees him by the door. He's with Theresa who is  
almost out the door. Howard sees Evelyn. He stops. Smiles.

Evelyn walks towards him.

HOWARD

Evelyn.

EVELYN

Leaving so soon?

HOWARD

Well, there's lots to do, you  
know. School starting next week  
and all.

Evelyn and Theresa exchange glances.

EVELYN

Yes, I see.

He takes note of Evelyn's look towards Theresa.

HOWARD

Yeah, I'd forgotten I promised to give Theresa a ride home. (beat)  
It was a great party. (beat) Well, goodnight.

He turns to go.

EVELYN

Howard.

He turns back around.

EVELYN

Don't forget your drink.

At this, she lifts the drink towards him and purposefully fumbles it, dumping it all over his chest. The people standing by stop their chatter and stare.

EVELYN

(sarcastically)

Oh shit. I'm sorry. Let me get you a towel.

HOWARD

That's ok. It's alright

He turns and leaves. The remaining party goes slowly resume their conversation. Evelyn heads for the kitchen.

INT. NEW YORK APARTMENT KITCHEN - SAME

Stephen stands by the kitchen door. He sees Evelyn coming and hurriedly ducks back into the kitchen. He assumes a relaxed pose against the counter.

Evelyn glares momentarily at Stephen. She consumes the drink in her hand.

STEPHEN

That was smooth.

EVELYN

Fuck you.

INT. NEW YORK APARTMENT BEDROOM - NIGHT

It is black. A cellphone is heard ringing.

EVELYN

What the hell?

A nightstand light is turned on. Evelyn sits up on the edge of her bed. Stephen's body is seen behind her. She grabs her glasses.

EVELYN

Oh shit.

STEPHEN

(half asleep)

Everything ok?

EVELYN

Go back to sleep.

She answers the phone.

EVELYN

Hi, Dad.

She pauses and listens.

EVELYN

Wait. Slow down. You're WHERE!?

(beat)

IRAQ? You're in Iraq?

Stephen's interest is piqued. He rolls over. Listens.

EVELYN

My God, Dad. Don't you know you're in a war zone?

(beat)

I'm sorry. It's (she looks at the clock) three in the morning.

She listens. The garbled voice on the other end is faintly heard.

EVELYN

Are you serious?

She listens.

EVELYN

God. I hope they're not screwing around with them. Tell them to leave everything in place. Tell them not to touch anything.

She listens.

EVELYN

I don't know. My semester starts in four days. (beat) Can I call you back when I'm more awake?

She listens.

EVELYN

Ok. Bye. Don't let them screw with anything, ok? (beat) Bye.

She hangs up.

STEPHEN

What is it?

EVELYN

My Dad's in Iraq. There's some military unit that stumbled upon something. He mentioned ancient scrolls. (beat) He said he couldn't give me details over the phone.

STEPHEN

Wow.

EVELYN

Yeah. (looking over her shoulder at Stephen) He wants me to go there.

CUT TO:

INT. OFFICE IN IRAQI COMPOUND - DAY

Senator Booker hangs up a telephone. He stares blankly for a moment. Scott, his assistant, enters. He is holding a manila folder. The Senator turns.

SCOTT

I Got 'em.

SEN. BOOKER

Yeah? Good. Let's see.

Scott hands him the folder. Senator Booker opens it and looks. He smiles and pulls out an 8x10 piece of cardstock paper and holds it up.

SEN. BOOKER

Nice.

He places it back in the folder, takes out another one and looks at it.

SEN. BOOKER

Holy cow, the 'ol girl's still got her mojo, huh?

CLOSE-UP: PHOTO

The picture is of Senator Stamps having sex with her assistant David.

SEN. BOOKER

This is why I never hire female assistants. I have my flaws, but I am heterosexual to the core.

(smiles) So you have nothing to worry about, Scott. But if there were some young female traveling about with me ...how could I resist the temptation? No matter what their pedigree, people are

ultimately stupid. You need to know your limits. (beat) Anyway, we have our ace in the hole when we need it.

He places the photos back in the folder and places it on a desk.

SCOTT

Did you get a hold of your daughter?

SEN. BOOKER

Yes, I did. She said she'd call back and let me know. (beat) She'll be here.

CUT TO:

INT. EVELYN'S APARTMENT - MORNING

Evelyn and Stephen are standing next to each other in the living room, each with a cup of coffee in their hands. They are looking out the balcony window at the sunrise. Stephen is dressed. Evelyn is wearing a bathrobe.

EVELYN

He says the site is in a remote location in the north. He says it's safe.

STEPHEN

I've heard things are better now. (beat) You should go. See what the old man's found.

EVELYN

Are you serious? You'd let me? Who would cover my classes?

STEPHEN

It's only a couple of weeks at the most. Right? We can work it out.

EVELYN

Maybe I should. Lord knows I could use a break from this place.

(beat) God. I can't believe I spilled that drink on Howard.

STEPHEN

He had it coming. He was toying with you.

EVELYN

And then I end up hoping into bed with you for consolation sex.

STEPHEN

Consolation sex? Is that what it was?

EVELYN

(smiles, nudges him)

Yes. I'm not getting back together with you. Plus, you took advantage of me. I was drunk.

STEPHEN

(nuzzling her)

You're right. You were drunk. And I did take advantage of you.

Evelyn looks to her left. She notices something and walks over to the far wall. Stephen follows her. She stops and examines the poster of the Thief of Baghdad.

CLOSE-UP: POSTER

EVELYN

When I was young, the Middle East was a romantic place ...The Nights of Arabia, Ali Baba and the 40 Thieves ...my mom would read those stories to me.

Now it's a war zone. Or it was anyway. (beat) Torture. People getting their heads cut off. It's unreal to even think about it. But it is real. Or it was. Shit like that happened. It's still happening probably.

STEPHEN

(nodding toward poster)  
It happened back then too. Life is  
not like Hollywood. It never was.  
It never will be.

EXT. IRAQI DESERT - DAY

A military helicopter flies over the desert. The surface of  
the land radiates in the sunlight.

INT. HELICOPTER - SAME

Evelyn is seen in the passenger seat of the helicopter. She  
wears sunglasses, khakis, a white blouse and a barrowed  
light brown, army jacket. Her hair is tied back and she has  
a scarf around her neck.

EVELYN

(shouting over the noise)  
We're not gonna get shot at, are  
we?

CHOPPER PILOT

No, ma'am. The hostilities have  
been pretty much quiet for over a  
year now.

Evelyn looks out over the desert. All she sees is brown  
sand.

EXT. ARMY SUPPLY COMPOUND IRAQ - DAY

The helicopter has landed. Evelyn makes her way to the side  
of the landing area where Colonel Alves, Senator Booker,  
and Sgt. Reed are waiting to meet her. Sen. Booker hurries  
forward. He gives her a quick hug and kisses her cheek.

BOOKER

Hi, honey.

EVELYN

Hi, Dad.

BOOKER

It's good to see you. I'm glad you  
decided to come.

BOOKER

This is Colonel Alves. He's in charge here.

Colonel Alves shakes hands with Evelyn as she walks clear of the landing area.

COLONEL ALVES

Nice to meet you, ma'am.

BOOKER

It's so amazing. They were digging in search of bombs and they found ...treasure!

COLONEL ALVES

You realize, Dr. Padilla, that this is all highly classified information.

EVELYN

Yes, Colonel. I know the rules.

Colonel Alves points to Sgt Reed.

COL. ALVES

This is Staff Sergeant Reed.

EVELYN

Nice to meet you.

SGT. REED

Ma'am.

The group begins to walk, following Col. Alves.

COL. ALVES

I'll let you get settled, Dr. Padilla. Then we'll take a look at what we've found.

INT. EVELYN'S QUARTERS - DAY

The door opens and Evelyn and Booker enter. Behind them Sgt. Reed pops his head in the door. He reaches in and sets two hefty pieces of luggage on the floor.

SGT. REED

I'll wait for you outside. When you're ready, I'll accompany you down to building 9A.

BOOKER

Thank you, Sergeant. We won't be long.

Sgt. Reed closes the door. Booker smiles at his daughter. He gives her a hug and a kiss on the cheek. As he does so, Evelyn rolls her eyes a bit.

BOOKER

You look good, Evie. I think it's been over a year since I last saw you.

EVELYN

Thanks, dad. (beat) Now tell me, what's going on here. Over the phone you mentioned ancient scrolls and artifacts. And what's up with this building 9A? Why aren't we going to the site?

Booker walks to the window. Looks out.

BOOKER

We were here to oversee the turn over of this facility to the Iraqi army. When I say we, I mean me and another Senator. (beat) Jessica Stamps from New Mexico. You know, a Democrat and a Republican, to make sure everyone plays nice.

We were playing around with some surveillance equipment - ground penetrating radar - and that's how we discovered the scrolls. They were buried underground.

EVELYN

Why am I the only one here? I'm a linguistics professor. There should be a whole team. This whole site needs to be treated like a crime scene. Nothing should be touched.

BOOKER

Look. The hostilities may have cooled, but this is technically still a war zone. Your being here is a victory in itself. Alves wanted to not tell anyone. Just bury the thing up again.

Stamps, on the other hand, wanted to bring in CNN. I got them to compromise. I said we bring in someone who can read these things and tell us what they are. Then we decide what to do.

EVELYN

And I'm the compromise.

BOOKER

You're the compromise.

EVELYN

And what about you? Don't you need to be back in Washington? Isn't it drawing suspicion that you're hanging out here?

BOOKER

Senate's not back in session for another week. I sent Scott back He's managing the office. (beat) Besides, I'm a lame duck anyway. We both know that.

Evelyn smiles and softens her expression.

EVELYN

What about Senator Stamps?

BOOKER

I know Jessie Stamps pretty well.  
She'll play by the rules.

EVELYN

Ok. Well, let's go see what you've  
found.

INT. SUPPLY COMPOUND CORRIDOR - DAY

Evelyn, Booker, Sgt. Reed, and Col. Alves walk down one of  
corridors connecting the buildings. With them is a VERY  
TALL MAN IN UNIFORM (FR. MIKE). He wears a chaplain's  
crosses on his lapels. Col.

Alves walks in front. As they walk, Evelyn looks over at  
Fr. Mike. He is handsome, but solemn. He nods to her.

FR. MIKE

You're wondering why I'm here.

EVELYN

Well, yes. I guess I am.

BOOKER

Captain Purgare is a priest, Evie.  
Until your arrival, there's was no  
one around with any familiarity  
with ancient languages. (beat) So  
we asked him to take a look at the  
documents.

FR. MIKE

You can call me Fr. Mike if you  
wish.

EVELYN

Ok. So what can you tell me?

COL. ALVES

Here we are.

The group arrives at a door labeled 9A. Col. Alves punches  
in a security code on a keypad and unlocks the door. They  
all go in.

INT. BUILDING 9A - DAY

Behind the door is a large office area. The main part of the floor is made up of cubes. Around the perimeter are private offices, meeting rooms, etc. The entire floor is vacant of people.

COL. ALVES

This is building 9A. It was a high security area. It's no longer used.

They come to a door along the wall. A guard is stationed outside the door. Col Alves punches in another code to unlock the door.

INT. DOCUMENT ROOM - SAME

The room is about 20'x 10'. Along one wall are stacked several large plywood boxes (roughly the size of coffins). With the exception of a large table and a few chairs, the rest of the room is bare. On the table are about a dozen or so ancient looking scrolls. Next to the scrolls is a large flat metal box.

COL. ALVES

I have some business to attend to. The guard will lock up when you leave. Senator, I trust you'll see that your daughter gets anything she needs ...within reason, of course.

BOOKER

Of course. Thank you, Colonel.

COL. ALVES

Good to meet you, Dr. Padilla.

EVELYN

Yes. Likewise.

Alves leaves.

Evelyn's eyes widen as she surveys the room. Her expression then changes to become mildly angry.

EVELYN

Why were these moved? I said on the phone not to touch anything, Dad.

BOOKER

(shrugs)

By the time I spoke to you we had already moved them. Besides, we didn't feel they were safe in their present location.

EVELYN

I'm still going to want to see the site. What else has been done?

BOOKER

We can discuss that later.

FR. MIKE

(beat) You asked me what I found.

Fr. Mike opens the box on the table. Inside are a number of flat ancient-looking papers. He picks one off the top and hands it to Evelyn. She examines it.

FR. MIKE

It's a note to whoever finds the writings. It's written in three languages: Hebrew, Persian, and Greek. Look. (pointing) Here.

She reads. As she reads her eyes widen.

EVELYN

Is this for real?

(reading)

"As the Arab armies approach our land, here we have laid in secret the most precious writings of our library. May whoever finds this, also find wisdom and know the fear of God."

Evelyn looks up.

EVELYN

Arab armies approaching ...The Arabs invaded this area in the seventh century. (she looks at the scrolls) What have you found so far?

FR. MIKE

Apparently the ones who hid all this were Hebrews - a remnant of people who stayed behind after the return of the exiles to Palestine.

They survived through the Hellenistic period under Alexander, then the Selucid, the Parthian, right down to when the Sassanid Empire was overrun by the Arabs. The writings are from all the various periods.

EVELYN

You know your history.

He smiles and walks over to the wall and lifts the lid on one of the boxes. Inside are more ancient scrolls and codexes (books).

FR. MIKE

My Greek is very rusty, but I was able to go through some of the documents ...mostly inventories and journals about business activity ...hardly precious writings, but still interesting. (beat) And then there are these.

He turns and places his hand on top of the pile of scrolls on the table. He picks up one and hands it to Evelyn. She carefully places it on the table and unrolls it. She looks up.

EVELYN

Chaldee?

FR. MIKE

Yes, Chaldee. This entire group is written in Chaldee. And while my Greek is rusty, my Chaldee is non-existent.

BOOKER

That's why we sent for you, Evie.

FR. MIKE

Using some of my biblical lexicons, I was able to determine that they appear to be religious writings. There are some references to the name of God that I was able to pick out.

Evelyn looks back down at the scroll. She examines it intensely. She reverently touches the surface of the paper.

BOOKER

We needed an expert ...and someone we could trust.

There's an awkward moment of silence. Evelyn is a little embarrassed.

EVELYN

Well, you know you can trust me, Dad. I understand the rules. I am the daughter of a Senator after all.

BOOKER

Good. Because this isn't all there is.

Booker exchanges a long glance with Fr. Mike.

BOOKER

You said you wanted to see the site.

INT. ANCIENT PERSIAN BURIAL CHAMBER - DAY

All is dark except for a large shaft of light that illuminates a ladder.

Booker's legs are seen as he descends the ladder. The rest of his body then comes into view. He carries a flashlight. After him comes Evelyn, then Fr. Mike.

Booker locates an electric lamp. He turns it on. The light illuminates the inside of the chamber. The room is richly appointed with ancient Persian statues and furnishings. The walls are heavily decorated with hieroglyphs.

He walks over to a large stone box, about four feet high and seven feet long. He raises the flashlight. The surface of the box is carved with writings and hieroglyphs.

Evelyn and Fr. Mike walk up behind him. They all look down.

BOOKER

It contains a body. We do not know whose. (beat) Given his dress and the furnishings of the room, it was obviously someone great importance.

Evelyn continues to study the surface of the sarcophagus.

BOOKER

(to Fr. Mike)  
Father, if you'll give me a hand with the lid...

EVELYN

Wait!

BOOKER

What is it?

EVELYN

These pictures.

She takes the flashlight from her father and shines it on the surface of the lid.

On the lid are several squares, each about 10". They each contain a carved scene - very formal and iconic in style.

EVELYN

These might be scenes from the man's life. They may give us a clue who he was.

CLOSE - LID - SAME

Evelyn traces her fingers over the carvings on the lid of the sarcophagus. One is of a line of several small people. On either end of the line are two much taller people holding spears. In the center of the line, one of the small people has his arms elevated with his palms upward.

She moves her hand to the next picture. It is of four individuals (one tall, three short) standing in a fire.

Moving to the next, there are four small lions standing single file on either side of a man. The lions are facing the man who, again, has his arms raised with palms up.

She quickly looks to the other pictures. There is one of a ram facing a goat. There is one of a human head on the body of a cow. There is one of a man's face looking at a giant hand. There is one of the same face looking at a giant star.

EVELYN

Fr. Mike, did you look at these?

FR. MIKE

Not closely, no. (looking at Booker) My access has been somewhat limited.

BOOKER

We're trying to keep this under wraps. One of the reasons for moving the scrolls was so we could examine them without having to come down here. The men in this unit can't know...

FR. MIKE

(interrupting)

They appear to be Babylonian in style.

Evelyn continues to examine the pictures. A look of realization comes on her face. She becomes animated.

EVELYN

I don't believe it. (beat) Did you look at what these are about? The subject matter?

Fr. Mike steps forward. Looks.

Evelyn points to the pictures as she describes them.

EVELYN

(pointing to the one the people standing in the flames)  
The three Hebrew children in the firey furnace; (to the one of the cow with the human head)  
Nebuchadnezzar cursed to eating grass for seven years; (the one with the lions) Daniel in the lion's den.

Fr. Mike studies the pictures, moving his hand over the surface.

FR. MIKE

You're right. How could I have missed it?

BOOKER

What?

EVELYN

Daniel.

BOOKER

WHAT?

FR. MIKE

The writing on the wall. (beat) Do you really think it could be him -  
- Daniel from the Old Testament?

EVELYN

I don't know. Susa is the traditional burial place.

There's a shine there and everything. But he died in the sixth century B.C. There's never been real proof about Susa. It's all just oral tradition.

BOOKER

So ...the lid?

EVELYN

(lost in thought)

What? (beat) Oh, yes. I suppose.

Fr. Mike and Booker stand at either end of the sarcophagus.

BOOKER

Careful.

They slowly lift the lid and set it to the side. They look down.

CLOSE-UP - BODY OF THE PROPHET DANIEL - SAME

The body is clothed in ornate robes. It is adorned with rings, bracelets, necklaces, and a gold band around its head. His hair is long and flowing. He has a full beard. The skin is mummified, but he does not look emaciated the way most mummies do. His eyelids and lips are closed. He looks like he's at peace.

EVELYN

The preservation is amazing. This is unreal.

She raises her hand over his face. She touches it. She then notices writing around the inside of the rim of the sarcophagus. She stares.

BOOKER

What is it?

EVELYN

It's Hebrew.

(reading)

"Here lies Daniel the prophet.  
Most beloved of the angels. May

YAWEH carry him to paradise in triumph." (beat) It's him.

EXT. IRAQI DESERT - DAY

The sun is low in the western sky. Behind a panoramic view of the desert is the MUSIC of a Jewish cantor singing from the Psalms.

FADE TO:

INT. COL. ALVES' OFFICE - NIGHT

Col. Alves sits behind his desk. He looks sternly at Booker sitting across from him.

ALVES

You're sure?

BOOKER

Yes.

ALVES

Daniel? From the Old Testament?

BOOKER

Yes! You saw it yourself. Evelyn read the inscription for you. You saw the pictographs. We've found the tomb of the Prophet Daniel.

ALVES

You're sure your daughter knows these languages?

BOOKER

She's one of the top authorities on the ancient linguistics of the Middle East. She's head of the near east studies division at Columbia University.

ALVES

Ok, ok. You don't need to recite her credentials again. (beat) Have

you said anything to anyone in Washington about this?

BOOKER

Of course not. You know our agreement.

ALVES

(beat) My God. We're out here as part of a military operation. We're not here to find historical artifacts. We should have buried the thing up like I told you.

BOOKER

Not just historical. Think of the religious significance of this.

ALVES

My God, you're right. I hadn't thought of that. Shit. If this gets out it could start some kind of holy war.

BOOKER

(emphatically)

Nothing will get said about this. Not until I can figure out what to do next. Is Fr. Mike ok? Do you trust him?

ALVES

Captain Purgare is under my command. He'll be fine.

BOOKER

Ok. I'll have my daughter continue examining the scrolls and the tomb. Make her notes. Do her work. But not talk to anybody but us about the details.

ALVES

Right. No talk of Daniel or Moses or the Holy Grail. The soldiers here only know that we've discovered something or

archeological interest. They don't need to know anything else.

Where's your daughter now?

BOOKER

Sleeping. She was exhausted.

INT. EVELYN'S BARRACKS - NIGHT

Evelyn is attempting to sleep, but she is restless. As she tosses and turns, there are flashes to scenes from inside the tomb: the pictographs on the sarcophagus, the body of the prophet. One picture lingers -- the picture of the line of small people with the two taller people at each end holding spears.

FADE TO:

INT. THE PALACE OF KING NEBUCHADNEZZAR, 600 B.C. - DAY

In a large hallway filled with plants and statues and lined with tapestries, about 50 boys, ranging in ages 10 to 12, are lined up against the wall. Most of the boys look terrified. A few are crying. There are several guards standing in front of the line.

A royal OFFICIAL in long colorful silk robes walks along the line of boys like an officer inspecting his troops.

OFFICIAL

You have been selected from among your people to serve Nebuchadnezzar, most high King of Babylon. As servants to the king, you will be set apart. You will never know a woman and you will never marry. Today this fate will be sealed. You will each become eunuchs in the service of the king.

About half the boys shout in protest.

OFFICIAL

Silence!

There is no choice in this matter.  
The alternative is death. You have  
been chosen because you are all  
orphans. There is no other place  
for you to go...

There is one particular boy who seems completely unphased  
by his fate. This is the YOUNG DANIEL. The official walks  
close to him.

OFFICIAL

...unless you want to be put labor  
like an animal, which, as I said,  
is to choose death.

The two make eye contact.

OFFICIAL

This one seems to have the right  
mind. You all should learn courage  
from this kinsmen of yours.

YOUNG DANIEL

I do not fear your knife, sir. Nor  
do I fear death itself. I trust in  
the power the Lord my God.

The official's expression turns to anger.

OFFICIAL

Your GOD!

He draws back his hand. He swings to strike the face of the  
boy.

CUT TO:

INT. EVELYN'S QUARTERS - DAWN

The sound of a cellphone is heard. Evelyn wakes up  
suddenly. She sits up in bed. She grabs the phone and  
answers it.

EVELYN

Yes?  
(beat, listening, her eyes  
open wider)

Howard. You're the one  
covering for me?  
(beat)  
Yes. I'm fine. Look, about  
the other night...

INT. NEW YORK APARTMENT - NIGHT

The apartment is a small loft. Odd pieces of art decorate brick walls. Howard is sitting on the edge of a bed holding a cellphone to his ear. He is naked.

HOWARD  
Don't worry about it. We'd  
both been drinking. The heat  
was unbearable. (beat) So  
Stephen tells me you're on  
some kind of secret military  
mission.

INT. EVELYN'S QUARTERS - DAWN

Evelyn is now out of bed. She draws back the window shade and looks out.

EVELYN  
Well, sort of. I can't really  
discuss it. It's fairly important  
stuff though. Bigger than I  
thought...

EXT. MILITARY COMPOUND - SAME

Looking out the window, the sun is rising over the distant horizon.

INT. EVELYN'S QUARTERS - SAME

EVELYN  
...I may be here longer than I  
thought. Is everything ok with the  
classes?

INT. NEW YORK APARTMENT - NIGHT

HOWARD

Everything's fine. (beat) So you can't say anything about what you've found, huh? Not even for the guy you spilled your drink on?

THERESA KESSLER (O.S.)  
(loudly)  
Is that her? I can't believe you're talking to her.

Howard looks up agitated.

INT. EVELYN'S QUARTERS - DAWN

Evelyn continues looking out the window. Her face draws up into an angry expression.

EVELYN  
Sounds like you're busy. I better let you go. (beat) Sorry again about the shirt.

She hangs up.

INT. NEW YORK APARTMENT - NIGHT

Howard flips his cellphone closed.

HOWARD  
Fuck!

Theresa comes into view. She is naked. She has a glass of wine in each hand. She sits on the bed and hands one to Howard. He takes it and stares straight ahead.

INT. EVELYN'S QUARTERS - DAWN

The window rattles as a wind kicks up outside. The sound of the wind grows louder. Over the wind, the sound of a helicopter becomes discernable.

EXT. ARMY CAMP IN DESERT - DAWN

Evelyn is now dressed as she emerges from the barracks. She walks to the edge of the camp, to the helicopter landing area. A large helicopter is readying to take off. To one side of the helicopter are two coffins. Fr. Mike is praying

over the coffins, making the sign of the cross. As he finishes, soldiers take the coffins and load them. Fr. Mike looks up and sees Evelyn watching.

INT. THE DOCUMENT ROOM - DAY

There are several open documents on the table. Next to the documents is a laptop computer. Evelyn is photographing the documents. With every photo, she makes an entry into the laptop.

FADE TO:

INT. EVELYN'S QUARTERS - EVENING

Evelyn is studying the documents on her computer. She looks tired. There's a knock on the door.

EVELYN

Yes?

Fr. Mike enters the room. He stands there for a moment, staring at Evelyn.

EVELYN

Yes?

FR. MIKE

I was curious. What more have you learned?

EVELYN

Well, I confirmed that the Persian scrolls are mostly from the Alexandrian and Selucid periods. - mostly genealogies and lists of family possessions and such. Business dealings, like you said. I did find one part of what seems to be a personal diary ...a young man going on about some girl. (beat) There's so much to go through. It's all so overwhelming.

She looks up at Fr. Mike, sighs deeply and smiles.

The Chaldean writings are another story. They are, in fact, Hebrew scriptures. Psalms, Proverbs, portions of the Pentateuch. And the book of Daniel. All, it appears, written in the same hand.

We'll have to run lab tests to verify. But they seem to be authentic. (beat) Did you see this?

She turns the laptop around. He moves closer. He looks at the laptop.

FR. MIKE

(looking surprised)

No. It's Greek.

EVELYN

It was rolled up in one of the Chaldee scrolls.

Fr. Mike studies the image.

FR. MIKE

(reading)

"Permission to move the sacred possessions and relics of their prophet to Judea."

EVELYN

Exactly. It's a note from the Greeks giving permission to move the body and the writings to Palestine. Obviously, they never made it. (beat) Something happened to stop them in their tracks.

FR. MIKE

What do you think it was?

EVELYN

When Alexander the Great died, Antochius, one of his generals, took over Judea. He was brutal. He made Alexander look like Albert

Schweitzer. He hated the Jews. I think they had a pretty good reason to hide the body of their prophet.

FR. MIKE

Antochius Epiphanies.

EVELYN

(smiling)

You continue to surprise me. Yes, Antochius Epiphanies. Some believe him to be a foreshadowing of the antichrist.

FR. MIKE

We do more at our Catholic universities than just play basketball.

EVELYN

(flirtatiously)

I bet you were quite the basketball player in your day.

FR. MIKE

Candidates for the priesthood are discouraged from the sport.

EVELYN

Well, their loss. (beat) I am curious, why he wasn't moved later on?

FR. MIKE

The Seleucid and the Ptolemaic empires were at war. Transporting such a treasure would have been unsafe. After a time, this location became his home. The Jews in charge of his care probably became a kind of secret society.

Evelyn studies him.

FR. MIKE

Of course, I'm just speculating.

EVELYN

Good guesses.

She stares out the window for a moment.

EVELYN

This is none of my business, but I'm curious, who were in those caskets being loaded into that helicopter this morning?

FR. MIKE

I'm afraid I can't tell you that.

EVELYN

I thought the hostilities were over.

FR. MIKE

Man has been fighting against man for centuries. Are hostilities ever really over?

EVELYN

I don't know. I guess not.

FR. MIKE

(beat) And I have a question for you. And you can choose to be equally evasive if you wish.

Where does the name Padilla come from? Your father tells me you're single.

EVELYN

You ask funny questions for a priest.

I was married once. I kept my ex husband's last name. Even though I didn't care much for HIM anymore, I liked Padilla better than Booker. You know ...Spanish ...it's romantic sounding.

Fr. Mike waits for more.

EVELYN

And I wanted to distance myself from my father. After my divorce, I wasn't really interested in going back to being the senator's daughter. I'd made my own career, my own name. I wanted to keep it that way.

FR. MIKE

You're tired. You need to get some sleep.

Evelyn stares off.

FADE TO:

CLOSE-UP of SUPER-IMPOSED image of Daniel's face from the dream, just before being struck by the officer.

FR. MIKE

What is it?

EVELYN

I want to see the tomb again. Can you get us in there?

INT. ANCIENT PERSIAN BURIAL CHAMBER - NIGHT

Fr. Mike and Evelyn are looking at the lid of the sarcophagus. Evelyn is holding a magnifying glass.

FR. MIKE

Col. Alves was reluctant to let us down here tonight. (beat) He's concerned that news of this will get out. He's worried our little discovery might start some kind of uprising.

EVELYN

You mean another war.

FR. MIKE

Right. (beat) The Israelis will

want the remains of their dead prophet; the Iraqis will say it was found within their borders; the Iranians might even get into the act, since he was originally moved from Persia. The peoples of the middle east are more closely tied to their histories than in the west. A thousand years ago, two thousand ...it doesn't matter.

EVELYN

What do you think is going to happen?

FR. MIKE

I think the Colonel will want to get everything out of here before the world knows. And I think your father will be one hundred percent behind the idea.

EVELYN

(studying the sarcophagus)  
It's all here. There's the lion's den, the writing on the wall, Susanna and the elders. There's the Hebrew children in the fiery furnace.

She lingers on the picture of the Hebrew children for a moment. There are three figures standing the fire and the fourth, taller figure, standing to their right. She then shifts her attention to the picture of the face looking at the star.

EVELYN

But then there are other scenes I don't recognize.

FR. MIKE

The man lived a long life. The book of Daniel is relatively short. (beat) What's that one?

Evelyn looks. There is a pictograph of a man lying on his back. His hand is over his mouth. Above him, an angel looks down. Underneath him are wavy lines, symbolizing water.

EVELYN

I don't know.

Something else catches her attention. She looks at another part of the lid and sees the scene from her first dream. There's a line of children. To their sides are the guards with spears standing at attention.

She has a MOMENTARY FLASHBACK to the scene from her dream.

FR. MIKE

What is it?

EVELYN

It's nothing. I'll tell you later.

She turns her attention back to the image of Daniel lying on his back with his hand over his mouth. Her face becomes serious looking.

EVELYN

I need to see the body.

FR. MIKE

What is it?

Evelyn begins grasping the lid.

EVELYN

Help me.

Fr. Mike helps her remove the lid.

Evelyn studies the face of the dead prophet for a moment. The appearance of the face is different. The skin is lighter and fuller, not so gaunt.

EVELYN

He looks different.

FR. MIKE

How so?

EVELYN

Look. Not as withered as before.  
Almost as if he's asleep.

FR. MIKE

You said yourself he was  
remarkably well-preserved.

She shakes her head and positions herself closer to the body. She carefully slides her hand underneath its backside. There's a look of nervous surprise on her face. She slowly pulls out a flat metal box. It's about a foot square and inch thick.

Fr. Mike and Evelyn move to where there's better light. They both stare at the box.

EVELYN

It was just a hunch. Something came to me when I was looking at the image. In the book of Daniel, there's part of the vision the Archangel Michael gives to Daniel that he tells Daniel to keep secret until the end of time.

FR. MIKE

(beat, stares at Evelyn strangely)  
Yes, I'm familiar with the Bible.

EVELYN

I'm sorry. Of course you are.

FR. MIKE

And you think this is it?

EVELYN

I don't know. I'm a scholar and yet I feel like I'm losing my objectivity. (she looks at the box) How did I know this was under there?

(shaking her head) We shouldn't be doing this. There should be a whole team of experts brought in to work on this.

FR. MIKE

Why? Why does everything have to be sliced under a microscope?

EVELYN

I'm a historian. I'm not a crusader.

She looks at the box. The outside of the box has writing etched on it. It is in Hebrew.

FR. MIKE

What does it say?

EVELYN

It says, "Daniel, beloved of the Angels." (beat) The same thing written on the inside of the sarcophagus. What does that mean?

FR. MIKE

Think about it. You know the old testament. Was there ever a prophet who received as much attention from angels? Perhaps he was their favorite. Perhaps because of all men, he came closest to their nature.

EVELYN

Perhaps.

She studies the outside of the box and sees that there is a thin seam down the middle. She picks at the seam and the box opens as a triptych (three-sided foldout).

The inside surface of the triptych is covered in brilliant gold. The gold is etched with some sort of writing. The writing resembles interlocking pieces. Its patterns are very complex.

The glow from the inside surface of the box illuminates Fr. Mike's face. His eyes grow large.

FR. MIKE

(anxiously)

Do you recognize any of it?

EVELYN

No. I was expecting Hebrew. (beat)  
The patterns look like a language.  
But it's nothing that I've ever  
seen before.

Fr. Mike's eyes move over the surface as if he's reading.

Evelyn carefully closes the sides of the triptych.

EVELYN

We keep this to ourselves.

INT. EVELYN'S BARRACKS - NIGHT

Evelyn is asleep in her bed. Moonlight shines through window down on her face. Past her, to the side of her bed, her laptop sits open. On the screen is one of the pictures from the sarcophagus lid - the scene of the fiery furnace. A highlight on the screen morphs into the reflection of firelight. Its glow grows more intense and the sound of the crackling of large fire is heard.

FADE TO:

INT. BABYLONIAN DUNGEON - NIGHT

Giant flames roar. Over the sound of the fire, men's voices are heard. They are yelling undiscernibly. Over their voices a LOUDER VOICE is heard.

LOUDER VOICE

More! It needs to be hotter.

Pulling back from the flames, we see that the source of the fire is a large furnace. The furnace is like a huge kiln. It stands 15 feet high. It's constructed from bricks. Large reliefs of Babylonian winged lions decorate its exterior. At the bottom is a large open iron grate. Four men are standing in front of the grate stoking the furnace. They are wearing nothing but towels wrapped around their waists. Another MAN IN A LONG ROBE stands back from the furnace. Two guards accompany him. He yells at the others.

MAN IN LONG ROBE

More!

One of the men collapses from the heat.

MAN IN LONG ROBE  
Throw him into the flames!

The other men look at the man who gave the orders. First they looked shocked at the orders, they then give defiant looks.

MAN IN LONG ROBE  
Throw him in or you will all go  
in!

They slowly grab the man's body by the arms and legs. They hoist him into the furnace. He makes no sound. Another man falls to the floor. The remaining two men back away.

MAN IN LONG ROBE  
(speaking to one of the guards)  
See if he's dead.

The guard approaches the man on the floor. He jabs him with his spear.

GUARD  
He's dead.

Suddenly, a huge ball of flame erupts from the furnace, consuming the guard. The guard screams in agony and is then silent.

MAN IN LONG ROBE  
It is hot enough. Close the door.

The two remaining men each grab long poles and push the grate shut. With the grate shut, the fire roars louder.

Looking up the length of the furnace, at the top there is a bridge from the walls of the dungeon leading to a platform along the top rim of the furnace. On the platform stand THREE TEENAGED BOYS and TWO GUARDS. The three boys are each bound with ropes. Behind them in ANOTHER TEENAGED BOY (DANIEL) is standing with another robed OFFICIAL.

OFFICIAL

(to Daniel)  
If you had been there and failed  
to worship the king, you would be  
joining them, Belshazzar.

DANIEL  
Throw me in. I fear not your  
flames or your king.

OFFICIAL  
No. I prefer to watch your face as  
your friends die. Then we shall  
see. (to the guards) Throw them  
in!

DANIEL  
(yelling to the three)  
The LORD loves the just and will  
not forsake his faithful ones.  
They will be protected forever!

One of the three nods to Daniel and smiles.

OFFICIAL  
Ahhh! (he shoves Daniel back) I  
said throw them in!

The two guards prod the three at spear point to the edge of  
the furnace. A huge fireball plumes up from the furnace  
consuming them all. When the plume retreats, the guards lie  
dead on the platform. The three young men are gone.

Daniel's face glows in the fire light.

On the floor of the dungeon the first official stands with  
the guards. He stares at the furnace. From the darkness  
behind him a LARGE BEARDED FIGURE (KING NEBUCHADNEZZAR)  
emerges, dressed in gold and wearing an elaborate head  
dress.

As he moves into the light, others are seen standing behind  
him (the king's entourage). Becoming aware of the king's  
presence, the official bows and moves aside. The king looks  
more intensely at the furnace.

Through the grate of the furnace, four figures are seen.  
Three of them are the three young men who were thrown in

from above. They are no longer bound and have their arms held out with their palms facing upward. The fourth is the likeness of Fr. Mike. His hair is longer and he is wearing a long white robe. His hair flies back as if blown by a light wind. He stares solemnly at Nebuchadnezzar.

Nebuchadnezzar looks frightened. He turns to the official.

NEBUCHADNEZZAR

Was it not three men we cast bound  
into the midst of the fire?

OFFICIAL

Certainly, O king.

NEBUCHADNEZZAR

But I see four men unbound,  
walking in the middle of the fire,  
and they are not hurt; and the  
fourth has the appearance of a  
god.

CLOSE-UP of Fr. Mike's face.

CUT TO:

EXT. DESERT - NIGHT

The crests of the dunes are black against the brightly lit night sky. A lone figure walks into view. First his head, then his shoulders, then his entire body as he reaches the top of the dune. He is tall. Then, closing in on the silhouette of his head, we see it is Fr. Mike. Suddenly there is a LOUD CRACK, like a sail catching wind.

His entire outline is now that of a giant winged angel. He lifts his face towards heaven. Wind begins to blow through his hair. His face becomes illuminated.

He begins to sing.

FR. MIKE

(angelic singing)

As he sings, the desert around him becomes illuminated.

He stops and the light and wind soften.

About twenty feet away DANIEL is standing. He appears as he did in the scene with the firey furnace, only a few years older. He stares at Fr. Mike with a look of recognition.

DANIEL

A dream?

FR. MIKE

What are dreams but windows into other truths?

DANIEL

(smiles)

You're always so ...poetic. (beat)  
I'm still in Babylon?

FR. MIKE

You are.

DANIEL

And the star? What of the star?  
That's the last I remember.

FR. MIKE

The star has come and will come again.

DANIEL

(annoyed)

I'm tired of these angelic puzzles. (beat) Speak to me plainly, angel!

FR. MIKE

(bowing)

You are in the between times, Daniel. As foretold, the world had grown increasingly evil. Man has traveled back and forth, knowledge has increased. The time for you to rise again is soon.

DANIEL

Tell me about the star.

FR. MIKE

The star rose in the west as you predicted. And the Ancient of Days was born into the world of man.

DANIEL

Then salvation came unto Israel.

FR. MIKE

Yes ...and no. (beat) He was murdered.

DANIEL

No. He cannot be destroyed. I've seen him alive at the end of all things. (beat) Tell me what happened, angel.

FR. MIKE

You are wise, O Daniel. Return to your sleep with this knowledge. He is alive and his star will rise again. Human death is not ultimate death. The time is short. Soon it will be time for you to breathe once more.

He looks to the east. The sun is coming over the horizon. Dim light is beginning to reveal the landscape around them.

Fr. Mike blows towards Daniel, the air lifts Daniel's hair. As it does, the sunrise grows brighter and he begins to fade.

Fr. Mike has now returned to normal. He turns and begins to walk across the sand, back to the compound. As he walks, he passes A MAN (SATAN) dressed in a long gray robe. The man is exactly the same height as Fr Mike. He is clean-shaven. His face is gaunt; his complexion is sallow. His eyes are pale and covered with a thin cloudy film.

SATAN

What is happening here, Michael?

Fr. Mike continues to walk.

SATAN

You've been sent here for  
something, Michael. What is it?

Fr. Mike turns. He quickly transforms into his angelic form  
and at the same time lifts three feet off the ground.

FR. MIKE

Be gone, Satan!

At this, Satan shrivels into his true form, becoming a  
blackened wormlike creature about three feet in length.  
Where there were once wings, there are now only pointy  
stumps. He hisses and then morphs into a shadow that is  
then consumed by the sunlight.

Fr. Mike has returned to normal again. He resumes walking.

CUT TO:

INT. MESS HALL - DAY

Evelyn is sitting at a table eating breakfast. The mess  
hall is full. Groups of soldiers are talking while eating  
their meals. Officers at separate tables eat and have  
animated discussions.

Evelyn listens to the conversation taking place next to  
her.

GI #2

So they took him off to the psyche  
ward, huh?

GI #1

Yes ...and I swear, the fucker  
really thought he saw an angel or  
something.

GI #2

No shit?

GI #1

Yeah, he said it was like a  
judgment angel ...said the guy was  
really tall and dressed in a white  
robe.

GI #2  
Where was this?

As GI #1 relates the story

CUT TO:

EXT. IRAQI DESERT - DAY

The events of the narrative are shown as the GI speaks.

GI #1 (V.O.)  
There was this tribe camped up near the border. His unit was going in to tell them they had to move on. He was driving the vehicle bringing up the rear when the sand started blowing like a motherfucker. When it let up, he says he was half mile back from his previous position and there was this guy standing there. The guy said, "Go back! Don't go any further!" (beat) He was going to order him to move on, but then the guy just disappeared. (beat) They found him sitting in his vehicle two days later. His unit was gone and so was the camp.

CUT TO:

INT. MESS HALL - DAY

GI #2  
That's fuckin' weird, man.

GI #1  
Yeah, I don't know what to think. I went through basic with the guy. He seemed pretty smart.

The soldiers resume eating.

Evelyn stares around the room and sees Fr. Mike sitting at a table across the mess hall. He is alone. Coffee and a

plate of food are in front of him, but he is not eating. Rather, he stares blankly straight ahead.

Evelyn turns to the soldier sitting near her. She taps him on the shoulder.

EVELYN

Excuse me.

GI #1

Yeah?

EVELYN

Hi. I work for the Department of Defense. And, uh, the other day I was talking to that man over there (pointing)...the tall man sitting against the far wall. I believe he's the chaplain here, but I've forgotten his name. I'm wondering if you can refresh my memory.

The soldier looks warily at Evelyn. He then looks over at Fr. Mike.

GI #1

Yeah, Fr. Mike. He's sort of a rotating chaplain, I guess. He travels to other units as well. He hasn't been here very long.

EVELYN

Really?

GI #1

Yeah. (beat) It's strange though, ya know. He doesn't say mass.

EVELYN

Sorry ...what do you mean?

GI #1

He doesn't say mass. He doesn't serve communion. (beat) Me and some of the other Catholics we asked him about it. He says he's on some kind of restriction and

can't say celebrate mass. (he takes a drink of coffee) A lot of good that does, huh? A priest who can't say mass? (beat) Makes you wonder what he did.

Fr. Mike breaks from his stare and sees Evelyn and the soldier looking at him. He quickly looks down at his food. He takes his coffee. He examines it for a moment and then awkwardly drinks. He looks back up.

GI #1

He's a nice guy though. But he keeps to himself. I guess he's not a people person. That's kinda strange for a priest.

SUDDENLY There's a commotion amongst the soldiers. A LOUD VOICE is heard throughout the room.

VOICE

Attention!

Evelyn looks in the direction of the voice. She sees a HIGHLY DECORATED GENERAL entering the mess hall. He has a small entourage of about seven or eight officers and civilians with him, including Col. Alves.

GI #1

Oh, shit.

EVELYN

What is it?

Everyone in the room begins to stand, including the soldier next to Evelyn.

GI #1

It's General Keane ...of the joint chiefs.

EVELYN

Ahh. (She stands as well.)

See looks and sees that the place where Fr. Mike was seated is now empty.

CUT TO:

INT. SENATOR BOOKER'S BARRACKS - DAY

Sen. Booker is packing his bags. A KNOCK is heard.

BOOKER

Yes?

The door opens. Evelyn storms in.

EVELYN

What's going on, Dad?

BOOKER

What are you talking about?

EVELYN

I saw caskets being loaded onto a helicopter yesterday. I just overheard soldiers in the mess hall telling some strange story about training maneuvers and mobilization. And now General Keane shows up with an entourage of goons. (she notices the packing) Where are you going? Why are you packing?

BOOKER

I've got to return to Washington.

EVELYN

There's something going on here. This place isn't about some friendly handoff to the Iraqis, is it?

BOOKER

(hesitating)

Not everything isn't as simple as it seems. This little discovery of ours kind of put a wrinkle in things. The last thing we wanted was a bunch of academics running around. It's not like Louis Leaky romping around Africa. As you're

well aware, this was, until very recently, a war zone.

EVELYN

I think it still is. That's why you called me.

BOOKER

Yes. Alves wanted someone who understood the rules, so they let me bring you in.

I told you he wanted to bury the whole thing.

EVELYN

So what's the plan, Dad? I don't care what the army is up to. I don't even want to know. But what's gonna happen with what we've found?

BOOKER

They want to turn the contents over the Israelis ...as a kind of goodwill gesture.

EVELYN

You're kidding?

BOOKER

On the condition that it be kept secret until a later time. (beat) You were brought in to determine what it was we'd found. Look, Alves wanted to destroy everything at first. I was the one who convinced him not to.

EVELYN

(sitting)

So when does all this take place?

BOOKER

That, they haven't told me. But soon. My guess is within 24 hours.

EVELYN

I want to accompany the items to Israel.

BOOKER

I don't know.

EVELYN

It's the least you can do for dragging me into this. I gave up my classes to come over here. You can at least let me meet with the people in Israel and let me tell them what I know. You're a Senator for Christ's sake.

BOOKER

Fine. I'll see what I can do. No promises.

He continues packing. He studies Evelyn for a moment.

BOOKER

Are you ok?

EVELYN

What do you think?

BOOKER

Well, other than the fact that were in the middle of a war-torn part of the world trying to smuggle out sacred artifacts, including the remains of a 3000 year-old prophet...

EVELYN

This whole thing has been messing with my head. I've been having dreams about things from the man's life.

BOOKER

Whose life?

EVELYN

Daniel's life.

BOOKER  
(stops packing)  
You're kidding. Like what?

EVELYN  
Like the three Hebrew children.  
Last night I dreamed about that.  
It was like I was there.

BOOKER  
(beat) You're stressed. I'm sorry  
I brought you into this.

EVELYN  
It's almost like I've formed this  
sort of psychic connection.

BOOKER  
What? Like Edgar Cayce or  
Nostradamus or something?

EVELYN  
I guess. It almost feels like I'm  
being used somehow. Like my head  
is being borrowed. (beat) I don't  
like it. I don't want to be Edgar  
Cayce or Nostradamus. I just want  
to be a finish this up and get out  
of here.

BOOKER  
Exactly. (beat) Look, I've got to  
go meet with *Keane and his goons*.  
I'll come by to say good-bye  
before I leave.

EXT. ARMY COMPOUND - DAY

It's approaching mid-day. The sun is hot. Evelyn shuts the door to her dad's barracks and begins making her way across the compound. As she passes one of the buildings she notices a "chaplain" sign on one of the doors. She stops and examines the sign for a moment then she knocks. There's no answer. She tries the doorknob. It's unlocked. She opens it and goes in.

INT. FR. MIKE'S OFFICE - DAY

Evelyn barges into Fr. Mike's office. Fr. Mike is there with an OLDER BEARDED MAN (MOSHE). The man is dressed in casual civilian attire. Both men are startled and face Evelyn. Evelyn meets their stare.

EVELYN

Sorry. I didn't mean to interrupt.  
I wanted to ask you about something.

FR. MIKE

Of course. Evelyn, this is Professor Moshe Emerson from Tel Aviv. (to Moshe) This is the young linguistics professor I was telling you about, Dr. Padilla.

EMMERSON

Of course. Nice to meet you.

He takes Evelyn's hand. He holds it for a while (a bit too long). She stares for a moment and then turns her attention to Fr. Mike.

EVELYN

So have you heard what's gong on?

FR. MIKE

You mean Israel?

EVELYN

Yes.

FR. MIKE

Yes. In fact Professor Emerson is from the university in Tel Aviv. He's here to oversee the transport to Israel.

EVELYN

(annoyed)

When I was I going to be told about any of this? I just finished prying the information from my father.

Evelyn begins to take notice of Fr. Mike's office. There's a desk, two chairs, and a telephone, and that's it. No books, nothing on the wall, not even a pencil.

EVELYN

What happened to your office? Are you moving out too?

FR. MIKE

I'm sorry?

EVELYN

Your office. It's completely bare.

EMMERSON

Yes, Father. You'd think, as a priest, you'd at least have some books lying around. A Bible or something.

FR. MIKE

I don't know, I...

EMMERSON

The truth is, Dr. Padilla.

EVELYN

Evelyn.

EMMERSON

The truth is, Evelyn, Fr. Mike and I were just coming to see, you.

EVELYN

Really?

FR. MIKE

Yes. Colonel Alves asked me to tell you about moving the holy prophet ...I mean the remains and the artifacts back to Israel. He figured it would be better coming from me. He thinks you don't like him very much.

If your father hadn't told you, we were just about to.

EMMERSON

I've read you reports about the writings. It's fascinating. I want to see the tomb. Do you have the time?

EVELYN

(tired, distracted)  
Yes, yes of course.

EMMERSON

Are you ok? You look troubled.

EVELYN

Just overwhelmed. Let's go before the army changes its mind.

EXT. FR. MIKE'S OFFICE - DAY

Evelyn exits the office and begins walking. Fr. Mike and Moshe linger a bit as Fr. Mike closes his door. Moshe peers in the office.

EMMERSON

You could do a better job at keeping up appearances.

Evelyn, with her back to the two, overhears this.

INT. ANCIENT PERSIAN BURIAL CHAMBER - DAY

The three stand on the floor of the chamber. All of the moveable items, including the sarcophagus, have been crated up.

Moshe Emerson is holding a large flashlight. He shines it on the walls.

EMMERSON

Interesting artwork. Some scenes are Babylonian...

He shines the light on an image of a Babylonian winged lion.

He moves the light to show an image of the two tablets of Moses.

EMMERSON  
...and some are biblical.

EVELYN  
Have you had a chance to examine the sarcophagus? Have you seen the body?

EMMERSON  
Only briefly.

FR. MIKE  
Col. Alves allowed Dr. Emerson the usual perfunctory look-see, then whisked him off to cross-examine him about his allegiance to the State of Israel.

EVELYN  
Look.

Evelyn moves to crate containing the sarcophagus. She tries to remove the top. It's nailed shut.

EVELYN  
Damned army.

Fr. Mike looks about. He sees a claw hammer and a box of nails lying on top of one of the other crates. He walks over, picks up the hammer, and moves to the crate next to Evelyn.

FR. MIKE  
Perhaps this will help.

He pries off the top of the crate.

EVELYN  
Why did they even bother to crate it up?

FR. MIKE  
(looking up)

They're planning on opening up the top of the hole in the morning and using choppers to move it to the trucks. I guess they don't want to scratch anything.

Moshe moves in. He shines his flashlight on the lid of the sarcophagus.

EMMERSON  
Beautiful.

EVELYN  
Most of these are scenes from his life. But there are some I don't recognize. Like this one.

The picture of the man's face looking at the star is shown.

EVELYN  
There's no mention of a star in the book of Daniel.

EMMERSON  
There was a tradition. (beat) It's authenticity is debatable, but there was a tradition among the early Christian sects that Daniel prophesied the star of the magi. That it was his prophesy that the magi were awaiting when the star appeared to them in the western sky.

EVELYN  
I never heard of it.

EMMERSON  
As I said, it's authenticity is questionable.

EVELYN  
Inside the sarcophagus, there is a saying. "Beloved of the angels." It's another little bit of information we haven't quite been able to understand.

She looks defensively at Fr. Mike. Moshe catches the look and smiles.

EMMERSON

Well, you know the stories, Dr. Padilla. The angels protected him. The angels revealed things to him that were revealed to no one else.

The only figure in the Bible that had as much direct revelation from the angels was the Apostle John. But John was the disciple that Jesus loved. Daniel was beloved of the angels. He was like them. He was alone. Totally devoted to God.

FR. MIKE

Of all humans, he was the most like... them. He understood them.

EMMERSON

Yes. (beat) Let's look at the body.

Evelyn and Moshe take one end and Fr. Mike takes another. They lift off the lid and set it to the side.

Moshe picks up his flashlight and shines it on the body. It is completely restored to normal.

Evelyn lets out a huge gasp.

EVELYN

This is not possible. Someone is doing this.

She puts her hand on his chest.

EVELYN

Warm!

She looks up at the face. The eyes are open and look at her. She backs away. She loses her footing. She becomes dizzy. She faints.

CUT TO: DUNGEON - ANCIENT BABYLONIA - NIGHT

It is completely black. Suddenly a heavy scraping sound is heard, like a large stone being moved. Then from above, a dim square light appears -- a door of some kind is being opened in the ceiling.

In the square a head appears. To its side an arm holding a torch is raised. More light comes in and it's seen that the place is a large cell of some kind. The walls and corners remain in darkness, but the floor of the cell is seen covered with sand. And lying intermittently about are bones.

The figure at the top of the cell disappears. However, he leaves the door open. Out of the shadows, near the walls of the cell a figure emerges. He walks into the shaft of moonlight. It is Daniel. He looks up, then closes his eyes.

Suddenly the low growling of a lion is heard. Daniel turns. In the shadows of the cell are four lions. Next to one of the lions, sits a large human figure. His arm rests across the back of the lion and he strokes its mane.

Daniel walks towards the man. As he does, the man comes into fuller view and we see that it is Fr. Mike. He's dressed in robes of the time period. He looks at Daniel.

FR. MIKE

A few more hours and it will be dawn. Then you accusers will be punished.

DANIEL

Why? Why punish them?

FR. MIKE

You are our prophet. You are given to our charge to protect. Too long have these ignorant pagans had their way. They will be shown a taste of that which is to come.

DANIEL

A warning?

FR. MIKE

Yes. A warning. (beat) We would do more if we were allowed. But like the mouths of these beasts, our hands are restrained for now.

Fr. Mike looks to the lion. He strokes its mane.

INT. ANCIENT PERSIAN BURIAL CHAMBER - DAY

Evelyn is lying on the floor. She comes to.

EMMERSON

Are you alright, my dear?

Her eyes flutter a bit, then she raises herself to her elbow. She rubs here eyes and then looks about. She sees the sarcophagus is nailed shut again.

She turns to Fr. Mike who is staring at her.

EVELYN

You were the one. You were the one who shut the mouths of the lions. You were the one who stood in the furnace.

FR. MIKE

I'm not sure what you mean, but if you're feeling ok, we should get moving.

EMMERSON

She's figured it out, Michael. Tell her.

EVELYN

The reason you can't say the Mass is because you are not a man. You have to be a man to offer Mass.

FR. MIKE

Yes.

EMMERSON

"Meh-khi-ayl Malak." Michael, the messenger of God.

At this, Fr. Mike assumes his angelic form. The entire tomb is bathed in light. Evelyn crumbles to her knees.

EVELYN  
No. This can't be.

Moshe smiles, looking at the transformed Fr. Mike.

EMMERSON  
(laughing)  
Yes ...yes!

Fr. Mike begins to sing as he did in the desert. The tomb begins to shake.

EMMERSON  
Yes! Sing! Sing to God! El Gibor  
V'El Elyon. Kuma Adonai

The lid of the sarcophagus shakes and moves slightly from its position.

Fr. Mike looks to heaven, then looks at Evelyn crumbled on the ground beneath him. He smiles.

FR. MIKE  
Nothing to fear.

He extends his hands and spreads his wings. He closes his eyes. Then disappears. ALL IS SILENT.

EXT. DESERT AT EDGE OF COMPUND - DAY

Evelyn and Professor Emerson walk together around the periphery of the army compound.

EMMERSON  
All the supernatural spectacle  
aside, angels are really very  
interesting beings. They have a  
peculiar sense of humor -- if you  
want to call it that. Very dry.  
Humans frustrate them.

EVELYN  
Why is that?

EMMERSON

Because we've been given everything -- the opportunity for love, friendship, family -- and we show no appreciation for it. We take so much for granted.

Angels are much like these men here -- like the military. They live only for service.

They can take three forms: They can become invisible; they can take human form; and when they are in the act of praising God, they become glorified beings of light.

EVELYN

Like in the Christmas story.

EMMERSON

Yes. Exactly!

And when they take human form they are all exactly the same height. 6 feet 5.194 inches. All exactly the same. And there's not one human who has that height. Not one. You see, God does have a sense of humor.

And they can't grow facial hair either. They're male, but they can't grow facial hair.

EVELYN

No females.

EMMERSON

No.

EVELYN

Weird.

EMMERSON

Yes, it is.

EVELYN

I'm wondering, if protecting the body of the prophet is so important, why couldn't they just swoop down and take it? Why did they have to wait for us to uncover it? Didn't they know where it was all this time?

EMMERSON

No, they didn't. Their knowledge is limited. In many ways, much more limited than mankind's. They only see what God allows them to see and to know what God allows them to know. Finding the tomb of the prophet is part of man's story, not the angels'.

They can only observe and help, they can't manipulate. Not only is it not in their purview, it's not in their nature -- at least not in the nature of God's angels. But there are the fallen ones.

EVELYN

I was wondering about that.

EMMERSON

Yes. And their natures are much more confused. More like man's. Without their original purpose, they have no real mission. They simply run around looking for ways to bring destruction and sorrow.

EVELYN

I've dated a few guys like that.

Evelyn's cell phone goes off. She looks at it.

EMMERSON

Well, I'd better go. I need to get some rest for our journey tomorrow. (He glances at the sun.) I'm getting too old to be

wandering around in the desert  
like this.

He pats her on the shoulder and walks off. Evelyn answers  
the phone.

EVELYN  
Yes?

CUT TO: CENTRAL PARK, NEW YORK - DAY (DAWN)

Howard is standing in front of the Bethesda fountain in New  
York's Central Park. The sun is just peaking over the  
trees. He is holding a cellphone to his ear. As Evelyn  
answers, he turns abruptly, looking to see if anyone is  
near.

HOWARD  
Hey ...hey, uh, I just wanted to  
apologize. About the last time we  
spoke.

EVELYN (O.S.)  
Don't worry about it. To be  
honest, I probably overreacted a  
bit.

HOWARD  
I'm feeling a little unqualified  
to be teaching your classes. When  
do you think you'll be back?

EVELYN (O.S.)  
It should only be a few more days.  
Then you'll be relieved of duty.

HOWARD  
So you still can't tell me what's  
going on over there, huh?

EXT. DESERT - DAY

EVELYN  
To be honest, I'm not even sure  
myself. (beat) It's all a bit  
unreal, Howard. Perhaps I'll be

able to explain when I get back.  
I've got to go.

Evelyn hangs up. She looks off into the desert.

EXT. NEW YORK - DAY

Howard closes his phone. He has a look of frustration on his face.

He turns and looks at the fountain behind him. He stares at the large statue of the angel in the center of the fountain.

Satan comes alongside Howard. He is dressed in fashionable urban street attire. His expression is passive.

Howard shows no reaction to his presence.

SATAN  
Do you miss it?

HOWARD  
What?

Satan nods towards the statue.

SATAN  
That. Do you miss being like that?

HOWARD  
A servant? No.

HOWARD  
I don't understand why I have to follow her. She's no threat. She's nothing.

SATAN  
(nodding again towards the statue)  
The others are watching her. So we will watch her as well. You must go to her.

HOWARD  
I understand.

EXT. ARMY COMPOUND - DAY

A chopper is waiting to take off. The blades are whirring, stirring dust into the air.

In the distance, Evelyn is seen embracing her father. He turns and dashes towards the chopper. He gets in and the chopper takes off.

Evelyn watches it ascend into the morning sky.

CUT TO:

EXT. SOMEWHERE IN THE DESERT - DAY

The unit is now moving through the open desert. It is afternoon.

CUT TO:

INT. ARMY TRUCK - DAY

In the middle of the procession, Evelyn and Emmerson ride in the back of a covered truck. Between them is a large oblong box covered with canvas. An armed soldier sits at the far rear of the truck.

EVELYN

Where are we?

EMMERSON

I'm not sure. Somewhere in the western desert of Iraq.

SOLDIER

We're traveling north, near the Euphrates river. We're very close to the river. Over that rise is the Euphrates Valley.

The airstrip is about an hour away.

Evelyn pulls back the canvas covering.

EXT. THE DESERT - SAME

Low brown hills stand off to the east of the truck. Wind sweeps across them picking up dust.

INT. ARMY TRUCK - DAY

Evelyn closes the canvas. She looks at the soldier.

EVELYN

I'd like to see the Euphrates.

Suddenly, the truck some to a stop. The box in the middle rocks back and forth. Evelyn and Emmerson rise up to steady it.

SOLDIER

Well, it looks like you might get your chance.

EMMERSON

What is it? Is something wrong?

SOLDIER

(smiles) No. Time to piss.

EXT. THE DESERT - SAME

Evelyn walks away from the trucks. Emmerson begins to follow.

EVELYN

I want to go alone.

EMMERSON

It's dangerous.

EVELYN

Can't a girl pee in private?  
The scouts said it was clear.  
Besides, how can one part of this  
God forsaken place be anymore  
dangerous than another?

EMMERSON

Be careful. Don't go far. Just  
look.

Evelyn walks over the rise. She looks down at the Euphrates winding it's way through the desert. Wind blows through her hair and with it SOUNDS are heard - the faint moans of voices in anguish.

She studies the area near the river and notices what appear to be three very tall men dressed in long black cassocks. The voices grow louder and call her name.

Her eyes are transfixed on the men. She begins to walk toward the river.

CUT TO:

THE BANKS OF THE EUPHRATES - DAY

The three are young men. As Evelyn approaches, she sees that they are each tied to a large post. The rope that binds them is also black.

They scream at her to untie them. Their voices are unearthly. And even through they have been tied to the posts in the heat of the day, they look fresh and clean, even vigorous.

Evelyn goes up to one. He continues to scream as if he doesn't notice her attempt to free him. She pulls at the rope, but quickly withdraws her hands as if the rope were made of hot metal. She looks at her hands. The tips of her fingers are burned.

She hears a voice behind her. It's Fr. Mike.

FR. MIKE

Only I can untie them.

She spins around to see Fr. Mike, only he's wearing a white robe and has large glowing wings behind him.

At this, the cries of the three become MONSTROUS. Evelyn turns back to the four and recoils in horror as she sees three reptilian creatures with quasi-human faces. They howl blood-curdling howls and hiss at her. They struggle even harder to free themselves.

FR. MIKE

Silence!

Suddenly, the three bound creatures and Fr. Mike are gone. There is only a light wind blowing. A shout is heard. Evelyn looks up to see Emmerson, Maj. Whitney and two soldiers standing on the ridge.

EMMERSON

Evelyn, get out of there! You will be shot.

Evelyn quickly walks back up the hill.

As Evelyn reaches the top of the ridge she is out of breath. Whitney and Emmerson are waiting for her.

MAJ. WHITNEY

If you take off like that again. I'm going to shoot you myself.

CUT TO:

EXT. IRAQI AIRSTRIP - NIGHT

A military transport plane takes off.

CUT TO:

INT. TRANSPORT PLANE - NIGHT

Evelyn and Emmerson ride in the back of the plane. They are sitting on a bench seat along the wall. Opposite them is the crate containing the body of the prophet. Emmerson is asleep. Evelyn is barely awake. She stares at the crate.

Beneath the roar of the engines, a FAINT BEATING is heard, like the beating of a heart. Evelyn wakens to the sound. She stands up and goes to the crate. She removes the canvas and lifts the lid.

Inside the crate, the body is kept in a metal case. She touches the surface of the case and quickly recoils as if the metal were hot. She cautiously places her palm back over the top of the case, feeling the heat. At this, she closes her eyes. The sound of the beating grows louder. With it is heard the sound of music and people celebrating.

FADE TO:

INT. THE PALACE OF BELSHAZZAR - NIGHT

In the year ??? B.C. a great feast is taking place in the hall of the Babylonian king Belshazzar. Tables are filled with food, wine is being poured, music is being played, and half-naked women are dancing.

Belshazzar himself is seated at the grandest table. Yet, rather than being in a festive spirit, he stares off into space, brooding.

SUDDENLY SHOUTS AND LOUD GASPS are heard as the room is filled with light. The light weaves about the room in patterns - like amorphous sheets flying about.

Belshazzar stands up and watches the light dance about the room. The light takes shape into a huge long shaft, more brilliant than before. From the end of the shaft, smaller shafts flare out, forming fingers of light. The fingers then transform into actual fingers as the larger shaft becomes a giant forearm.

The shock and amazement of the partygoers turns into fear. The gasping turns into screaming. The hand floats ghostlike to the far wall of the room.

The index finger of the hand writes words on the wall. The letters are written in blood: "MENE, MENE, TEKEL, UPHARSIN." When the hand is finished, it vanishes. With this a wind blows and the room goes dark.

EXT. HILLSIDE - DAY

On the top of a grassy hill a ram appears -- first its horns, then its head, then the rest of its body. It stops and looks around. Suddenly it takes off running. It runs along the hillside. It crosses back over the top of the hill.

On the other side of the hill is a valley. Crossing the valley is a large army ... tanks, hummers, foot soldiers. On a hill on the other side of the valley stand a large goat. It bleats loudly.

Returning to the opposite side. The carcass lies bloated.  
Flies buzz around it.

CUT TO:

INT. TRANSPORT PLANE - NIGHT

Evelyn is still standing with her hand on the case. Her eyelids flutter. She momentarily opens them but then passes out. Her knees buckle and she collapses unconscious to the floor.

INT. UNIVERSITY OF TEL AVIV SCIENCE DEPARTMENT - NIGHT

Evelyn and Emmerson walk down a long dimly corridor in the university's science department. The space is silent except for the sound of their footsteps and voices.

EMMERSON

You're sure you're well?

EVELYN

Yes. I just passed out.

EMMERSON

You passed out after having a vision of something that happened three thousand years ago.

EVELYN

Yes.

EMMERSON

And the angels at the River Euphrates ...why didn't you tell me about that when it happened?

EVELYN

I was scared. I wasn't sure what it was ...what it meant.

EMMERSON

Evelyn, all these things are signs of the end times ...of judgment.

EVELYN

But what does it mean for me? How  
do I fit into all this?

EMMERSON

I don't know. You're the prophet.  
When God wants you to know, you  
will.

EVELYN

The prophet.

They come to a door. Emmerson opens. They go in.

INT. UNIVERSITY SCIENCE LAB - NIGHT

The science lab is darkly lit by dimmed fluorescent lighting. The walls are lined with built-in counter type desks filled with blinking computers and paperwork. In the middle of the room are four hermetically sealed, climate-controlled tank-like glass containers. One of them holds the ancient remains of the prophet. In front of the containers are a few folding chairs.

Evelyn and Emmerson walk to the center of the room and stand by the container with the body. Emmerson flips a switch on the side of the case and the inside lights up.

Evelyn gasps.

The body now shows very little sign of decomposition. The face is recognizable as the man who spoke to Fr. Mike in the desert, only much older.

EMMERSON

The scientists here say the lack  
of decomposition is remarkable.

EVELYN

And the tests ...have they  
determined a date?

EMMERSON

Everything confirms that it's him.

EVELYN

My God ...it all still seems so  
strange. (beat) Have they examined

the scrolls ...the contents of the tombs.

EMMERSON

It's all real, Evelyn. This is the prophet Daniel. As you and Michael guessed, the relics were kept in Babylon until the Persian surrender to Alexander the Great in the Fourth century B.C.

Evelyn looks around here. She looks at the other three cases - all empty.

EVELYN

What is this place?

EMMERSON

What do you mean?

EVELYN

What do they normally use this lab for?

Evelyn and Emmerson are interrupted by a third voice, a LARGE, DARK MALE (PERLMAN) figure standing in the doorway at the back of the room.

PERLMAN

Paleontology. Mostly the study of prehistoric bones and artifacts. The whole eastern Mediterranean is rich in fossil material.

Evelyn and Emmerson quickly look up.

EVELYN

Who are you?

PERLMAN

I'm Dr. Perlman. I'm a Professor at the university ...a paleontology professor. This is my lab.

EVELYN

Sorry. We thought we were alone.

Perlman steps into the light.

PERLMAN

I was in the back. I would have said something earlier when I heard you come in, but I was finishing something up and didn't want to get distracted. (beat) You are two historians who discovered the body.

Evelyn stares at Perlman.

EMMERSON

What is it? Are you alright?

EVELYN

I'm fine. I'm just tired.

EMMERSON

Perhaps we should go.

PERLMAN

Yes, you look like you could get some rest.

EMMERSON

(to Evelyn) We can come back tomorrow.

Emmerson and Evelyn both get up and turn to go. Emmerson walks to the door. Evelyn pauses, she looks at Perlman.

PERLMAN

Is there something else?

EVELYN

Just noticing how tall you are.

EXT. COWN PLAZA HOTEL TEL AVIV - NIGHT

INT. COWN PLAZA HOTEL TEL AVIV - NIGHT

Evelyn takes a keycard from the MAN at the desk. She wearily drags her rolling suitcase towards the elevator. As she does, she notices a large screen television on in the lounge. She goes over to it and watches. A newscast is on.

## TV NEWSCAST

A REPORTER is standing along a road somewhere in the desert. Military vehicles are seen moving in the background.

REPORTER

We still don't know the reason for these sudden troop movements. Again, the army has denied rumors of any impending invasion. At this point, any further comment would only be speculation.

The newscast switches to the ANCHORMAN.

ANCHORMAN

Ok, thank you, Peter. Again, that was CNN's Peter Sullivan commenting on the coalition troop movements along the southern Iranian border.

EVELYN

Idiots!

INT. CROWN PLAZA HOTEL HALLWAY - SAME

Evelyn drags her suitcase to her hotel door. She slides the keycard into the lock and goes in.

INT. CROWN PLAZA HOTEL ROOM - SAME

Once inside the room, Evelyn lets go of the suitcase handle and walks to the window. She looks out and down to see the small harbor below. Lights twinkle from some of the sailboats in their slips.

The moon is full. She looks up and sees thin clouds passing before it.

In the window there's the reflection of a man. It's Howard.

HOWARD

Beautiful night.

Evelyn gasps and swings around. She catches her breath, then narrows her eyes.

EVELYN

Shit! You scared the crap out of me. What the hell are you doing here? How did you get in?

HOWARD

Calm down. I'm sorry.

Howard smiles. He looks relaxed and rested. Charming.

HOWARD

So much for romantic surprises.

EVELYN

Romantic? Hardly. Maybe after a few dates ..even a cup of coffee. But flying halfway across the world and sneaking into my hotel room.

HOWARD

Like I said, I'm sorry. (beat) It was really Stephen's idea that I come here. Your phone messages were cryptic, yet enticing. He felt someone from the university should check up on you.

EVELYN

I see.

HOWARD

Breaking into your room was my idea. I apologize. I should have called.

EVELYN

You should have. I'm very tired, Howard. Tired and screwed up. I need to sleep. I've just flown all day on an army transport accompanied by some weird old professor who was half...

HOWARD  
(abruptly)  
Who?

EVELYN  
  
What?

HOWARD  
Who was the professor?

EVELYN  
I don't know, some guy from the  
university. He's not anybody whose  
name I knew. He said wasn't even  
really a professor.

She looks at Howard who is listening intently.

EVELYN  
Moshe Emmerson.

HOWARD  
(loudly)  
Moshe!?

EVELYN  
What, you know him or something?

Howard realizing he's gotten tense, eases up.

HOWARD  
No ...no. I'm just worried about  
you. It's been a bit overwhelming  
for us as well, you know. (beat)  
So you've really found the remains  
of the prophet Daniel?

What did you find? I mean, besides  
the body?

EVELYN  
(slowly, paying more attention to  
Howard)  
Howard, can we discuss all this  
tomorrow? I'm really tired. I

hardly expected to find you in my hotel room.

HOWARD

I'm sorry. Of course. (beat) It's just amazing. Like I said, we were all as overwhelmed as you. What seemed like a wild goose chase turns out to be perhaps the find of the century. And we're all stuck back in New York ...sort of like the ground crew in Houston listening to intermittent voice from the moon.

EVELYN

Interesting imagery. (Beat) Now, if you'll excuse me. I'd like to take a hot shower and go to bed.

Howard walks towards Evelyn.

HOWARD

Sit on the bed.

EVELYN

(smiling)  
What?

HOWARD

Just do it.

Evelyn moves to the bed. She sits on the edge.

Howard moves towards her then goes to his knees. He takes one of her feet in his hands and removes her shoe, then her sock.

EVELYN

My feet must reek.

HOWARD

Shut up.

He begins massaging her foot.

EVELYN

Oh fuck. That feels good.

He proceeds to remove the other shoe and sock. He massages both feet. He starts kissing her feet.

EVELYN

I'm really tired. I don't think I have the energy for anything.

His hands move up one of her pant legs. He massages her calf.

EVELYN

Oh god.

Howard looks up momentarily. He stops. He gives a slight smile. Then he goes for her belt buckle. He undoes it and removes her pants. He begins kissing her thighs.

FADE TO:

INT. CROWN PLAZA HOTEL ROOM - NIGHT

Howard and Evelyn are lying in the bed together. Evelyn is lying against Howard's chest asleep. Howard carefully lifts her head and slides his body out from underneath her. He gets out of bed. He stands by the bed and looks down at her with disdain.

He then notices her suitcase on the floor. He goes to it, kneels beside it, and opens it. He rifles through the contents and finds the triptych. He opens it.

Light shines from the triptych onto his face. His eyes open widely as he reads.

HOWARD

This is it. I have found it.

Behind Howard's shoulders, Evelyn comes into view.

EVELYN

I see you've found my little souvenir.

Howard turns toward her. Evelyn becomes aware of his height.

EVELYN  
Oh God.

HOWARD  
What?

EVELYN  
You're ...you're

HOWARD  
6 feet 5.194568267...

EVELYN  
No!

Howard's face turns demonic.

HOWARD  
Don't be too hard on yourself, my dear. You're not the first. I've had all of human history to work on my technique.

Howard raises his head towards the ceiling and roars. As he does, his appearance morphs to that of a demon. His bat-like wings extend.

He looks down at Evelyn again and laughs. He slightly crouches and then lunges up into the air and flies through the window.

Evelyn falls to her knees in tears.

CUT TO:

EXT. SOMEWHERE OVER THE EASTERN MEDITERRAINEAN - NIGHT

The demonic Howard flies over the sea. He laughs and holds the triptych over his head as he flies.

HOWARD  
I have it!

He looks to the heavens.

HOWARD

(darker, more raspy)  
I have it and there's nothing you  
can do to stop me.

He looks down into the sea. His vision penetrates the surface. He sees the bottom of the sea ...the silty bottom, plant life, rock formations. Between large rock formations, there is a red glow.

The two formations open to reveal an opening to the molten world below - an entrance to hell.

HOWARD

And now to deliver this to the  
fallen king.

Like a bird, Howard points his nose downward. He dives towards the surface of the sea. In mid-descent, he is blind-sided by a huge white angel. It is Michael (Fr. Mike). Like a hawk grabbing its prey, he takes hold of Howard. Howard cannot free himself. The two fly off in a new direction.

HOWARD

(still laughing)  
You can't kill me. I am immortal!  
Where will you send me? To Hell?  
TO HELL!?! (beat, laughs) I know  
the answer. I have read the secret  
book.

FR. MIKE

Yes, you know. But you will never  
tell.

HOWARD

And how will you stop me?

FR. MIKE

How many angels are bound at the  
river Euphrates?

HOWARD

(He realizes his fate.)

No. NO! You can't. I know the answer.

He holds the triptych out. He looks at it.

HOWARD

I have it!

FR. MIKE

You have nothing. You have an old lump of metal and wood.

Howard looks at the object in his hand. He lets out a blood curdling cry. He lets the triptych fall. It falls towards the earth. Michael swoops down and retrieves it.

FR. MIKE

(smiling)

Nevertheless, I don't want to have to go through a similar episode.

CUT TO:

EXT. THE RIVER EUPHRATES - NIGHT

Michael and Howard land at the same spot where Evelyn encountered the three demons. As they land, they return to their human form, Michael as Fr. Mike and Howard as the linguistics professor.

Howard rushed toward the rocks where the fallen angels are bound. There nothing here. He sees the rocks. He hears the desert wind softly whistling. He turns to Fr. Mike.

HOWARD

What is this?

Behind Howard, over his shoulders, the three fallen angels begin to take shape. They look tired. Semi-human heaps of goo plastered against the rock.

FALLEN ANGEL #1

Consider yourself lucky, brother. I've been here since the days of Rome.

FALLEN ANGEL #2

And I, since the days of Pharaoh

FALLEN ANGEL #3

And I, since the days of Adam. It was I who persuaded Cain to kill his brother and I who lured him into the lair of the women of the land of nod.

HOWARD

And who am I to refuse such illustrious company?

FR. MIKE

If that's what you want to call it.

Michael throws his hands forward and Howard flies back against the remaining rock. Chains fly around him. As they do, he morphs back into his demon self. He howls a blood curdling demonic cry. The other demons join him, cursing Michael and his God.

Michael is unphased by the cacophony. He turns his gaze skyward. He assumes his angelic form and flies off.

CUT TO:

INT. CROWN PLAZA HOTEL ROOM TEL AVIV - DAY

It's morning. Sunlight leaks in from behind the drawn curtains. Evelyn is sleeping, but as light catches her face, she begins stir.

Waking, she props herself up and looks around the room. A look of sadness crosses her face. She moves to the side of the bed and picks up the phone. She dials the desk.

A ring tone is heard, then someone answers.

VOICE (O.S.)

Front desk

EVELYN

Hi. This is Dr. Padilla. Room 335. I'm wondering if you could dial a

number for me ...the University of  
Tel Aviv anthropology department.

VOICE (O.S.)

It will take me a few minutes.

EVELYN

That's fine. I'll wait.

Evelyn looks at the window. From behind the partially opened curtain she sees that the screen of the outer window is loose on one side. A slight breeze causes it to bang against the sash.

VOICE (O.S.)

I have the university, ma'am. I'm  
connecting you.

EVELYN

Thanks.

A second voice is heard on the phone.

2<sup>nd</sup> VOICE (O.S.)

Anthropology department.

EVELYN

Yes, my name is Dr. Evelyn  
Padilla. I'm wondering if I might  
speak to Dr. Moshe Emerson.

2<sup>nd</sup> VOICE (O.S.)

I'm sorry. I don't know of anyone  
by that name.

EVELYN

Are you sure. I believe he's on  
the faculty there.

2<sup>nd</sup> VOICE (O.S.)

I'm sorry ma'am. There's no Dr.  
Emerson.

EVELYN

Perhaps he's in another department  
then.

2<sup>nd</sup> VOICE (O.S.)

I can check the university  
directory. Hold on.

She continues to study the window.

2<sup>nd</sup> VOICE (O.S.)

I'm sorry. There's no Emerson  
listed in the faculty directory.

EVELYN

Really? (beat) Is there by chance  
a Dr. Perlman listed?

2<sup>nd</sup> VOICE (O.S.)

(beat) There's a Sarah Perlman in  
our business school. Would you  
like me to transfer you?

EVELYN

No. That's ok. Thank you for your  
help.

She hangs up.

She walks to the window. Behind her, Michael is standing in  
silence. She opens the curtains wider and studies the  
broken screen. Morning light bathes the room.

FR. MIKE

Good morning.

Evelyn swings around suddenly and gasps.

EVELYN

What are you doing here?

FR. MIKE

I didn't mean to frighten you.

EVELYN

I know you're an angel, but I  
would appreciate it if you'd give  
me a little warning.

FR. MIKE

Sorry. Subtlety is not one of our strong suits.

EVELYN

Hmmm.

FR. MIKE

I believe you lost track something.

He is holding the triptych. He extends it towards her.

EVELYN

How did you...

FR. MIKE

I was told to never let it out of my sight.

EVELYN

I see. Then I guess you saw everything.

FR. MIKE

Yes.

EVELYN

Then you know, whatever task this is that I was given -- protector, guardian, messenger, pawn -- that I failed. I'm just a lonely overeducated woman, whose father happened upon the greatest archeological find ...perhaps ever.

I don't know what he wants of me. Your God. What does he want of me? I've never been particularly religious. I'm not St. Bernadette or Joan of Arc. Why am I being involved in this?

FR. MIKE

I don't know. (beat) Along with the Bernadettes and Joans, there are the Ruths and Mary Magdalenes;

the Matthews and the Jonahs ...not everyone whom he uses comes into the picture with a clean slate. (beat) I stopped questioning his ways a long time ago.

EVELYN

You are a curious species.

FR. MIKE

As are you. (beat) Come. We must return something to its rightful owner.

INT. HOTEL LOUNGE - DAY

Fr. Mike and Evelyn pass through the same lounge that Evelyn went through the night before. The TV is still on. Another newscast is playing. The two stop and watch.

A reporter dressed in desert field attire is interviewing Senator Booker.

REPORTER

Senator, can you give us any details about the troop movements? The number of troops amassing is unprecedented. Are we looking at a full-scale invasion?

BOOKER

Well, it really isn't within my purview to comment at this time. Right now we're just taking precautionary measures base on information and advice from our partners in the area.

EVELYN

(nodding towards the TV)  
That's why I didn't change my name back to Booker. (beat) Let's go.

CUT TO:

INT. UNIVERSITY SCIENCE LAB - DAY

Evelyn and Fr. Mike walk down the corridor.

EVELYN

So what about the war? What about  
the troops massing at the border?  
Is this...

FR. MIKE

Armageddon?

EVELYN

Well, yeah, is it?

FR. MIKE

(smiling, teasing)  
Arm-a-geddon! Ooooo!

EVELYN

That's a weird reaction from the  
one who is supposed to lead the  
charge.

FR. MIKE

(sighs)  
I don't know. No one knows. (beat)  
This will sound really weird to  
you, but I look forward to  
Armageddon like a human looks  
forward to making love to their  
soul mate. That's the only thing I  
can think of to compare it to.  
It's what I was created for.  
(beat) But to dwell on it, only  
makes me ...edgy. So I make fun of  
it to lighten things up.

Michael stops walking.

FR. MIKE

Here we are.

The two stand in front of a door to a classroom. Inside,  
someone is heard slowly reading aloud.

VOICE (O.S.)

O is very useful. You use it when you say, "Oscar's only ostrich oiled an orange owl today."

FR. MIKE

(smiles)

I love Dr. Suess.

He opens the door.

As the two walk in Moshe Emmerson is seen seated at a table next to the now very much alive Daniel. Daniel is dressed in modern casual attire. The two look up. Moshe then turns to Daniel.

EMMERSON

That was very good. Your language skills are coming along nicely.

The two then turn to Michael and simultaneously give a brief nod.

FR. MIKE

Daniel, this is Dr. Evelyn Padilla. We've told you about her.

Daniel rises from his chair. He nods to her in respect. Evelyn hesitates. She stares for a moment, then returns the gesture.

DANIEL

You were the one who found me.

EVELYN

(shyly)

Well, it was my father actually. But, yes, I did ...it was me ...I was the one who found you, yes.

DANIEL

Do you think it was chance ...or God's providence?

Evelyn studies his face. He smiles.

EVELYN

Providence? (she turns to Moshe) I see the English lessons have been going well. You're an excellent teacher.

DANIEL

But you didn't answer my question.

EVELYN

How could I believe anything else? (beat) A month ago I would have passed all this off as quaint superstition ...a myth. I can't anymore.

EMMERSON

Because you have seen, you have believed.

EVELYN

But blessed are those who have not seen, yet still believe.

FR. MIKE

Good. Now that the Bible quoting session is over, let's get on with the business at hand.

EVELYN

The business at hand?

EMMERSON

What I explained to you in the truck on the way to the airstrip.

EVELYN

You mean about the angel being bound?

EMMERSON

About the two prophets ...the two witnesses who are to go into the streets of Jerusalem and testify to the coming of the Lord.

EVELYN

Yes, you mentioned it, But you did explain much detail.

FR. MIKE

The conventional wisdom is that these two men are Elijah and Enoch ...the only two characters in the Bible who did not die a natural death, but rather were TAKEN into heaven.

EMMERSON

But why would anyone in heaven want to come back?

FR. MIKE

Precisely. (beat) So, these two prophets would need to be two who had never left ...who had been here on earth all the while.

EVELYN

In a sealed tomb ...under the Iraqi desert.

She looks at Daniel. He nods.

EVELYN

But the other prophet, who is he? Is there another ancient corpse lying out there somewhere? Ezekiel or Nehemiah?

EMMERSON

Go a little further back.

EVELYN

What? David, Solomon ...Moses?

DANIEL

Or as the Jews say, "Moshe."

EVELYN

Moshe?

She stares at Moshe.

EMMERSON

We're all just people.

Evelyn stares off. Then she looks at Michael.

EVELYN

Michael the archangel disputed  
with the devil and argued about  
the body of Moses.

FR. MIKE

Impressive.

EMMERSON

Another corpse laying around for  
thousands of years.

EVELYN

Ok, I get it. I get all the  
Biblical prophesy. I see how it's  
all tied together. I get it! But  
there's one thing I don't get. Why  
me?

I'm just a self-absorbed college  
professor. I drink too much. I'm  
lonely. I'm not some sort of  
chaste virgin. I'm not Bernadette  
or Joan of Arc. I'm nothing.

EMMERSON

No one is nothing in the eyes of  
God. For every Bernadette and Joan  
of Arc there was a Tamar or Ruth,  
or Mary Magdeline ...or Peter or  
Paul (smiling) or Moses who the  
Lord was ready to use.

DANIEL

And now that you have don't your  
part, it is time for us to do  
ours.

A drum beat is heard. Over the drum beat, a Jewish cantor  
sings one of the Psalms.

CUT TO:

EXT. JERUSALEM - DAY

The music continues. The cityscape of Jerusalem is seen from a distance.

CUT TO:

EXT. VIA DOLOROSA - DAY

Daniel and Moshe are seen from behind as they walk up the street. A few tourists with cameras are seen milling around.

Then, following the two, comes Michael. He is clothed in a long white robe. Behind Michel comes another couple of angels, also clothed in white. Then behind them a huge parade of angels follow.

From further out it can be seen that the entire street is backed with angels following the two men. The few tourists are unaware. They simple pass through them as if they were air.

SUPER-IMPOSED TEXT SCROLLS  
(Revelation 11:4-12)

And I will grant authority to my two witnesses, and they will prophesy for twelve hundred and sixty days, clothed in sackcloth.

These are the two olive trees and the two lampstands that stand before the Lord of the earth. And if anyone wants to harm them, fire flows out of their mouth and devours their enemies; so if anyone wants to harm them, he must be killed in this way.

These have the power to shut up the sky, so that rain will not fall during the days of their prophesying; and they have power over the waters to turn them into blood, and to strike the earth with every plague, as often as they desire.

When they have finished their testimony, the beast that comes up out of the abyss will make war with them, and overcome them and kill them. And their dead bodies will lie in the street of the great city which mystically is called

Sodom and Egypt, where also their Lord was crucified.

Those from the peoples and tribes and tongues and nations will look at their dead bodies for three and a half days, and will not permit their dead bodies to be laid in a tomb. And those who dwell on the earth *will* rejoice over them and celebrate; and they will send gifts to one another, because these two prophets tormented those who dwell on the earth.

But after the three and a half days, the breath of life from God will come into them, and they will stand on their feet; and great fear will fall upon those who watch.

And they heard a loud voice from heaven saying to them, "Come up here." Then they went up into heaven in the clouds, and their enemies watched them.

END