

LAZARUS IN NEW YORK

Screenplay by
Wayne Zeitner

In AD 33 Lazarus died and was resurrected. A week later he
vanished from scripture. Could he still be alive today?

It is appointed for man once to die.

Hebrews 9:27

Based on the novel
The Green Man of Greenwich Village
by Mark D. Pendergrass

Wayne Zeitner
615-516-1220

SYNOPSIS

ABRAHAM ZEDDIKER, proprietor of a Kosher deli in NYC, makes his morning coffee and reminisces. His memories are of key biblical moments in first century Israel.

GABRIEL MALEK, a young wannabe musician, plays for passing change on the sidewalk across from the deli. He spots a Help-Wanted sign in the window and races over to apply. While interviewing with Zeddiker on the sidewalk, a motley street bum behind them steps in front of a bus. Smack! Bedlam ensues.

Zeddiker pulls Gabe into the deli where he enters a world populated by strangers, vagrants, demons, and angels. Malek becomes the focal point of a battle he never knew existed. In the end he must choose sides to save himself and those he loves.

FADE IN

EXT. A HEAVY WOODEN DOOR - DAY

The door is CARVED with a pattern of leaves and vines. In the middle is a large FACE, mostly covered by foliage growing out of the mouth. The door opens.

CAMERA PUSHES INSIDE.

INT. A LONG, AUSTERE, EMPTY ROOM - DAY

Dimly lit, a low wood-beam ceiling. Walls and floor are stone. Three narrow windows on one side. A small raised platform at the far end.

TITLE CARD

Ste Croix en Jarez, France
Carthusian Monastery, 1314 AD

TRACKING TOWARD FAR END OF ROOM

A middle-aged man sits on a rock-hewn throne on the platform, a white cloak around his shoulders. Another is draped over his legs, and there's one more at his feet.

He writes on a parchment, the sound of pen on rough paper echoes. Several stacks of parchment surround him, each tied together with twine. In front of him a large lead-lined chest sits open, holding a few parchments.

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

The man sighs, stops writing and rubs his eyes. He stares straight ahead, lost in thought. A thousand-mile look. The room tone cross-fades into echoing outdoor sounds: wind, people and animals. He closes his eyes.

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

He opens his eyes. He's a teenager, standing alone on the edge of a dusty middle eastern city courtyard. His tunic and sandals indicate ancient time. He squints in the sunlight, holds an arm up to shade his eyes.

Scanning the empty courtyard, he holds a large stone.

Thirty feet in front of him a woman sits on the ground with her back to him, wrists secured with heavy ropes. No one is holding the rope ends. In front of her a bearded man crouches, doodling with his finger in the dirt. He speaks to her softly. She turns and looks at our man.

They recognize each other.

We hear two deep thumps, and he slumps to his knees. There are two heavy stones on the ground in front of him. In anguish he squeezes his eyes shut.

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

Eyes open again, he's back in the dim rectory, still staring straight ahead. We hear wood chopping nearby. Someone takes the shield off the wall. A pair of hands remove the cloak from his lap. We hear papers being gathered, the chest being dragged. Wood chopping stops, and sawing begins. A man speaks softly.

VOICE

Frère St. Clair...s'il vous plait.

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

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

Eyes open again: he's a teen again. He stands on the shore of a lake. It's brown and treeless, an arid location. Two older, bearded men are with him. One holds a fish, and forces its mouth open. He reaches in and pulls something out, tosses the fish into the lake and bends down to wash off his hand. He reveals a large coin. Our young man stares wide-eyed, reaching for the coin. A soft electronic beeping sound.

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

This scene is darker than the rectory. He looks much older. Beeping continues, and he looks to his right.

Now we pull back to see him in a leather chair similar to the throne. He looks across a small living room to an electric coffee-maker in the adjoining kitchen.

BACK ON THE MAN

He twists and turns a large gold coin in his fingers.

EXT. YELLOW-BRICK APARTMENT BUILDING - DAY

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

TITLE CARD

Manhattan, Kansas
Present Day

A delivery vehicle with a K-State logo rumbles into the parking lot. A man in a tweed jacket exits the passenger side while the driver walks behind and pulls out a ramp.

GABE

(calls out)

Hey dad, what's up?

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

GABE (CONT'D)

Comment est la vie avec Michael?

DAD

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

GABE

Finally. It took 2 months after all.

DAD

Well...

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

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

Sepia, blurry-motion shot of Gabe, angry.

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

EXT. YELLOW-BRICK APARTMENT BUILDING - DAY

CLOSE ON DAD'S FACE. He snaps back to reality.

Gabe's expression remains open and friendly.

DAD (CONT'D)

...your brother had more than just a cracked rib...

(recovers, looks around)

You flyin' solo today?

GABE

I either cut boxes or go shopping.

Gabe ignores the crate and resumes box-cutting.

DAD

Good choice. So what's in the crate?

GABE

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

DAD

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

Gabe makes an acknowledging noise and keeps cutting.

DAD

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

GABE

Thanks for bringin' it over, dad.

Dad steps over boxes, heads for the grassy common area.

DAD

Well, summer school calls!
(stops, turns back)
You guys on for dinner tonight?

GABE

Six-thirty. 'Preciate the invite.

DAD

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

GABE

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

DAD

(laughs through tears)
Right! Yes--of course.
(sniffles, wipes nose)
Six-thirty then!

Dad gives thumbs up, turns and walks off.

Gabe watches 'til dad is out of sight, then drags the
crate into his apartment. He shuts the door. Soon the
blinds are lowered over the living room window.

INT. GABE'S K-STATE APARTMENT - DAY

It's dim. A large clock behind a padded chair ticks
loudly.

Gabe pries the front off the crate with a screwdriver. It
holds an old lead steamer chest. Lifting up the lid, he
pulls out tufts of fine packing straw.

Startled, Gabe staggers back a half step.

Regaining his composure he cautiously leans over to look
inside: staring back at him is a human face. It's the
carved wood from the door of the monastery. Gabe lifts it
out, sets it aside.

Underneath the mask, the crate is filled with stacks of old parchments bundled with twine. Gabe gently picks up the top stack, sits in the padded chair and turns on a lamp. He reads the inscription aloud:

GABE

Die Chroniken von Lazarus.

Tick-tock, tick-tock...

EXT. GREENWICH VILLAGE, NYC - DAY

TITLE CARD

Manhattan, New York City

Three Months Earlier

A sunny summer morning on a tree-lined street; small shops in historic one- and two-story buildings. Gabe leans against the brick wall of "The Folded Page" bookstore, playing jazz standards on his trumpet, using a Harmon mute to avoid a noise citation. He glances up the street as if expecting someone.

A pretty girl in a floral print sundress approaches, sipping a Starbucks cup. Gabe perks up, resumes playing.

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

BEGIN OPENING CREDITS MONTAGE

Gabe plays "Old Devil Moon" as more people walk past. Cabs, trucks, buses and bicycles cruise by; merchants bring samples out onto the sidewalks to begin the day.

END OPENING CREDITS

Gabe checks his case: just the \$5 from sundress girl, a couple of \$1 bills and some coins. Not a good start.

Suddenly his attention is drawn across the street, where a "Help Wanted" sign goes up in the window of "Zeddiiker's Famous Gefilte Fish Deli".

Indecision. But then Gabe hastily grabs his stuff and runs to the deli. An unkempt street hustler reaches the door at the same time as Gabe. Dude smells awful.

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

ZEDDIKER

So you are here for the job?

GABE

Me?

ZEDDIKER

Who then?

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

ZEDDIKER (CONT'D)

So what is your name...

(sees trumpet case)

...young horn-blower?

GABE

Uh...

(the bum blows kisses)

...I'm, I'm...

(turns back to Zeddiker)

Sorry Mr. Zeddiker, my name is Gabriel. Gabriel Malek.

ZEDDIKER

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

GABE

Right, I've been playing across--

A high, piercing cry--like an Osprey--from the street guy. Zeddiker and Gabe instinctively turn toward the sound.

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

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

INT. DELI - DAY

ZEDDIKER

Gabriy'el. Why are you here?

(scans Gabe's face)

What is the nature of your mission?

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

GABE

He killed himself!

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

ZEDDIKER

Yes. That is what Andras does.

GABE

Andras? You know that guy!?

ZEDDIKER

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

GABE

London? Sir, that man is dying out
there. We have to call the police!

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

ZEDDIKER (CONT'D)

The police are on their way now.

(gets up from table)

Please. This way. They will ring the
buzzer if they need us.

They leave the deli dining room...

INT. DELI RESIDENCE - DAY

...and pass back into the private residence. Zed points
to a padded leather chair--the same chair, positioned in
the same living room as the opening flashback. Gabe sits.
Zed pulls up a small chair, sits right in front of Gabe.

ZEDDIKER

Gabriy'el?

GABE

Yes sir?

ZEDDIKER

Why are you in this realm today?

GABE

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

ZEDDIKER

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

GABE

I never saw that guy before today!

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

ZEDDIKER

You cannot lie Gabriy'el...

GABE
I'm not ly--

ZEDDIKER
That was not a question. I was
stating a fact. You. Cannot. Lie.
Zed slumps back and lowers his head, lost in thought.

GABE
Mr. Zeddiker. I think I should go.
Zed ignores the request; doesn't move. Finally he shifts
in his chair and sits up straight.

ZEDDIKER
What are the names of my twin
sisters?

GABE
H-how could I possibly know that?
No reply from Zeddiker.

GABE (CONT'D)
Sir, I came to apply for a job. I
don't know anything about you.

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

GABE
This is nuts.
Zed doesn't budge. Doesn't blink.

GABE (CONT'D)
Twin sisters...if you were Irish I'd
say, y'know, Mary and Margaret.
Zed cocks his head and furrows his brow.

GABE (CONT'D)
But this isn't an Irish deli...so, I
mean...I don't know any Jewish girl
names, so...
(throws up his hands)
Mary and Margaret is all I got. Can
I go now Mr. Zeddiker?
Zeddiker stares at Gabe with suspicion. He pushes back
his chair and exhales heavily.

ZEDDIKER
Yes, of course you may go.

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

ZEDDIKER

Not that way.

GABE

I wanna see what's happening.

ZEDDIKER

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

GABE

It was a suicide...

ZEDDIKER

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

(points to a doorway)

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

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

INT. PAWNSHOP - DAY

A middle-aged proprietor sits behind the cash register: unshaven, badly-dressed. An alarm sounds throughout the shop. He looks over at his PC screen:

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

Three scruffy male employees rush in from the back:

PROPRIETOR

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

SCRUFFY EMPLOYEE

(dialing a cell phone)

Chemos is out by the bus taking pictures.

PROPRIETOR

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

NEW ANGLE

Over the top of the PC, camera looks out the storefront as GABRIEL MALEK walks past the store unnoticed.

BACK ON THE PROPRIETOR

PROPRIETOR (CONT'D)
 ...let's see...just have Chemos keep
 the kid in view.

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

PROPRIETOR
 So who's watching the back door!?

MALE EMPLOYEE (O.C.)
 I've got the back. Nobody came out!
 The boss closes his eyes and drops his chin down onto his
 chest. When he speaks, it's barely above a whisper:

PROPRIETOR
 You all remember what happened last
 time he gave away that coin.
 ANGLE ON the four ASSOCIATES, who indeed remember.

PROPRIETOR (CONT'D)
 Find. The. Kid.

EXT. NYC APARTMENT BUILDING - DAY

Typical Greenwich Village brownstone: retail at street
 level, residences above.

INT. GABE'S NYC APARTMENT - DAY

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

GABE
 Tiberius. Herodes, Antipas
 tetrarcha.

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

FADE OUT

FADE IN

EXT. REAR EXIT OF BOOKSTORE - DAY

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

INT. BOOKSTORE - DAY

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

GABE

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

He's watching the deli entrance, which is visible from all the way back here. She gathers herself.

CLERK

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

GABE

You saw it happen? Guy was sick.

CLERK

He was demented.

Gabe finds that odd, and looks at her questioningly.

CLERK (CONT'D)

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

GABE

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

CLERK

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

GABE

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

CLERK

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

GABE

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

SHELLY

Right. The trumpet player.

GABE
Yeah--I really appreciate the tips.

SHELLY
I appreciate your music.

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

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

Gabe cranes his neck to look over at the deli.

GABE
Yeah, well, I left before we talked
about the job.

SHELLY
Really? Why?

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

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

Gabe pulls out the coin and hands it to Shelly.

GABE
I think he slipped this into my
pocket yesterday.

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

SHELLY
Why would he do that?

GABE
Weird, huh?

SHELLY
Wow, it's heavy. Is it pure gold?
Gabe shrugs; gives a 'who-knows' expression.

SHELLY (CONT'D)
It looks like early Roman, probably
a provincial NCLT.

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

SHELLY (CONT'D)
 Sorry: non-circulating legal tender.
 I took a numismatics class last
 semester at NYU.

GABE
 So you think this could be a
 thousand years old?

SHELLY
 Two thousand. Yeah, it could be
 really valuable.

GABE
 Like a hundred dollars?
 Shelley chuckles while examining the coin.

GABE (CONT'D)
 More?

SHELLY
 (walks to front of store)
 I need better light.

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

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

SHELLY
 Not really. That's the Green Man.
 Now looking out the front window, Gabe suddenly sees
 Zeddiker peek out of the DELI WINDOW across the street.

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

EXT. STREET BETWEEN DELI & BOOKSTORE - DAY

Gabe dashes across the street and is spotted by a BUM
 wearing a camouflage jacket--evidently CHEMOS--aiming his
 camera with a long lens at Gabe.

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

INT. DELI - DAY

ZEDDIKER & GABE

I want to apologize...

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

TIME-LAPSE MONTAGE with MUSIC:

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

Other employees arrive and Gabe is introduced.

Customers start coming in; the phone starts ringing.

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

INT. PAWNSHOP - DAY

The proprietor and his staff are gathered at the counter.

SCRUFFY EMPLOYEE

(on cell phone)

Chemos spotted the kid on a bike.

He's the new delivery boy!

The proprietor is relieved; checks his monitor:

PROPRIETOR

OK, but the coin is still missing.

And where is Andras!?

SCRUFFY EMPLOYEE

It's only been 24 hours, boss. We'll track the kid and recover the coin before Andras gets back.

EXT. DELI - DAY

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

INT. DELI - DAY

At the front register Zeddiker accepts Gabe's cash, counts it into the till. He does a few calculations, then hands several bills Gabe, who is pleasantly surprised.

EXT. DELI - DAY

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

EXT. STREETS OF GREENWICH VILLAGE - DUSK

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

INT. GLASSHOUSE JAZZ CLUB - NIGHT

MONTAGE with MUSIC

Gabe works busing tables... ...listening to the band...
 ...washing dishes... ...listening to the band...
 ...sweeping floors... ...taking out the trash...
 ...shutting off the lights in the empty club.

FADE OUT.

FADE IN:

INT. CLOSE-UP ON DIGITAL ALARM CLOCK - DAY

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

GABE

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

(listens)

No, no--I apologize for running out
 like that. Yes, I got the job.

(listens, chuckles)

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

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

GABE (CONT'D)

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

(pause to listen)

Five PM? Perfect. I'll see ya then.

He sets down the phone and wipes sleep out of his eyes.

EXT. GLASSHOUSE JAZZ CLUB - DAY

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

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

INT. PAWNSHOP - DAY

Proprietor at his PC monitor, phone to his ear.
He shakes his head:

PROPRIETOR

Nothing on him. It must be up in his
apartment. Wait til he leaves.

EXT. GLASSHOUSE JAZZ CLUB - DAY

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

INT. BOOKSTORE - NIGHT

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

TIME LAPSE/DISSOLVE

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

SHELLY

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

GABE

Yeah...I wish these were in color.

SHELLY

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

GABE

Right, so these aren't helping.

SHELLY

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

GABE

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

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

SHELLY

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

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

GABE

Oh--uh...

(distracted by the softness
of her hand)

...that would be...fine.

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

SHELLY

Safe and secure from all alarms.

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

GABE

So Green Men are good luck charms?

Shelly scans across the collection of faces.

SHELLY

Some people think of them that way.

GABE

You don't?

SHELLY

No. The Green Man is a symbol.

(points to one carving)

He represents new life and rebirth. Kind of a hideous face; vines growing out of his nose, branches sprout from his head. But he's been around for centuries. And nobody know why a supposedly pagan icon decorates so many Christian cathedrals.

GABE

He's not mentioned in the Bible?

SHELLY

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

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

GABE

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

SHELLY

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

She turns back and sees Gabe grinning. She blushes.

SHELLY (CONT'D)

Now you're mocking me.

GABE

Au contraire, mon chère fille. Tell
me more.

DISSOLVE TO LATER

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

SHELLY

Did somebody close to him die?

GABE

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

SHELLY

Well, that's sweet.

GABE

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

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

GABE (CONT'D)

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

SHELLY

The jazz club?

GABE

Yeah, I bus tables, wash dishes, and
sweep up for room and board.

(gathers belongings)

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

SHELLY

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

GABE

Cool.

(stands)

Can I walk you home?

Shelly demurs.

SHELLY

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

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

INT. GABE'S NYC APARTMENT BUILDING - NIGHT

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

THE DOORKNOB is damaged and the wooden frame around it is
cracked. Gabe touches the door, and it gives way.

INT. GABE'S APARTMENT - NIGHT

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

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

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

DISSOLVE TO LATER

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

DISSOLVE TO LATER

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

EXT. GREENWICH VILLAGE - NIGHT

Gabe's been walking aimlessly into the wee-hours. Now
he's arrived at Zeddiker's deli.

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

SCRUFFY BUM

Hi there Gabe-ree-ull.

The scruffy guy smiles mockingly.

SCRUFFY BUM (CONT'D)

Any spare change? An old coin maybe?

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

ZEDDIKER

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

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

EXT. DELI - NIGHT

GABE

Wha--who are those guys?

ZEDDIKER

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

GABE

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

ZEDDIKER

I insisted that they leave.

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

INT. DELI RESIDENCE - NIGHT

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

GABE

Those men reminded me of your
suicide guy.

ZEDDIKER

Indeed. They are his associates.

Zeddiker sits on the sofa, blows into his mug.

GABE

My apartment was broken into yesterday. You think these guys might have done that?

ZEDDIKER

Possibly.

(shakes his head)

I am sorry. What did they take?

GABE

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

ZEDDIKER

No money or...valuables?

GABE

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

The old man chuckles, sets down his mug.

ZEDDIKER

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

(sits back and sighs)

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

GABE

A test? Of my honesty?

ZEDDIKER

Partly...

(shifts uncomfortably)

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

GABE

Well...good.

(a thought strikes him)

Wait. Is that good?

ZEDDIKER

(shrugs)

It is the truth. And here you are.

GABE

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

ZEDDIKER

Thank you.

(picks up his coffee)

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

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

ZEDDIKER (CONT'D)

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

GABE

Well, you are my employer.

ZEDDIKER

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

GABE

Yeah, it looks really old...

ZEDDIKER

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

GABE

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

ZEDDIKER

You should.

GABE

What? Why?

ZEDDIKER

(finishes his coffee)

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

GABE

And it involves those guys outside?

ZEDDIKER

Among others.

(shifts forward)

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

GABE

You mean...a world of gefilte fish?

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

ZEDDIKER

'A world of gefilte fish!'

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

ZEDDIKER (CONT'D)

Please...forgive me.

(sits down, dabs tears)

'A world of gefilte fish'...oh

Gabriy'el, that is a clever jab.

Zeddiker starts laughing all over again.

GABE

I wasn't trying to mock you Mr. Zed.

I mean, if this delicatessen is your life's work...

The old man holds a hand up indicating he's about to get himself under control.

ZEDDIKER

No, no--you are completely correct.

I beg your forgiveness.

(sits with a deep sigh)

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

GABE

OK. Not fish. But a total new world?

ZEDDIKER

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

GABE
 (reaches for mug)
 I will.

ZEDDIKER
 Good. First, about the coin.

INT. ANCIENT COINSMITH'S WORKSHOP - DAY

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

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

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

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

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

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

INT. DELI RESIDENCE - NIGHT

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

GABE
 Is it pure gold?

ZEDDIKER
 (sits up, stern gaze)
 Yes.

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

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

ZEDDIKER

To learn, we listen. Our questions
can come later.

INT. ANCIENT COINSMITH'S WORKSHOP - DAY

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

ZEDDIKER (V.O.)

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

EXT. ROAD OVERLOOKING LAKESIDE VILLAGE - DAY

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

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

EXT. DISSOLVE TO RESIDENCE OVERLOOKING MAG'DALA - DAY

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

EXT. BUSY COMMERCIAL FISHING DOCKS - DAY

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

ZEDDIKER (V.O.)

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

El'ea'zaros stops, now that he can plainly see the COUPLE.

The man roughly steals a last kiss as the woman straightens out her skirts and defiantly holds out her hand for payment.

ZEDDIKER (V.O.)

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

CLOSE-UP ON EL'EA'ZAROS. He's furious. The fisherman sneaks off and Marisha sees her brother.

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

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

EXT. RESIDENCE OVERLOOKING MAG'DALA - DAY

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

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

GABE (V.O.)

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

ZEDDIKER (V.O.)

You do not want to hear the story?

GABE (V.O.)

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

EXT. SHORE OF LAKE KINNERETH - DAY

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

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

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

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

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

EXT. HILLSIDE NEAR LAKE KINNERETH - DAY

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

ZEDDIKER (V.O.)
 Now a rich young man, El'ea'zaros
 took Marisha back to the family home
 in Mag'Dala. She had become a
 fervent follower of the Rabbi.

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

The Rabbi gently places his hands on Marisha's head.

She trembles violently, silently. Yehowshua raises his hands and she rises up, as if magnetically lifted.

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

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

She collapses like a wet rag at the Rabbi's feet. He gestures to El'ea'zaros to come gather up his sister.

ZEDDIKER (V.O.)

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

El'ea'zaros steps carefully to the center of the gathering and walks his sister away from the scene.

GABE (V.O.)

This story sounds familiar. Is it in the Bible?

ZEDDIKER (V.O.)

Gabriy'el...

GABE (V.O.)

Right, right. Go on.

EXT. LARGE RESIDENTIAL ESTATE IN BETHANY - DAY

EL'EA'ZAROS and his two sisters are moving into a new home.

The two-story MANSION in town, built into a hillside. It has a generous COURTYARD, but is on a smaller piece of land than their former place in Mag'dala.

ZEDDIKER (V.O.)

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

THE RABBI AND DISCIPLES ARRIVE; are greeted by the twins.

ZEDDIKER (V.O.)

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

EXT. DISSOLVE TO BETHANY HOUSE - DAY

It is a different day and season at the house.

ZEDDIKER (V.O.)

In the autumn of his eighteenth year El'ea'zaros became quite ill.

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

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

MONTAGE OF UNKNOWN IMAGES, SCENES, TIMES & LOCATIONS SFX & MUSIC INDICATE CONFUSION, FEAR, IMPENDING DEATH.

ZEDDIKER (V.O.)

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

BLACKNESS. SILENCE.

ZEDDIKER (V.O.)

Suddenly everything became wrapped in silence--broader and deeper than anything on earth.

A VOICE echoes indistinctly, as if very far away.

ZEDDIKER (V.O.)

El'ea'zaros heard a voice. He fixed upon it with all his might. It had a consuming power, and was familiar.

VOICE

El'ea'zaros, come out!

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

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

EL'EA'ZAROS POV - ODD SFX + MUSIC

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

POV - VAGUE SHAPES OF LIGHT, BLURRY IMAGES, ETC

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

YEHOWSHUA
 Free him from his bonds!

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

INT. DELI RESIDENCE - DAY

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

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

Gabe sits mute in the wake of the amazing tale.

ZEDDIKER (CONT'D)

When he finally understood the facts of his ordeal, three things stood out: first, he had died. Second, he had been entombed. Third, he was alive again.

GABE

You said "I".

ZEDDIKER

Pardon?

GABE

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

ZEDDIKER

Did I?

GABE

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

ZEDDIKER

Am I not?

GABE

Sisters named Mary and Martha?

ZEDDIKER

I have no sisters.

GABE

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

ZEDDIKER

Have I made...any claims at all?

GABE

(ticked off)

You claim to own that ancient coin.

ZEDDIKER

Many people own ancient coins.

GABE

Please!

(nearly loses his temper)

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

Zeddiker is poker faced and gives no ground.

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

EXT. MONTAGE OF GALILEE FISH/COIN - DAY

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

INT. DELI RESIDENCE - DAY

The older man sits silent, hands folded. He looks impassively at Gabe. The young man is troubled.

GABE
I heard that fish story in Sunday School.

ZEDDIKER
Meaning what?

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

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

GABE (CONT'D)
What time is it?

ZEDDIKER
(stands, stretches)
Almost noon. I'll make sandwiches.

GABE
I gotta get some air.
Gabe exits out toward the storefront.

INT. BOOKSTORE - DAY

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

GABE
Hi. Is Shelly here?

WOMAN
No, sorry. Not on Sundays.

GABE
Oh...uh...

WOMAN

Can I help you with something?

GABE

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

WOMAN

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

GABE

Right, I'm-- nice to meet you.

MARILYN

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

GABE

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

He opens the door and walks out.

EXT. BOOKSTORE - DAY

Gabe stops and looks across the street at the deli, staring at Zeddiiker's name on the STOREFRONT SIGN.

He's perplexed by the morning's events. His stomach growls, so he quickly crosses the street.

INT. DELI RESIDENCE - DAY

SLOW DISSOLVE Gabe and Zed eating at the kitchen table.

GABE

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

ZEDDIKER

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

GABE

They look younger than you.

ZEDDIKER

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

GABE
Demons. What do they do?

ZEDDIKER
Mostly they watch me. Evidently have
been assigned to monitor me.

GABE
What do they want?

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

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

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

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

ZEDDIKER
Almost certainly.

GABE
And then last night when you came
out again...
(sets plate in sink)
Did you say they couldn't hurt me?
No reply. Gabe looks at Zeddiker still eating.

GABE (CONT'D)
Mister Zeddiker?

ZEDDIKER
I said they cannot harm God's
children.

GABE
Which includes me.

ZEDDIKER
Does it?

GABE
(stunned)
What?

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

GABE (CONT'D)
So, like, you think I'm in danger?

ZEDDIKER
It appeared so earlier this morning.

GABE
Well, how can I...?
(shakes his head, stands)
Y'know, I have to work tonight...
(walks toward deli)
...thanks for lunch, and...

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

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

ZEDDIKER
Yes. Fine. Be well Gabriy'el.

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

EXT. GLASSHOUSE JAZZ CLUB - NIGHT

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

INT. GLASSHOUSE JAZZ CLUB - NIGHT

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

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

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

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

GABE
The Folded Page. Yes, I used to.

YOUNG WOMAN

And now you play here, where it's
warm and safe.

(presses close, whispers)

I want to invest in your first CD.

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

YOUNG WOMAN (CONT'D)

You're cute. See you soon.

She turns and saunters casually to the exit.

When she's gone Gabe realizes all the BAND MEMBERS are
grinning at him. He shrugs sheepishly.

In a minute, when they've all returned to their tasks, he
reaches into his back pocket and pulls out ten crisp \$100
bills. Gabe shoves the cash into his pocket.

FADE OUT.

FADE IN:

INT. PAWNSHOP - DAY

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

PROPRIETOR

What an unusual coin.

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

SHELLY

(looking around)

Is that an alarm?

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

PROPRIETOR

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

Cell phone guy comes over and turns off the sound.

PROPRIETOR (CONT'D)

Thank you.

(to Shelly)

I'm sorry miss. Where were we?

SHELLY
What can you tell me about it?

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

SHELLY
(reaches for the coin)
I'm not trying to pawn it.
The proprietor pulls it back; flips on a nearby lamp.

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

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

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

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

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

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

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

PROPRIETOR
I'm just an old pawnbroker with a
soft spot for pretty girls. Sorry
honey. You run along now!
Perplexed, Shelly turns to the customer, who shrugs.

ATHLETIC MAN

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

SHELLY

Really.

(holds up coin for him)

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

ATHLETIC MAN

This...

(taking coin)

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

(hands it back)

Where did you get it?

SHELLY

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

ATHLETIC MAN

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

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

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

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

ATHLETIC MAN

Ardad!

PROPRIETOR (O.S.)

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

He has his deep voice back again.

ATHLETIC MAN

Right. Looks like he harmed you.

No reply.

ATHLETIC MAN

Ardad?

PROPRIETOR (O.S.)

So you have come to mock us?

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

PROPRIETOR (O.S.)
Good. Now please leave us--this is
our jurisdiction!

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

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

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

ATHLETIC MAN (CONT'D)
How's Andras doing?

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

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

Silent stares from ARDAD and cell phone GUY.

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

And he walks out.

EXT. BOOKSTORE - DAY

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

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

INT. DELI RESIDENCE - DAY

Gabe enters and hands the coin back to Zeddiker.

GABE
So you think those guys were looking
for the coin?

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

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

ZEDDIKER (CONT'D)
(checks his watch)
Avi is here to start work. Would you
please let him in?

GABE
Oh. Yeah.

Gabe exits, leaving Zeddiker alone with his coin.

INT. PAWNSHOP - DAY

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

PROPRIETOR
Hello young lady. Can I help you?
It's his weenie-voice again.

YOUNG WOMAN
I want to buy your shop.
She hoists the suitcase up onto the counter and unzips
it, revealing stacks of banded cash, each labeled \$5,000.

PROPRIETOR
(OVERWHELMED)
I--I don't...h-how m-much are you
off- off- offering?
Her face contorts into an expression of utter disdain and
she slaps the man hard across the face.

YOUNG WOMAN
Bring me Ardad, you wretch!
She speaks in a male voice. The proprietor is panicked in
fear--but then his face too twists into a rage.

PROPRIETOR/ARDAD

Lanithro!

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

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

There are three people sprawled in front of the counter.

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

YOUNG WOMAN

Now that's the spirit!

ARDAD

Andras?

YOUNG WOMAN/ANDRAS

Happy to see me?

ARDAD

(sighs, shakes head)

You have been warned about serial killing of hosts.

ANDRAS

C'mon Ardad...

(points at the cash)

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

ARDAD

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

ANDRAS

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

ARDAD

(looks at her up and down)

That body is no way to blend in around here.

ANDRAS

I won't need her for long.

ARDAD

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

ANDRAS

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

('poof' gesture)

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

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

ANDRAS (CONT'D)

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

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

INT. FANCY RESTAURANT - NIGHT

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

GABE

--both your parents were killed?

SHELLY

Yes. It was their 10th anniversary.

GABE

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

SHELLY

No, I was at my grandmother's.

GABE

You were how old?

SHELLY

Nine. I ended up living with my grandmother.

Gabe sits back, processing.

WIDE SHOT AGAIN. TIME LAPSE/DISSOLVE.

SHELLY

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

GABE
On the Green Man.

SHELLY
Yeah.

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

GABE
The Knights Templar? The Crusaders?

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

GABE
Wow.

SHELLY
The most visible link to the Templars is at Rosslyn Chapel.

GABE
Scotland. I've heard of that place.

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

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

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

GABE
That's a pretty ambitious path.

SHELLY
Kinda obscure...

GABE

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

SHELLY

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

GABE

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

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

SHELLY

But you decided to study music.

GABE

Nope. Romance languages.

SHELLY

Sorry? You mean like French and
Spanish?

GABE

Right. There are actually 47 Romance
languages, all derived from Latin
and spread by the Romans.
(holds out his left hand)
Romans...
(then his right)
...Romance.

SHELLY

Cool. How many can you speak?

GABE

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

SHELLY

Aren't you a musician?

GABE

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

SHELLY

You play great.

A waiter takes away Gabe's plate.

GABE

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

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

It's the same SEPIA TONED confrontation we visited earlier.

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

GABE (V.O.)

...we had a...parting of ways last summer.

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

INT. FANCY RESTAURANT AGAIN - NIGHT

GABE

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

SHELLY

Oh.

GABE

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

SHELLY

Why? What's wrong?

MONTAGE/DISSOLVES

We watch the strange events of the past few days and nights. Shelly is rapt by the tale.

Their meal finished. Remnants of dessert are all that remain. The restaurant is now nearly empty.

SHELLY

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

GABE

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

SHELLY

Hmmm...

GABE

You can't take him seriously!

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

GABE (CONT'D)

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

Shelly is still frozen in thought.

GABE (CONT'D)

Shelly?

She looks back at him intently.

SHELLY

I want us to meet with him.

GABE

Uh...

SHELLY

Next Saturday morning. Can you take the weekend off?

GABE

The whole weekend?

SHELLY

Saturday and Sunday, yes.

Gabe looks at her. She smiles and pushes the point with her eyes. Gabe's resistance melts away.

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

GABE buzzes around Greenwich Village on the DELIVERY BIKE; SHELLY waves to him from the BOOKSTORE WINDOW;

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

SHELLY comes to hear GABE play at the club;

GABE delivers a sandwich to the Pawn Shop, accepted on the sidewalk out front by gorgeous YOUNG WOMAN/ANDRAS. She flirts with Gabe and adds a hundred-dollar tip;
 ZEDDIKER at pre-dawn in his chair fiddling with the COIN;
 GABE and SHELLY eating lunch on a park bench in WASHINGTON SQUARE. When each reaches down to take more FRIES, their HANDS touch. An awkward pause and Shelly stops, not moving at all. MEDIUM HEAD/SHOULDERS TWO-SHOT as Gabe looks down--then up at Shelly's face. She demurs, but slowly begins to grin. Gabe lifts up a long FRENCH FRY with a big dollop of KETCHUP on the end. Both laugh.
 ANDRAS trying on expensive women's clothes at a FANCY STORE;
 GABE at the NEW ACCOUNTS window in a BANK, counting out \$100 BILLS; writes "Recording Project" on DEPOSIT SLIP;
 LANITHRO wearing EARBUDS installing some AUDIO/MICROWAVE GEAR on the PAWNSHOP ROOF aimed at ZEDDIKER'S RESIDENCE;
 GABE at the club looking at the CALENDAR with the MANAGER;
 CHEMOS exits a cab arriving at LAGUARDIA AIRPORT.

INT. PAWNSHOP - DAY

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

ANDRAS

(calls out as they leave)

I'll see you big strong boys later!

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

ANDRAS (CONT'D)

This'll easily bring in two grand!

Ardad is not impressed.

ARDAD

Are you having fun Andras?

ANDRAS

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

ARDAD

You're bringing in more *people*!

ANDRAS

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

ARDAD

(folds newspaper)

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

(calming down)

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

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

ANDRAS

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

ARDAD

(getting off stool)

Our mission is to keep the old man quiet, Andras!

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

ANDRAS

And where did you send Chemos?

ARDAD

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

ANDRAS

What!? That's *my* specialty!

ARDAD

Unlike you, Chemos can follow instructions.

(removes glasses)

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

ANDRAS

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

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

ARDAD

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

ANDRAS

That kid is not a believer!

Ardad stares hard at her.

ANDRAS (CONT'D)

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

ARDAD

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

ANDRAS

I reject reason one!

ARDAD

But you will obey it.

(regaining his authority)

Secondly, murdering out-of-towners in New York City draws major media attention. We can't have that.

ANDRAS

I'll just make him disappear.

Ardad looks at Andras with disgust, then continues.

ARDAD

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

(waits for reaction)

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

(pause, Andras stares)

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

ANDRAS

So? We get new bodies.

ARDAD

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

ANDRAS

That was fun.

ARDAD

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

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

ANDRAS

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

Ardad grunts, looks into the Kleenex he just soiled.

ANDRAS (CONT'D)

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

ARDAD

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

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

ARDAD (CONT'D)

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

ANDRAS

Oh goody.

ARDAD

I have received permission to disembody you without notice.

Andras stands up straight and faces Ardad.

ANDRAS

Excuse me?

ARDAD

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

ANDRAS

But--

Ardad raises a hand to stop her from speaking.

ARDAD

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

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

ARDAD (CONT'D)

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

Andras is speechless--mouth hanging open in disbelief.
Ardad walks between his two subordinates and heads into the back room.

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

EXT. SUBURBAN BUNGALOW - NIGHT

An unassuming HOUSE on a quiet residential street.

TITLE CARD
Manhattan, Kansas

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

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

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

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

INT. DELI RESIDENCE - DAY

Young Gabe and Shelly stand together facing Zeddiker in the kitchen. It's an awkward moment; nobody is speaking.

Gabe looks over at Shelly nervously, but she is riveted on Zeddiker, who is stroking his chin and thinking. He finally speaks:

ZEDDIKER
(to Shelly)
That is an improbable tale.

GABE
Mister Zed!

Zeddiker holds his hand up to quiet Gabe.

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

SHELLY

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

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

ZEDDIKER

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

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

GABE

(softly, pleading)

Mister Zed, why are you...?

SHELLY

(to Zeddiker)

I know about the coin. And I know some other things too.

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

ZEDDIKER

You know some things...about me?

SHELLY

Yes.

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

SHELLY (CONT'D)

I've seen you at my church; Lord's Chapel on Bleecker.

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

ZEDDIKER

You!

(recognizing her)

You sing the Apostles Creed.

SHELLY

(blushing, relieved)

Not very well.

ZEDDIKER

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

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

SHELLY

(whispered)

The resurrection and the life...

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

ZEDDIKER

Dear girl!

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

SHELLY

You...you...saw him?

She reaches out to take Zeddiker's hand.

SHELLY (CONT'D)

He...touched you?

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

TIME-LAPSE/DISSOLVE TO LATER

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

GABE

Will she be okay?

ZEDDIKER

(stands, moves to kitchen)

Oh yes.

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

ZEDDIKER (CONT'D)

The spirit of Christ dwells deeply in her. She just now was struck that I am a living link to her Savior...

(reaches up for tea bags)

...she was simply overwhelmed. I have seen it many times. I never tire of it.

(drops in two tea bags)

Such love, devotion...it is the nectar of the universe.

GABE

I should've asked your permission
before telling her your story.

ZEDDIKER

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

GABE

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

ZEDDIKER

We can hardly control that, can we?

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

GABE

(strokes Shelly's arm)
Are you okay?

SHELLY

Never better. Thank you.

She picks up the photo and turns to Zeddiker.

SHELLY (CONT'D)

Mr. Zed, who is this little girl?

ZEDDIKER

That...
(smiles, walks to table)
...is my granddaughter Lillian.

SHELLY

She's beautiful.
(shows photo to Gabe)
May I ask when it was taken?

ZEDDIKER

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

SHELLY

I see...
(a deep breath)
Mr. Zeddiker, you are the Green Man
of Rosslyn Chapel.

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

INT. PAWNSHOP - DAY

LANITHRO

Well *there's* your problem.

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

ZEDDIKER (O.C.)

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

INT. DELI RESIDENCE - DAY

SHELLY

Well, I did have some help. My grandma Lillian was born May first 1951 in Glens Falls, New York. This is my favorite picture of her.

(pulls out her phone)

See?

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

INT. PAWNSHOP - DAY

Ardad takes out his earbuds and pushes the laptop away.

ARDAD

(to Lanithro)

You're recording this?

LANITHRO

Yep.

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

Andras also removes his/her earbuds and follows Ardad.

ANDRAS

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

Ardad says nothing, lost deep in thought. Finally:

ARDAD

OK. We may have to do something.

A cellphone rings; Ardad reaches quickly into his pocket:

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

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

ARDAD
 (covers phone)
 Yes, I know where they're going.
 LANITHRO looks at his associates, questioning if they know where Zeddiker and the kids are going. They all shrug back their ignorance.

ARDAD (CONT'D)
 (to phone)
 Alright, when do you get back here?
 (grimaces, sighs)

ARDAD (CONT'D)
 We can't wait. We're going upstate tonight. Not sure when we'll be back. I'll leave a key out front and a note for you inside.

EXT. GREYHOUND BUS STATION - DAY

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

MICHAEL
 A note?
 (listens)
 Oh...on the PC. Got it.
 He doesn't sound like a young man, it's a demon voice.

MICHAEL (CONT'D)
 Okay. Tomorrow night.
 He pockets the phone; walks into the bus terminal.

INT. DELI RESIDENCE - DAY

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

INT. CELL PHONE CLOSE-UP - DAY

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

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

EXT. GREENWICH VILLAGE STREET - DAY

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

INT. CLOSE UP OF THE LILLIAN PICTURE - DAY

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

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

WOMAN'S VOICE (O.C.)

Hello?

(listens)

Shelly? My dear, how nice to--

We see now that the photo is on an END TABLE, in BAY WINDOW.

Pulling back wide, the room is a turret in a Queen Anne-style house. Out through the windows we can see OPEN COUNTRYSIDE.

WOMAN'S VOICE (O.C.)

Today? Did you rent a car?

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

LILLIAN

Oh--what a wonderful surprise!

(sarcastically now)

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

EXT. MALEK FAMILY RESIDENCE - DAY

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

EXT. FIRST PRESBYTERIAN CHURCH MANHATTAN KS - DAY

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

EXT. CADILLAC - DAY

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

INT. PAWNSHOP - DAY

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

INT. CADILLAC - DAY

Out the rear WINDOW we see OPEN COUNTRYSIDE, few BUILDINGS.

Shelly talks on the phone.

SHELLY

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

(listens)

Well, just don't do any cleaning. I'll take care of everything when I get there. Uh, should be there by--

(looks at Gabe: 4 fingers)

--by 4 o'clock.

(listens, laughs)

Thank you grandma. Love you. Bye!

She clicks off the phone and looks at Gabe triumphantly.

SHELLY (CONT'D)

Perfect! Everything's arranged!

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

ZEDDIKER

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

SHELLY

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

ZEDDIKER

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

GABE

Wait--you live above the bookstore?

SHELLY

Oh. Yes, I do.

GABE

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

SHELLY

A girl has to keep some secrets.

Zeddiker guffaws--then claps his hand over his mouth.

Shelly shoots an I-Am-Woman-Hear-Me-Roar smirk at Gabe.

EXT. TAPPAN ZEE BRIDGE - DAY

The CADILLAC crosses the Hudson on the NY State Thruway.

INT. CADILLAC - DAY

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

ZEDDIKER

It was Passover, and Bethany was just a half mile from Jerusalem...
(uncertain, diplomatic)
...you know there were death threats.

SHELLY

What?

ZEDDIKER

Oh yes. John's gospel. Chapter 12.

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

SHELLY

...okay, uh...

ZEDDIKER

Verse nine.

SHELLY

(reading)

"When people heard Jesus was in Bethany, they flocked to see him and also Lazarus whom he had raised from the dead. Lazarus was the reason many people were turning away from the priests and putting their faith in Jesus. So the chief priests made plans to kill Lazarus."

(stops, shocked)

How did I not remember that?

GABE

Sort of a "fatwa"?

ZEDDIKER

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

(looks out window)

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

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

SHELLY

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

ZEDDIKER

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

EXT. FRENCH MONASTERY - DUSK

A small COURTYARD GARDEN is tended by several MONKS.

ZEDDIKER (V.O.)

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

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

ZEDDIKER (V.O.)

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

INT. FRENCH MONASTERY - DUSK

The brothers are filing into a CLOAK ROOM.

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

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

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

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

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

EXT. FRENCH MONASTERY - DAY

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

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

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

INT. DIFFERENT FRENCH MONASTERY - DAY

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

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

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

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

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

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

EXT. SCENIC FRENCH HILLTOP - DAY

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

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

BERNARD points to a VILLAGE. LAZARUS sees and nods.

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

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

INT. CADILLAC - DAY

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

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

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

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

SHELLY
 YOU formed the Knights Templar?

ZEDDIKER
 With Brother Bernard's benefactors.

INT. CLAIRVAUX ABBEY CHAPEL - DAY

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

ZEDDIKER (V.O.)

Bernard was a gifted orator.

CAMERA PULLS BACK revealing more ARMED CRUSADERS attending.

ZEDDIKER (V.O.)

He was from a powerful family, so Clairvaux attracted many Crusaders.

INT. CLAIRVAUX ABBEY CHAPEL - NIGHT

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

CAMERA TRACKS BACKWARD as he walks toward the front of the chapel, revealing a handful of MONKS standing in the pews.

ZEDDIKER (V.O.)

Before departing for our first mission to Jerusalem, my fellows inducted me into service.

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

ZEDDIKER (V.O.)

I was commissioned under the name of Sir Godfroi de Clairvaux.

SHELLY (V.O.)

Why the name change?

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

ZEDDIKER (V.O.)

If I were publicly revealed as Lazarus of Bethany, I would soon be imprisoned and probably executed.

CLOSE ANGLE ON BERNARD, sadly watching his friend leave.

SHELLY (V.O.)

That makes no sense to me.

INT. CADILLAC - DAY

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

SHELLY

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

INT./EXT. FLASHBACK/MONTAGE OF KINGS, PRINCES, POPES, PRIESTS

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

ZEDDIKER (V.O.)

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

GABE (V.O.)

Could they have killed you?

INT. CADILLAC - DAY

Zeddiker places his LEFT HAND on the DASHBOARD.

ZEDDIKER

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

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

ZEDDIKER (CONT'D)

This memento has been a faithful companion...

(holds his hand up)

...a reminder to always keep my head about me.

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

EXT. INTERSTATE HIGHWAY - DAY

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

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

EXT. LILLIAN'S FARMHOUSE - DAY

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

The CADILLAC pulls up and stops at the foot of the BALLUSTRADED STAIRWAY leading up to a large FRONT PORCH.

Shelly runs from the car up the steps to embrace LILLIAN, who is waiting at the top of the stairs. Gabe gets out of the driver's side door, stretches and then opens the trunk to start unloading the car.

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

LILLIAN

Forgive my subterfuge, grandfather.

ZEDDIKER

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

LILLIAN

(to Shelly)

But you talk about Mr. Zeddiker in our every phone call!

SHELLY

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

Gabe comes trudging up the steps with the FREEZER CHEST.

ZEDDIKER

Lilly, this is the young man to
thank for connecting me with my long
lost great-great...

(counts on fingers)

...great-great granddaughter.

SHELLY

Grandma, meet Gabriel Malek.

GABE

(sets down chest)

Ma'am. Sorry for the intrusion.

LILLIAN

Oh nonsense!

(gives him a hug)

You couldn't possibly be more
trouble than these two!

(notices ice chest)

If that's from the deli, you better
bring it this way.

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

INT. LILLIAN'S KITCHEN - NIGHT

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

ZEDDIKER

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

(puts a cozy on teapot)

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

GABE

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

SHELLY

You haven't aged a day!

ZEDDIKER

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

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

LILLIAN
Grandfather...

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

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

SHELLY
What endeavor?

Zeddiker sees he has no choice. He sighs:

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

SHELLY
Oh. Is that a big job?
Lillian is still not ready to speak.

ZEDDIKER
Well, the legal and technical demands have grown very complex.
(warming up to the topic)
The regulations have multiplied. There are layers of document management, e-signature protocols, compliance validation. The task has become overwhelming.

LILLIAN
It's not the task, it's me. I forget names and dates. I can't remember passwords. Last year in...
(struggles for the word)
...Zurich. I got lost in Zurich between the bank and the Sheraton. The police had to go through my purse to help me remember where I was staying. It's a wonder they didn't find my other passports!

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

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

SHELLY

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

Lillian brightens, sits up straight.

LILLIAN

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

ZEDDIKER

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

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

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

GABE

Sorry--my kid brother.

(stands up)

Hey Michael, que pasa?

Gabe walks out of the kitchen.

INT. LILLIAN'S LIVING ROOM - NIGHT

GABE

(listens)

Wait--you're where?

(frowns)

Cincinnati? What're you--?

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

GABE (CONT'D)

Dude, my apartment is smaller than your bedroom closet!

He doesn't get an answer.

GABE (CONT'D)

Michael?

Holds the phone away to see if the call is still connected.

Dropped call. He gathers himself and returns to the kitchen.

INT. LILLIAN'S KITCHEN - NIGHT

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

GABE

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

SHELLY

How old is he?

GABE

Seventeen. Still in high school.

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

GABE (CONT'D)

It's my mom. Sorry.

He walks out again.

EXT. LILLIAN'S FRONT PORCH - NIGHT

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

GABE

Yeah mom, I know.

(listens)

Mom? Mom, did you hear me?

(she's still chattering)

Michael called me two minutes ago.

(no reply)

Hello?

(looks at phone)

Mom?

(listens)

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

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

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

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

EXT. BACK TO LILLIAN'S FRONT PORCH - NIGHT

CLOSE-UP ON GABE

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

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

GABE

No dad, you guys just sit tight.
I'll see him tomorrow and call you.
(distracted)
Seriously dad...
(looks toward road)
...I'm sure Michael will be fine.

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

GABE (CONT'D)

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

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

GABE (CONT'D)

Unbelievable. You followed me!?

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

GABE (CONT'D)

Andrea...

ANDREA/ANDRAS

Aww, you remember my name!

GABE

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

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

GABE (CONT'D)

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

ANDREA/ANDRAS

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

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

GABE

How did you even find me?

ANDREA/ANDRAS

Don't you wanna hear my news?

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

GABE

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

ANDREA/ANDRAS

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

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

INT. PASSENGER VAN - NIGHT

ARDAD watches Andras/Andrea through night-vision binoculars.

ARDAD

(into phone)

Okay that's the signal. Move now!

Ardad ends the call, opens the door of the van, clambers out and starts walking up the driveway.

BACK ON GABE and ANDREA/ANDRAS

GABE

What's the money for?

ANDREA/ANDRAS

Your signing bonus, silly.
(steps close)

We can do the paperwork later.

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

GABE

I know who you guys are!

ARDAD

Good...

(still walking)

...then you'll also know...

(gulps for air)

...that we have the power to make
your wildest dreams come true.

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

ARDAD (CONT'D)

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

(looks around at his crew)

Everybody ready?

Andrea, Lanithro and the others nod wordlessly.

ARDAD (CONT'D)

Good.

(turns to Andrea)

Nunc abire!

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

ARDAD (CONT'D)

Nunc eum introire!

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

ARDAD (CONT'D)

We have 50 seconds.

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

Gabe continues to writhe and moan and shake on the
ground.

BLACKNESS

It sounds like a hurricane. Flashes of color appear
almost like lightning. Voices and sounds are cascading
and echoing.

Andras' demon voice tries to calm the young man:

ANDRAS

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

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

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

EXT. BACK TO ARDAD - NIGHT

ARDAD
 Thirty-five seconds...
 The team of demon-men still glance around them, evidently
 expecting trouble, though they cannot be seen from the
 porch, and the inhabitants of the house can't hear them.
 Gabe continues to thrash about on the ground--lightly
 restrained now by just two of Ardad's guys.

BLACKNESS

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

GABE
 N-n-no! No!

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

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

ANDRAS
 Sorry pal, you can't stop me.

GABE
 Yes...I...can!

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

EXT. ARDAD AGAIN - NIGHT

ARDAD
 Ten seconds. Everybody get ready...
 On the ground, Gabe arches his back and strains mightily.
 BLACKNESS

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

WHITE-OUT/EXPLOSION

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

INT. LILLIAN'S KITCHEN - NIGHT

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

SHELLY

Gabriel!

EXT. LILLIAN'S FRONT YARD - NIGHT

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

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

ATHLETIC MAN

There ya go--walk down to that van,
(points toward road)
and I'll be with you in a bit.

The man formerly called Lanithro nods and stumbles away.

Zeddiker and Shelly walk around the Cadillac and come upon the scene of the battle. Shelly spots Gabe and runs over to kneel down over him.

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

ATHLETIC MAN (CONT'D)

Okay, miss, take my arm for a sec.

YOUNG WOMAN

Where--? Is this Peru?

ATHLETIC MAN

No, you're in New York state. If
you'll wait in that van down on the
road, I'll get you back home.
(holds out her purse)
Here y'go, don't forget this.

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

ZEDDIKER
This is your doing?

ATHLETIC MAN
He did most of the work...
(nods toward Gabe)
...I just came in at the end.

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

ZEDDIKER
So...Ardad?

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

The man realizes he is saying too much.

ZEDDIKER
Please continue sir...
(gestures to the bodies)
...Ardad's team committed a gross
violation of what? Are they not free
in this realm to steal, kill and
destroy?

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

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

ATHLETIC MAN
El'ea'zaros...
(assists the last guy)
I need to get these folks to town.

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

ATHLETIC MAN (CONT'D)
Your boy there fought well tonight-
he saw the dividing line and he
stepped into the light.

ZEDDIKER
Good. I knew he was close.
Shelly calls to Zeddiker. The tall man turns away.

SHELLY

He's breathing, but...what happened here? I recognize these people from the city.

ZEDDIKER

I will explain. Do not lift Gabriy'el's head--let him lie back down a few more minutes.

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

ZEDDIKER (CONT'D)

I counted only six of them.

ATHLETIC MAN

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

ZEDDIKER

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

ATHLETIC MAN

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

(picks up a shoe)

Makes it easier for you, though.

With a quick smile the tall man heads down toward the road. Zeddiker begins to follow after him.

ZEDDIKER

But it will be much harder on the young host.

ATHLETIC MAN

(waits for Zeddiker)

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

ZEDDIKER

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

ATHLETIC MAN

El'ea'zaros, whoever Chemos possessed, it was done legally. If you want to save the young host, that's on you. My advice is stay away from the city--you have lots of

other properties. Ardad won't have a clue where you've gone.

ZEDDIKER

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

ATHLETIC MAN

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

ZEDDIKER

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

ATHLETIC MAN

Oh no.

(steps back from Zeddiker)

No, no, no...I don't have the authority.

ZEDDIKER

But another attack is imminent!

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

ATHLETIC MAN

No. Another attack is *not* imminent. You're looking for a fight. You can get your people to safety.

(turns to leave)

I have to go.

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

SHELLY (O.C.)

Mister Zed, please come!

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

INT. GREYHOUND BUS - NIGHT

Teenage Michael Malek leans his head on the window as the Cincinnati skyline rolls by. He stares vacantly.

FADE OUT.

FADE IN:

INT. LILLIAN'S KITCHEN TABLE - DAY

It's very bright inside--the angle of the sun outside indicates mid-day. Lillian and Shelly work on a laptop, and a small portable printer. Documents pass between them for signing. Lillian wields a large, heavy notary stamp after being the last to sign.

Zeddiker is at the kitchen counter making coffee.

Gabe slowly shuffles in, rubbing the sleep from his eyes.

Lillian spots him first and lights up immediately.

LILLIAN

Good afternoon sleepy-head!

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

GABE

Hi everybody.

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

ZEDDIKER

Gabriy'el!

Zeddiker is taken aback--holds his arms apart with an empty coffee pot in one hand and a just-filled carafe in the other.

Gabe holds tightly to the older man, and appears to be sobbing. Zeddiker finally manages to set the containers down, begins patting Gabe gingerly.

INT. LILLIAN'S KITCHEN TABLE - DAY

MUSIC MONTAGE/TIME-LAPSE

Some time later Gabe sits at the table excitedly talking.

Lillian and Zeddiker can't stop smiling and laughing.

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

A Bible is open and Lillian reads aloud.

Zeddiker serves lunch with great delight.

All heads bow as Shelly leads a prayer.

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

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

INT. CADILLAC - DAY

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

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

SHELLY

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

ZEDDIKER

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

SHELLY

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

ZEDDIKER

And a public comment period.

SHELLY

Eeee-Uuuuww...

Zed chuckles at her pun. Shelly sighs and returns the documents back to the portfolio, laying the packet flat on her lap. She watches the countryside passing by.

SHELLY (CONT'D)

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

ZEDDIKER

She is in no danger at all now.

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

EXT. CADILLAC SOUTHBOUND ON I-87 - DAY

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

EXT. CADILLAC - DAY

WINDSHIELD WIPERS swipe back-and-forth rhythmically. Gabe again rests his head against the passenger window--which is streaked with horizontal rain drops.

GABE

Mister Zed...

(still staring)

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

ZEDDIKER
Yes, at different times in my life.

GABE
What languages?

ZEDDIKER
What languages did I write in?
(eyes front, driving)
Greek at first. I had learned it as
a boy.

No reply from Gabe.

ZEDDIKER (CONT'D)
But Rome ruled France, so all
official writing was in Latin.
(glances at Gabe)
So I learned Latin, which comprises
most of my writings.

GABE
But you did write in French...

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

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

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

GABE
After the development of 'verb
second' structure.

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

GABE (CONT'D)
Und sprechen sie Deutsch, Herr
Zeddiker?

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

Gabe finally smiles.

GABE
Sehr gut, meine Herr.

SHELLY

Guys--english please!

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

SHELLY (CONT'D)

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

Zeddiker looks at his speedometer.

ZEDDIKER

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

(pats her hand)

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

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

ZEDDIKER (CONT'D)

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

(eyes back on the road)

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

GABE

And you never published in German.

ZEDDIKER

Published?

GABE

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

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

GABE (CONT'D)

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

SHELLY

Dom Polycarpe de la Riviere.

GABE

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

ZEDDIKER

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

GABE

Right. Working from un trésor
inépuisable.

Zeddiker is mildly alarmed.

ZEDDIKER

Oui Monsieur et Madame.

SHELLY

And that treasure remains hidden...

GABE

...but you know where it is.

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

ZEDDIKER

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

GABE

Yes you may. And yes I do.

ZEDDIKER

A bold request.
(thinking)
And one worthy of consideration.
(thinking some more)
Very well, you shall have your
answer...
(checks rear-view mirror)
...after tomorrow.

GABE

Oh...kay.

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

ZEDDIKER

First things first.
(looks at Gabe sternly)
We must talk about Michael Malek.

EXT. CADILLAC SOUTHBOUND ON I-87 - DAY

The Cadillac whooshes toward the New York City skyline.

BEGIN MUSIC MONTAGE

EXT. GREENWICH VILLAGE - DUSK

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

INT. ZED'S RESIDENCE KITCHEN - DUSK

The kitchen is dim in the fading daylight. The basement door opens and ZEDDIKER hoists up the rolling carry-on case. He looks toward the back windows as if expecting to see someone looking in.

SHELLY enters with her backpack and a small suitcase, followed by GABE with the ice-chest, which he sets down immediately and closes the basement door. Both young people turn away from the kitchen and walk down the hall.

Zeddiker briefly surveys the dark kitchen, then follows them away from the window.

INT. SUBURBAN MALEK FAMILY HOME - DUSK

Overhead shot of GABE'S FOLKS, huddled over a LAPTOP on the dining room table. Camera pulls down behind them to show that they are logged-in to their cellphone account. They select "Michael's Cel" and choose "Find My Phone".

A map of lower Manhattan appears, a flashing red-dot indicates the approximate location in Greenwich Village. Beyond them through the living room window the sunset is deep-pink.

INT. PAWNSHOP - NIGHT

Michael walks around behind the COUNTER in the semi darkness and turns on a couple of SMALL LAMPS near the CASH REGISTER.

He leans down under the counter and turns on the PC.

INT. ZED'S OFFICE - NIGHT

A windowless room, with a pool of light from a single DESK LAMP illuminating a SMALL TABLE. Zeddiker has his LAPTOP out on the table.

Shelly, turns her own laptop toward Gabe, showing a large picture of Michael Malek. Gabe nods, then returns to study a large, LEATHER-BOUND BIBLE. Zeddiker is explaining something sequential in animated gestures.

Soon Zeddiker looks at his watch and gestures to Gabe, who pulls out his phone.

INT. PAWNSHOP - NIGHT

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

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

INT. SUBURBAN MALEK FAMILY HOME - NIGHT

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

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

INT. ZED'S OFFICE - NIGHT

Gabe sets down his phone, looks up in time to catch a rolled up sleeping bag tossed to him by Zeddiker.

Shelly packs up her laptop while Zeddiker takes her backpack and exits. Gabe stands and gives her a look of concern--but she smiles and gives him a peck on the cheek on her way out.

INT. PAWNSHOP - NIGHT

Michael plugs his CELPHONE into a POWER ADAPTER. There's a soft, whirring MECHANICAL SOUND, which suddenly stops.

Michael reaches under the counter and pulls up some freshly printed PAGES. The TOP SHEET is a coupon for discounted drinks at The Glass House, plus a map. He sets that sheet down on the counter beside a large HANDGUN with a NOISE SUPPRESSOR on the end of the barrel.

Michael takes the remaining pages and walks around to stand facing the front counter. He reads carefully. Hearing a wind chime at the entrance behind him, he turns. The door is closed, but the chimes are moving.

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

INT. HALLWAY IN APARTMENT BUILDING - NIGHT

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

INT. ZED'S OFFICE - NIGHT

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

INT. PAWNSHOP - NIGHT

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

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

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

BLACKNESS. SILENCE.

ANDRAS (V.O.)

Yee-haw!

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

LANITHRO (V.O.)

(no echo, he's close-up)

Is he still conscious?

ARDAD (V.O.)

(mild echo, further back)

Chemos, this kid fainted! Did you feed him? Did he drink anything?

CHEMOS (V.O.)

(big echo, from far back)

Uh, he didn't...seem thirsty.

A flicker of light snaps and sizzles.

ANDRAS (V.O.)

Atta boy Mikey! Come to papa!

More flickers of light, like brain synapses firing.

ARDAD (V.O.)

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

LANITHRO (V.O.)

On it.

ARDAD (V.O.)

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

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

WHITE PUFFY CLOUDS & BRIGHT BLUE SKY - DAY

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

INT. ZED'S KITCHEN - DAY

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

ZEDDIKER

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

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

GABE

Isn't Avi coming to prep lunch?

ZEDDIKER

No. He will inform the staff that
the deli is closing. The attorneys
will pay severance and shut down
this location per my instructions.
(notices the vest)
Oh, let me help you with that.

GABE

Do I really need this thing?
(Zed helps him)
My kid brother is the least violent
person you'll ever meet.

ZEDDIKER

Michael will not be himself. And he
will be armed.

GABE

What if he sneaks up close to me?
Ouch!

ZEDDIKER

Sorry.
(loosens/refastens)
You will remain close to my side
until we see your brother.
(hands Gabe a sweatshirt)
Michael cannot come within thirty
feet of me.

GABE

Oh yeah...that burning thing.

Gabe pulls on the sweatshirt overtop of the vest.
Zeddiker grabs bagels.

GABE (CONT'D)

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

ZEDDIKER

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

GABE

What!?

Zeddiker pops a bagel into his toaster.

ZEDDIKER

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

GABE

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

ZEDDIKER

Yes--you begin immediately.

Gabe looks up at the older man, and Zeddiker offers a
forced smile. But Gabe is still worried. The deli owner
turns back to check on the toaster.

BEGIN MONTAGE MUSIC

INT. TOASTER CLOSE-UP - DAY

Two bagel-halves pop up. Camera pulls back to reveal a
small apartment, filled with bright sunlight.

SHELLY enters wearing a bathrobe, a towel around her
head. She lifts out the bagels, spreads cream cheese on
them.

INT. FRYING PAN CLOSE-UP - DAY

TWO EGGS are almost ready: over-medium. Pulling back we
see LILLIAN, standing at the range. She carries the
frying pan over to the TABLE, slides the eggs onto her
plate beside bacon and a bran muffin. There's a small
glass of orange juice beside her plate.

Positioned on the table is a DIGITAL PHOTO FRAME cycling...the picture of Lillian as a girl...a studio portrait of a younger Shelly....a group shot from the day before of Lillian with Shelly, Gabe and Zeddiker.

INT. LAGUARDIA AIRPORT ARRIVAL GATE - DAY

Arriving PASSENGERS stream out of a GANGWAY DOOR. MR. MALEK appears with them. He hitches a worn leather saddle-bag up onto his shoulder, pulls out his phone.

INT. MALEK FAMILY RESIDENCE - DAY

GABE'S MOM sits at the DINING ROOM TABLE in a housecoat. She finishes breakfast, picks up her phone and dials. She drums her fingers while waiting for an answer.

INT. HALLWAY OUTSIDE GABE'S APARTMENT - DAY

CAMERA is low, shooting along the floor toward the staircase. All we can see is floor, walls and the staircase ceiling, sloping down and away. But we hear a cellphone buzzing on 'vibrate'. A whispered voice.

GABE (V.O.)
Sorry, it's my dad. Let me power
this thing off.

INT. AIRPORT CONCOURSE - DAY

Professor/dad walks, listening to his phone. No answer, he rings off in frustration.

INT. MALEK FAMILY RESIDENCE - DAY

Mom is still at the table, still listening to her phone. No answer, she rings off in frustration.

INT. HALLWAY OUTSIDE GABE'S APARTMENT - DAY

In a moment GABE'S HEAD appears, rising up into frame as he creeps gingerly toward his apartment door. The top step creaks loudly, causing him to grimace and freeze. Gabe listens, hears nothing, then continues toward his door. He steps past, then turns to wave Zeddiker forward.

ZEDDIKER walks even slower along the wall, listens closely but hears nothing. Another step. No sound. Two more steps and he's at the door. He and Gabe exchange baffled looks.

Gabe inserts his key and firmly grips the doorknob.

INT. CLOSE-UP OF DOOR FROM INSIDE APARTMENT - DAY

The DOOR bursts open, WOOD SPLINTERS fly; a YOUNG MAN hurtles into the apartment. SHELLY, fully dressed and

seated at the kitchen table, screams in alarm. When she looks up, there is a large HANDGUN with NOISE-SUPPRESSOR in her face.

It is held by MICHAEL MALEK. He smiles at her lecherously.

INT. GABE'S APARTMENT - DAY

Zeddiker stands in the middle of the room, both hands on his head, trying to clear his mind. Gabe sits on his bed.

GABE

Michael's been in the city since
last night--where else would he go?

ZEDDIKER

He would go to Ardad's place.

GABE

Where's that?

ZEDDIKER

I do not know where they sleep.
(looking around)
Please retrieve whatever you intend
to keep. You will not return here.

GABE

Oh, right.

ZEDDIKER

I assume Ardad learned of your
linguistic skills. Normally he would
not be allowed to harm my family or
employees--but your brother is under
no such protection.

GABE

Well they can't have him. Saturday
night I saw clearly who those guys
are. I want Mikey back.

ZEDDIKER

Yes, but unlike their attack
Saturday night, you chose to resist.
Michael did not. Therefore...

INT. SHELLY'S APARTMENT - DAY

SHELLY struggles; MICHAEL holds a CLOTH over her face.

ALL ACTION in the Shelly's apartment plays out SILENTLY
while we HEAR Zeddiker and Gabe's ongoing conversation.

ZEDDIKER (V.O.)
 ...there will be no intervention
 from heaven for your brother.

GABE (V.O.)
 Oh man...

ZEDDIKER (V.O.)
 Michael belongs to Ardad now. Since
 we are initiating this action, and
 Ardad possessed your brother
 legally, he is allowed to defend
 himself.

Shelly's eyes close and she becomes limp. Michael
 positions her so she won't fall out of the chair.

ZEDDIKER (V.O.)
 So if Ardad were to attack you
 during the expulsion, it would be
 permissible resistance.

Michael puts his gun in a pocket; tosses the cloth away.

GABE (V.O.)
 Wonderful.

Michael easily picks Shelly up from her chair and carries
 her out of the apartment.

INT. GABE'S APARTMENT - DAY

ZEDDIKER
 Ardad's plan is quite ingenious. He
 knows I cannot join you because my
 presence would destroy Michael's
 body. He knows you will come alone.

Gabe had been tossing various articles of clothing into
 the suitcase, but has stopped in discouragement. Zeddiker
 sees the effect his theoretical musings have had on Gabe.

ZEDDIKER (CONT'D)
 But Gabriy'el, we have every reason
 to expect success. Saturday night
 you received the Spirit of power.

ZEDDIKER (CONT'D)
 Now whatever you bind on earth is
 bound in heaven. The word of God has
 more power than any weapon.
 (peers at Gabe)

GABE
 Yeah, when I resisted, they left.
 (snaps out of reverie)
 Oh! I gotta call my dad back.

Gabe pulls out his phone and dials the last number.

INT. PAWNSHOP - DAY

MICHAEL duct-tapes the unconscious SHELLY to a CHAIR in the middle of the showroom. We hear Gabe's phone conversation:

GABE (V.O.)

Dad. I haven't seen Michael yet.

Michael tapes over Shelly's mouth.

GABE (V.O.)

No, his bus arrived, but he's not at my apartment.

Michael turns Shelly's chair toward the storefront; walks to the counter, sets down the tape, pulls out his phone.

INT. NYC TAXI - DAY

PROFESSOR/DAD talks from the back seat of a NYC cab.

DAD

Did you call his cel?

INT. GABE'S APARTMENT - DAY

GABE

Yeah, his battery is probably dead.

(a beep, pulls phone away)

Oh--dad, Michael is calling me now!

Gotta go!

(clicks off, clicks on)

Hey Mikey, where ya at bro?

(listens)

Uh...sure. Hang on a sec.

Gabe swipes across the phone as Zeddiker sits beside him. Michael's face appears on Gabe's phone.

MICHAEL (V.O.)

Show me the old man.

Gabe scowls, the voice is not Michael's. Gabe holds the phone out to get Zeddiker in frame.

ZEDDIKER

Andras, the Lord rebuke you!

The screen goes blank before he finishes speaking. Gabe looks at the older man with a questioning look.

GABE

Did you get him?

ZEDDIKER

No. He will call back.

Gabe's phone rings again, but he first looks at Zeddiker.

GABE

What should I say?

ZEDDIKER

Tell him I will not interrupt.

GABE

(lifts phone to ear)

Hello. Right. Yeah, he understands.

Okay, switching to video now.

Gabe lowers the phone, activates video--holds phone out at arm's length again to include Zed. Michael's face appears on screen, with the pawnshop shelves visible behind him.

MICHAEL/ANDRAS (V.O.)

Quit screwin' around old man. Maybe

Michael doesn't matter to you...but

I bet this sweet thing does.

INT. PAWNSHOP VIA PHONE VIDEO (FULLSCREEN) - DAY

A grainy, choppy video spins around the pawnshop showroom; settles on Shelly slumped unconscious in a chair.

INT. GABE'S APARTMENT - DAY

GABE

Shelly!

Zeddiker holds his hand up to shush Gabe.

ON SHELLY VIA PHONE VIDEO (FULLSCREEN)

MICHAEL/ANDRAS

You know her too Gabe? Just a sec.

CAMERA SHAKES as Michael poses his face beside Shelly's. In his free hand a PISTOL is plainly visible.

ZEDDIKER

Andras, you may not harm the girl.

MICHAEL/ANDRAS

Not so fast, gramps. That's a bit of a gray area, legally. Hey Gabe, c'mon over, and let's discuss it.

INT. GABE'S APARTMENT - DAY

ZEDDIKER

Where are you?

MICHAEL/ANDRAS (V.O.)

In our pawnshop. But you're not invited El'ea'zaros.

ZEDDIKER

I will not enter. Where is your pawnshop?

MICHAEL/ANDRAS (V.O.)

Seriously? You don't know? Oh, that is too funny. Look out your back window.

GABE

We're not--

Zeddiker again puts up a hand to silence Gabe.

ZEDDIKER

Are you in the pawnshop on West 9th street behind my deli?

ON MICHAEL/ANDRAS VIA PHONE VIDEO (FULLSCREEN)

MICHAEL/ANDRAS

Yep. Watched you make coffee every morning for seventeen years.

ZEDDIKER (V.O.)

And why the six-shooter?

MICHAEL/ANDRAS

It's a nine-shooter, you ignoramus.
(holds a Hi-Point .45)
Self-defense, of course.

ZEDDIKER (V.O.)

Prove to us the girl is alive.

MICHAEL/ANDRAS

Uh...let's see here...

Michael aims his camera phone at Shelly, who is still unconscious. Suddenly a hand comes across to slap Shelly's face--and none too gently.

INT. GABE'S APARTMENT - DAY

GABE

Hey--hey!

Shelly is unresponsive.

ZEDDIKER

Andras, just put your camera up
under her nose.

MICHAEL/ANDRAS

Well aren't you clever!

ON SHELLY VIA PHONE VIDEO (FULLSCREEN)

The view changes to an unflattering close-up image of
Shelly- and her breath immediately fogs up the lens.

EXT. ANGLE ON WINDSHIELD OF ZEDDIKERS'S CADILLAC - DAY

The sun glints off the windshield as the car pulls out of
a parking spot in front of the Glass House Jazz Club.

INT. ZEDDIKERS'S CADILLAC - DAY

Zeddiker is driving and Gabe urgently reads from the
yellow sheet of paper while they cruise along a city
street. The young man lowers the paper and sighs heavily.

GABE

Oh man, this is all messed up.

ZEDDIKER

What is?

GABE

They got Shelly, Mr. Zed!

(throws his hands up)

I'm just gonna surrender to Michael.

I don't care what he does to me.

Shelly doesn't deserve this.

ZEDDIKER

Gabriel. Look at me.

Gabe is startled by his tone; sits up and turns to Zed.

ZEDDIKER (CONT'D)

Surrender will not save Reshel or
Michael. When Andras starts killing,
he does not stop.

Gabe shrugs, conceding the point.

ZEDDIKER (CONT'D)

If you surrender, Andras kills
Reshel just to see your reaction.
Then he kills you. And within 24
hours Michael will be dead.

Gabe says nothing; taking it all in.

ZEDDIKER (CONT'D)
 No. Our plan is a good one. It will
 succeed. But if you surrender...
 everyone dies.

GABE
 You're right.
 (looks at yellow sheet)
 You're absolutely right.

ZEDDIKER
 The kingdom of heaven suffers
 violence, Gabriy'el. And the violent
 take it by force.

INT. NYC TAXI - DAY

ANGLE ON phone GPS tracker zoomed in on West 9th street.
 PROFESSOR/DAD is in the back seat of the moving cab. He
 reaches his phone across into the front seat, showing the
 CABBIE, who recognizes the location and nods.

INT. ZEDDIKERS'S CADILLAC - DAY

GABE
 You ever been inside that pawnshop?

ZEDDIKER
 Years ago, when it was a bakery. You
 will have a tactical advantage. You
 enter the front door while he
 watches out the back.

GABE
 Won't the front door be locked?

ZEDDIKER
 Perhaps...
 (pulls out a crowbar)
 Use this. Check the doorknob first,
 but you can smash all the glass, and
 step through the door in four
 seconds. Walk past all the debris
 before you start.

GABE
 Get past the broken glass.
 Zeddiker turns another corner; slows the car to a crawl
 as he searches for a parking spot.

ZEDDIKER
 You heard the way I spoke to Andras
 on the telephone?

GABE

Yeah, you were firm, and he did
whatever you said. Amazing.

ZEDDIKER

Just so.

Zeddiker spies a parking spot near the pawnshop, pulls in
and shuts off the engine. He turns to Gabe, who reads his
yellow sheet. Zeddiker gets his attention and holds up
one finger.

ZEDDIKER (CONT'D)

The word of God...

(points at sheet)

...your faith in Christ...

(points up; then at Gabe)

...the Spirit's power to prevail.

GABE

I'm ready.

Zeddiker is pleased. He exits the car...

EXT. WEST 9TH STREET NEAR PAWNSHOP - DAY

...and steps into the street. Gabe, in a bulky
sweatshirt, exits onto the sidewalk. Zeddiker turns back
to Gabe and holds up a phone. This prompts Gabe to pull
his phone out.

GABE

Okay, calling you now.

Gabe presses a button, Zeddiker holds the device up to
his ear as he pivots and crosses the street.

GABE

(Bluetooth in his ear)

Yes, I hear you.

(watches Zed disappear)

Right. I'll leave this line open.

Gabe snugs the phone in a pocket; walks to the pawnshop.

INT. PAWNSHOP - DAY

Loud rock music fills the store. Michael stands in the
backroom doorway watching Zed's backyard. No movement. He
steps back to check the showroom. Shelly is waking up.

EXT. PAWNSHOP ENTRANCE - DAY

Gabe nears the front door, but tries to avoid being seen
by anybody inside the store. From outside the music is
just a thumping bass line. He speaks into his Bluetooth.

GABE

Wow, can you hear that music?

(listens, nods)

Crazy loud. OK, trying the door now.

Gabe crouches down and crawls to the door, reaching for the handle. As he turns it, the door yanks open and the deafening music pours out into the street. A hand grabs Gabe's arm, pulls him inside and slams the door shut.

INT. PAWNSHOP - DAY

The music is deafening. Michael is holding Gabe off the floor with one hand, the other pointing a pistol at Gabe's chest.

MICHAEL/ANDRAS

Hello brother.

Gabe is too shocked to speak. There is a MUZZLE-FLASH and the sound of a GUNSHOT. Gabe gasps and Michael lets him drop. Gabe is on his knees, doubled over in pain.

MICHAEL/ANDRAS

(pistol to Gabe's head)

Goodbye brother.

The LOUD MUSIC stops. The LIGHTS go out. Michael looks quickly toward the back of the store. We hear a METALLIC CLANK and Michael screams in pain as his PISTOL slides across the floor, past SHELLY'S CHAIR and thumps into the COUNTER.

GABE

Sorry Mikey.

Gabe stands, we see he's holding the CROWBAR. He drops it to pull out the YELLOW SHEET. His breathing is labored, like the wind was knocked out of him. The younger man stumbles back against the front door, protecting his right hand and moaning.

GABE

Michael, I'm here to rescue you.

(reads the yellow sheet)

The Lord rebuke you Ardad, who leads travelers astray!

Gabe winces in pain. Michael groans, looks past Shelly to spot his gun, then rushes toward the counter.

GABE

In nomine Iesu Christi--

(breathes hard, follows

Michael)

--exire spiritus malus!

Gabe pauses beside Shelly, who looks up at him desperately.

But Gabe sees that Michael has fallen to his knees at the counter, clutching his stomach and opening his mouth as if nauseated. He emits a hissing sound and a green vapor.

MICHAEL

Gabe, what are you doing?

Gabe is heartened to hear his brother's voice; looks down at the yellow sheet.

GABE

In Jesus' name I'm getting rid of your demons!

MICHAEL/ANDRAS

Gabe-ree-ull, if you don't stop this, you're gonna KILL your little brother!

GABE

The Lord rebuke you Belphegor, who invents wicked schemes.

At the SOUND of another GUNSHOT, Gabe flinches. He hears the bullet whiz and crackle past his ear and pop through the front window glass. Gabe looks back to the YELLOW SHEET.

GABE (CONT'D)

In nomine Iesu Christi--

Another GUNSHOT; a BULLET HOLE pops through the yellow sheet.

GABE (CONT'D)

(gasps, stumbles back)

--exire spiritus MALUS!

Gabe falls down near Shelly. Silence. Disoriented, he hears another hissing sound, evidently Belphegor is gone.

EXT. CADILLAC - DAY

ZEDDIKER has arrived back at the car, out of breath. He holds a cellphone to his ear and cranes his neck in a vain attempt to see what's happening inside the pawnshop fifty feet away.

ZEDDIKER

(to phone)

Chemos is next Gabriy'el! Chemos!

No reply. Zeddiker takes two steps toward the pawnshop when a taxi pulls up and stops right in front of the store.

POP! POP! POP! Three small BULLET HOLES appear in the STOREFRONT WINDOW, causing Zeddiker to stop in his tracks.

INT. NYC TAXI - DAY

The REAR PASSENGER WINDOW shatters from bullets, spraying GLASS all over PROFESSOR/DAD, who was paying the CABBIE.

INT. PAWNSHOP - DAY

MICHAEL is dazed, stands unsteadily holding the PISTOL.

MICHAEL

Gabe, I don't know how to stop this!

MICHAEL's body shakes from head to toe. He straightens up and has a look of determination.

MICHAEL/ANDRAS

Michael is not in control Gabe-ree-
ull. Prepare to die.

NEW ANGLE: MICHAEL'S POV shows SHELLY tied to the CHAIR, struggling to get loose, but Gabe's nowhere in sight.

GABE (V.O.)

(straining for air)

The Lord rebuke you Chemos, who
serves Satan!

Michael fires twice toward the sound of Gabe's voice; puts both hands over his ears and screams. Michael stumbles toward Shelly in a rage, knocks her chair over, then he falls and knocks over a merchandise display. All is quiet.

GABE (CONT'D)

In nomine Iesu Christi, exire
spiritus malus!

ANGLE ON GABE lying on the floor, behind a RETAIL FIXTURE.

He coughs and winces in pain--he still has a NOSEBLEED and now is also coughing up BLOOD. His Bluetooth crackles loudly.

ZEDDIKER (V.O.)

Very good Gabriy'el! Now Gallu.

Gabe hears Michael moaning and Shelly struggling.

ANGLE ON SHELLY as she discovers that her CHAIR is broken, allowing her to reach down to her LEGS. While she picks at the DUCT TAPE, we hear Gabe start up again.

GABE (V.O.)

The Lord rebuke you Gallu, who
unleashes hell.

A single GUNSHOT. Shelly screams; a CHAIR LEG splinters.

GABE (V.O.)
 In nomine Iesu Christi, exire
 spiritus malus!

Shelly can't see Michael, but hears another gaseous emission. The bullet just grazed her leg, but it shredded some tape. She starts unwrapping, until the BARREL OF A GUN enters frame and is pressed against her temple. Shelly freezes.

MICHAEL/ANDRAS (V.O.)
 Gabe-ree-ull...if you read another
 word from that sheet, I will paint
 the floor with this girl's brains.

WIDE SHOT shows MICHAEL standing over SHELLY.

GABE steps out from behind a SHELVING UNIT with both hands raised, one of which holds the YELLOW SHEET.

GABE
 Shoot me instead.

MICHAEL/ANDRAS
 Not now, you're wearing a vest. Stay
 right where you are. Don't speak,
 don't move.

EXT. CADILLAC - DAY

ZEDDIKER is back in his car. He talks into the phone.

ZEDDIKER
 Gabriy'el, he has no bullets left.
 Expel Andras now!

INT. PAWNSHOP - DAY

CLOSE UP ON GABE

GABE
 (hands raised)
 Are you sure?

MICHAEL/ANDRAS
 Of course I'm sure--two bullet holes
 in your shirt, no blood.

ZEDDIKER (V.O.)
 (via Gabe's Bluetooth)
 Yes, I counted nine shots. Expel
 Andras!

GABE
 (lowers hands, reads)
 The Lord rebuke you Andras...who
 causes discord.

ON MICHAEL, he is smitten with anger.

ON SHELLY, whose eyes widen in fear.

CLICK! CLICK! No bullets left.

GABE

In the name of Jesus Christ--come
out you EVIL SPIRIT!

Michael reels back in agony; coughs out Andras in a cloud of hissing air and staggers away. He throws his pistol at Gabe, who doesn't see it coming. It thuds into his forehead while Michael scrambles back to the counter. Gabe slowly follows.

GABE

The Lord rebuke you Surgat--
(gulps air, keeps walking)
--who destroys beauty.

Gabe's words are slurred; his breathing rapid and shallow.

Michael is five steps ahead, but still in sight.

GABE

In nomine Iesu Christi--
(coughs, gasps, walks)
--exire spiritus malus.

Michael disappears into the back, Gabe can't keep up.

ANGLE ON SHELLY. She gets one leg free, then reacts to a loud crash of breaking glass from the back room.

EXT. CADILLAC - DAY

CLOSE-UP ON ZEDDIKER, nervously listens on the phone.

ZEDDIKER

Gabriy'el, is Surgat gone? Hello?

As ZEDDIKER listens, we hear Gabe's voice crackle through the Bluetooth.

GABE (V.O.)

The Lord rebuke you Surgat, who
destroys beauty.

(Gabe's voice is weak)

In nomine Iesu Christi, exire
spiritus malus.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE stands at the BROKEN-OUT WINDOW, looking down into the back yard for Michael. All he hears is MOANING and THRASHING in the BUSHES fifteen feet below.

GABE
 I think Surgat's gone. Michael
 jumped out the back window.
 (closes eyes dizzily)
 Sounds like he's hurt.

EXT. WEST 9TH STREET NEAR PAWNSHOP - DAY

ZEDDIKER carefully approaches the SHOP. Ahead of him
 PROFESSOR MALEK exits the CAB, walks in the FRONT DOOR of
 the PAWNSHOP. Zeddiker is trying not to shout into his
 phone.

ZEDDIKER
 Gabriy'el, you must expel Lanithro!
 (waits, listens)
 Gabriy'el?

He takes a few steps forward and tries to peer inside,
 but the showroom is dark and the reflections of the
 windows make it impossible to see anything inside.

INT. BACK ROOM OF PAWNSHOP - DAY

CLOSE-UP ON GABE. He's a mess: bloody nose, gash on
 forehead, a bloody lip. He has collapsed on the floor by
 the window.

GABE'S POV is from a low angle. BACK ROOM is BLURRY;
 begins to come INTO FOCUS. MICHAEL stands over Gabe,
 clothes torn.

A bloody WOODEN GARDEN STAKE protrudes from his shirt. He
 lifts a SHOVEL up over his head, poised to bring it down
 on Gabe.

GABE
 Mikey...

CLOSE-UP ON GABE. He calmly closes his eyes.

BLACKNESS

Gabe's ears are RINGING. A TOY PIANO plays a familiar
 Sunday School song.

MONTAGE: GRAINY HOME MOVIES IN SEPIA-TONE...

...MALEK RESIDENCE-EXT-DAY: Two LITTLE BOYS, aged 9 and
 3, run and jump through a lawn sprinkler, laughing
 giddily... ...MALEK RESIDENCE-INT-NIGHT: MOM and LITTLE
 BOYS in bedtime prayer...

...MALEK RESIDENCE-EXT-DAY: Younger-looking DAD reads a
 newspaper and smokes a pipe on the front porch while
 OLDER BOY reads over his shoulder and YOUNGER BOY sits on
 his lap.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: SHELLY stands in the back room DOORWAY, behind MICHAEL, reading aloud from the YELLOW SHEET. Michael turns to swing the SHOVEL at her as PROFESSOR/DAD enters: he doesn't see the shovel coming at his head. THWACK! Dad goes down in a heap.

GRAINY HOME MOVIE IN SEPIA-TONE

BRIGHT HOSPITAL ROOM-INT-DAY: A BABY wrapped in a blanket is handed to a 6-YEAR OLD BOY, who beams proudly.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: SHELLY shouts at Michael from the yellow sheet. He convulses, drops the shovel and falls down beside Gabe. Green vapor escapes his mouth as he lands.

GRAINY HOME MOVIE IN SEPIA-TONE

MALEK RESIDENCE-EXT-DAY: The two boys, dressed for church, exit with mom. They troop past dad with his newspaper and pipe on the front porch. The boys look back sadly at dad. He doesn't lower the paper or acknowledge them at all.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: ZEDDIKER pokes his head into the room, surveying the damage. SHELLY is spent, stands leaning against the door-frame--drops the yellow sheet.

GRAINY HOME MOVIE IN SEPIA-TONE

CHURCH HALLWAY-INT-DAY: MOM shoos the 9-year-old to go to his Sunday School class, but little brother hugs him and holds on for dear life, not wanting him to leave.

INT. BACK ROOM OF PAWNSHOP - DAY

GABE'S LOW-ANGLE POV: ZEDDIKER kneels over Michael, checks for a pulse. Concerned, he puts both hands on teen's head, and prays. Shelly steps over the mess to kneel beside Gabe, wiping her tears and then reaching to touch his face.

CLOSE ON GABE: He see Shelly, smiles and closes his eyes.

BLACKNESS: TOY PIANO MUSIC ends, REVERBERATING into the DARK.

The sound of a TICKING CLOCK emerges from the deep silence.

SHELLY (V.O.)
Gabriel? Sweetie, time to wake up.

INT. GABE'S K-STATE APARTMENT - DAY

GABE sits dozing in the PADDED LEATHER CHAIR, the WALL-CLOCK ticks behind him. SHELLY whispers in his ear.

SHELLY

Honey, we have to be at your folks place in an hour. Michael's home.

Shelly walks over into the KITCHEN, sets her SHOPPING BAGS on the counter and opens the BLINDS. Sunlight.

GABE shakes the cobwebs from his brain and sits up-catching the PARCHMENTS before they fall to the floor.

GABE

Another batch of papers came today... from Rosslyn.

He puts the papers down, walks over to Shelly, resting his head on her shoulder as she unpacks utensils.

GABE (CONT'D)

Is this still our honeymoon?

SHELLY

Classes don't start 'til Tuesday.

GABE

Then I'm stayin' right here.

As Shelly turns around to embrace her sleepy new husband, the CAMERA PULLS BACK and TILTS DOWN toward an object lying amid the BOXES on the living room floor. PUSHING in tight, the WOOD-CARVED GREEN MAN fills the frame.

EXT. STONE-CARVED GREEN MAN - DAY

PULLING BACK from the decorative cement plaque, past some ROSE BUSHES we see a sunlit residential PATIO.

PUSH toward the patio table. A MAN sits in a wicker chair with his back to us. He wears a SWEATER and a BALL-CAP, holds a steaming MUG of coffee while working on a LAPTOP. The LARGE HOUSE is isolated and the landscape is rocky with short scrub-brush and the odd cedar tree. Along the horizon is a long MOUNTAIN RIDGE-LINE.

TITLE CARD

Sandia Park, New Mexico

Over his shoulder, we see an e-mail. A large PHOTO appears: GABE & SHELLY, with MICHAEL in a WHEELCHAIR, plus MOM & DAD MALEK with them at the DINING ROOM TABLE. CAMERA DOLLIES around the table to reveal the man's face. LAZARUS smiles.

FADE OUT.