BLOOD RUSH

(third draft)

by

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FADE IN:

EXT. DOCKS - NIGHT

A long and desert dock. TOM O'BRIEN, 45, is snappily dressed with a long coat, his hair styled, and his nails manicured. Here is a man who clearly takes excellent care of himself.

He walks down under the pouring rain, crosses a small bridge, passes a grate, and stops in front of a warehouse open door. He puts a hand up his ear.

> TOM The door is open. I stop for a while to check around.

He scans around, takes a gun out, and cocks it.

INT. WAREHOUSE - NIGHT

Tom silhouettes at the door.

TOM God, it's so dark in there. (a beat) I'm in--

He enters the warehouse.

TOM (cont'd) My eyes are getting used of the darkness.

Rain pours into the warehouse through several holes in the roof.

CLOSEUP ON TOM

He has a tiny earphone from where a FILTERED VOICE can be heard.

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EARPHONE VOICE (V.O.)
(filtered)
O'Brien, could you repeat?
(static)
O'Brien--
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EXT. DOCKS - INT. POLICE CAR - NIGHT

INSPECTOR PHILIP SANDERSON, 54, a fat man wearing mustache, is seated at the back of a police car, a young woman by his sides. She is LIEUTENANT BETSY KOVAKS, 26, a thin blonde and curly hair, girl-next-door style.

They both wear bulletproof jackets.

Sanderson is speaking on a microphone.

On the radio, just static.

SANDERSON O'Brien! Come in! (to Betsy) Hell, walls are too thick. We lost contact! (on the microphone) Tom! Come in!

INT. WAREHOUSE - NIGHT

Tom keeps walking in the darkness, and then stops. He is taking a small box from his coat pocket, pours some pills in his hand, and swallows them.

> TOM (calling) Mrs. Smith!!

As a response, a FLASHLIGHT blinks three times upstairs.

TOM (cont'd) (whispering) I see the signal. I'm coming up.

He gets along.

TOM (cont'd) I'm at the foot of a large metallic stairway. Do you copy?

No response.

He taps on the earphone with his finger.

TOM (cont'd)

Do you copy?

Just static.

Suddenly, a WOMAN'S VOICE ECHOES in the warehouse.

WOMAN (V.O.)

Come up!

Tom starts to climb the stairs to the flashlight. His feet RESOUND on the metallic steps.

A big steel pulley-block is hanging with a heavy chain in the dark part of the ceiling above the stairway.

WOMAN (V.O.) (cont'd) I'm here, waiting for you!

A hand holds the chain.

Reaching the upper floor, Tom walks on a narrow catwalk towards the light, getting closer of the steel pulley-block.

Above him, in the glass roof, a large hole lets the rain pouring in.

EARPHONE VOICE (V.O.) (filtered) --O'Brien, what the fuck are you doing?!

Sanderson's filtered voice seems to tear Tom's ear out. In a flash, he notices that the flashlight is simply placed on a wooden case. Instinctively, he rises his eyes, just at the moment the pulley-block is about to fall and crash him.

The heavy pulley-block smashes on the catwalk with an incredible metallic noise that echoes throughout the warehouse.

A WOMAN, wearing a bulletproof jacket and holding a gun, springs out from the dark, fifty feet from Tom. She looks like a fury.

> WOMAN (shouting) I'll kill you!!

She is about to shoot, but Tom, quicker, draws his gun first, jumps in a dive, and shoots twice. The bullets miss her as she climbs up a beam. The TWO SHOTS are heard inside the police car.

SANDERSON

Action!

Everyone rushes out of the police car.

EXT. DOCKS - NIGHT

About twenty armed POLICE OFFICERS are ready to assault the warehouse, rushing to the door.

INT. WAREHOUSE - NIGHT

The police officers, followed by Sanderson and Betsy, enter and spray in the warehouse.

> SANDERSON (shouting) O'Brien! Where are you?!

Tom's voice ECHOES.

TOM (V.O.) (shouting) Up here!!

The police officers take their flashlights out. Light beams circumambulate through the darkness. One of them spots the woman climbing to the roof.

A POLICE OFFICER

There!!

But Tom is already chasing her, following her trail.

INT. WAREHOUSE ROOF - NIGHT

The woman reaches a hole in the roof and pulls herself up outside.

INT. WAREHOUSE - NIGHT

Sanderson turns to Betsy.

SANDERSON

Outside.

Betsy just nods and rushes out.

INT. WAREHOUSE ROOF - NIGHT

Tom hoists himself up and disappears through the hole.

EXT. WAREHOUSE ROOF - DOCKS - NIGHT

Under the pouring rain, his face beaten by the wind, Tom stands on the slippy roof. The woman is running to the next warehouse. She turns back and shoots at Tom, missing him. Then, she jumps and lands on the next roof. Although the slippy roof, Tom chases her.

Behind him, police officers appear through the hole. Reaching the edge of the warehouse, Tom jumps at his turn.

EXT. WAREHOUSE #2 ROOF - DOCKS - NIGHT

Tom makes the same leap, but almost slips in landing and is thrown off balance. He tries to recover, closely grabs a pipe, and manages to stand up. Seeing the woman still running, he shoots at her.

Hit at her bulletproof jacket strap, she is thrown on her right and tumbles on the roof. Tom resumes his chase.

But the woman is already up, holding her shoulder, and she shoots at Tom who ducks to avoid the bullet. She reaches the edge of the second roof and manages to jump on a large rusty pipe that relies the warehouse to another. Under her weight, the pipe breaks and she falls to the ground, sixty feet under.

She disappears from Tom's sight. He runs to the edge and looks down.

EXT. DOCKS - NIGHT

Soaking, the woman is hanging to steel cables relying two cranes. With an incredible agility, she manages to pulls herself up to the cables, and walks like a tightrope walker to one of the cranes.

ON THE ROOF

Tom aims at her, but the rain is getting harder. He cannot see much. Noticing a metallic ladder, he hurries down.

ON THE DOCKS

Down on the dock, Betsy watches every move the woman makes, trying to anticipate her next. She waves her wet hair back and runs to the crane foot.

ON THE CRANE

The woman disappears into the crane. From the second roof, police officers start to shoot at her.

On the ladder, Tom raises his head.

TOM (shouting at the police officers) Aim at her head!! She's got a bulletproof jacket!!

ON THE DOCKS

Betsy hides behind a container.

Tom reaches the ground and nervously scans around.

No trace of the woman.

Tom starts to run to the foot of the crane, expecting to see the woman looming from anywhere. Suddenly, someone moves in his back. With no second thought, Tom turns back and shoots twice.

Betsy's head explodes.

When he realizes what he has just done, Tom is devastated. He stares at Betsy's dislocated body on the soppy ground and drops his gun, unable to move.

A shot resounds behind him.

Tom looks ahead at the crane ladder and sees the woman's body petrified, aiming at him. Surprise is read on her frozen face. Then, slowly, she drops her gun, and falls on the ground.

Sanderson has just killed her.

Tom has not moved, panting, still staring at Betsy, his face beaten by the rain.

FADE TO BLACK:

WRITTEN: TWELVE YEARS LATER

INT. ORSINI'S VILLA - NIGHT

CLOSE ON a TV screen with an Italian spoken show hosted by a foxy woman.

WRITTEN: CALCATA, ITALY

An old man (GIORGIO ORSINI) in his eighties, wearing a silky dressing gown, is sleeping in a deep armchair in front of the TV. The room is sumptuously decorated with many church and piety objects: icons, candelabrums, furniture, and a large library with old books.

A CRACKING

Slowly, Orsini's hand moves to a bureau drawer by the armchair while he keeps his eyes shut. Without a noise, he opens the drawer and slips his hand inside to take a gun.

The drawer is violently shut on his hand. Orsini moans.

The old man manages to take his hand out of the drawer, still moaning, and holds it with pain. A TALL MAN, his head covered by a Balaclava helmet, is standing in front of him, hiding the TV screen, shaking his head.

TALL MAN Tss, tss. Bad boy.

Orsini stops moaning, still holding his hand, and looks up at the tall man.

ORSINI (in Italian) What do you want?

TALL MAN Where is it, old man?

Orsini beckons him he does not understand.

TALL MAN (cont'd) Where is it? You perfectly know what I'm talking about.

Anger grows on Orsini's face.

ORSINI (in Italian) Fuck you!

The tall man shrugs, takes a large knife out and signs himself.

TALL MAN As you wish, old man.

Suddenly, a gloved hand grabs Orsini's throat from behind and crushes his Adam's apple. The old man collapses on the carpet.

On the TV screen, the show happily goes on.

FADE TO BLACK:

EXT. CHURCH - NIGHT

WRITTEN: PUY-EN-VELAY, FRANCE

A church in fire in the middle of the night. French FIREFIGHTERS are busy around the building, handling water hoses to extinguish giant flames.

The local priest (PERE MORISI) and an OLD WOMAN are staring with sadness at the church destroyed by the fire.

DISSOLVE TO:

EXT. CHURCH - DAWN

In the mist of the dawn, as firefighters are leaving with their trucks, Père Morisi stares with no comprehension at the smoking ruins.

Suddenly, through the smoke, on a wall, he notices a reversed cross sketched in black and the word: SATAN with a reverted "S".

EXT. RINCON CHURCH - DAY

WRITTEN: RINCON, NM

A Mexican-style church crushed by the sun. Everything is quiet in the area. Some kids are playing around, speaking Spanish.

INT. RINCON CHURCH - TOM'S BEDROOM - DAY

CLOSE ON TOM'S FACE

His look has changed. He is badly shaved, sweaty, marked by life, and his eyes are wide open like he was scared.

Dressed as a priest, he is seated at the head of a bed under the stress of violent emotion. On a bedside table, an empty bottle of tequila.

Facing him, rats, spiders, snakes, and insects are crawling on the bed sheet to him, to his feet.

He screams and fails.

FADE TO BLACK:

EXT. RINCON CHURCH - DUSK

A black limo with tainted glasses stops in front of the church. Two young men in their thirties (BROOKS and DAVIS), dressed in black, are stepping out of the car and paces to the church main door. One of them is carrying a briefcase.

The front door being closed, they walk around the building.

INT. RINCON CHURCH - TOM'S BEDROOM - DUSK

Brooks and Davis are standing at the foot of the bed where Tom is laid. They notice the empty bottle of tequila. Davis, an Afro-American, leans over Tom and slaps him to wake him up. After two slaps, Tom opens his eyes.

> TOM (woozy) Who are you?

BROOKS I don't think our names would tell you something.

DAVIS Archbishop Risi sent us.

Tom sits on the bed.

TOM Never heard of him.

DAVIS

He needs you.

Tom checks the bottle of tequila and notices it is empty.

TOM

(chuckling) Who could remember me in this USA asshole?

Brooks opens his briefcase and takes two files out he hands to Tom.

BROOKS We have to let you know that if you cooperate, your help could lead you to be transferred to another church. Tom looks up at the two men with hatred.

TOM Get out. I've got a parish to run.

DAVIS (nodding to the bottle of tequila) Funny way to run it.

TOM It's none of your goddamn business. Get out!

Brooks puts the files on the bed.

BROOKS (handing Tom a card) We stay at the Holiday Inn in Las Cruces.

TOM (sarcastic) Okay. If I need you, I'll whistle.

BROOKS Good night Father.

Brooks and Davis step out, leaving Tom by himself. He sits on the edge of the bed and sighs, scratching his cheek.

> TOM (towards the door) Go to Hell.

His eyes meet the files on the bed. Tom opens the first one. There are photos and typed sheets.

> TOM (cont'd) (to himself) What's that?

> > DISSOLVE TO:

INT. RINCON CHURCH - LIBRARY - NIGHT

Tom is leaned over the first file. On different pictures, Orsini's dead body sliced at the throat and the police report. Tom looks captivated by what he reads. He opens the second file. Pictures of the French burned down church with the graffiti on the walls. Reading the reports, something holds his attention.

TOM (to himself) Puy-le-Velay?

He gets up and looks for a book in the library, finds it, and opens it. He comes back to sit and reads. He takes the first file back.

TOM (cont'd) (to himself) Calcata.

He pages through the book and finds a picture.

TOM (cont'd) (to himself) Of course.

FADE TO BLACK:

INT. HOLIDAY INN - HALLWAY - DAY

Down an hotel hallway, Tom knocks on a door. He is closely shaved, his hair combed back. The door opens and Brooks appears.

BROOKS We were waiting for you.

TOM Where's Risi?

BROOKS Archbishop Risi is waiting for us in his New York office.

INT. HOLIDAY INN - BROOKS AND DAVIS ROOM - DAY

Tom enters the room where Davis is packing.

TOM Why? He didn't want to get dirty coming in the boondocks?

DAVIS Archbishop Risi is the personal representative of the Holy Father in the United States.

TOM (impressed) That would be pretty serious!

CUT TO:

EXT. LAS CRUCES INTERNATIONAL AIRPORT - DAY

The black limo parks by a private jet on Las Cruces International Airport tarmac.

Tom, black glasses on the nose, gets off the car, followed by Brooks and Davis. Wordless, he climbs the bridge and enters the jet.

FLASHBACK - COURT - DAY

SILENT AND SLOW MOTION SEQUENCE

A judge hammer hits a table.

Tom is seated on the accused place. In the court audience, a woman (SHEILA, 32) and a little girl (EMMA, 9) are looking at him. While Sheila stares at him with anger, Emma starts to cry.

FLASHBACK - PRISON CELL - DAY

SILENT AND SLOW MOTION SEQUENCE

Tom is reading a letter in a squalid prison cell.

CLOSE ON a divorce settlement with his name on.

END OF THE FLASHBACK:

INT. RISI'S OFFICE - DAY

Risi's office is a large room, bathed with sun rays, with high crimson velvet wall covering, thick carpets, and high quality furniture. A dim environment. Behind his desk, ARCHBISHOP RISI (55) is signing papers presented by FATHER CAMPAGNARI (30).

Risi is a tall thin man, his face bearded. A bold cross necklace hangs from his neck. Father Campagnari is one of those young priests, glasses on the nose, looking more like a Wall Street yuppie than a priest. Someone KNOCKS on the door.

RISI

Come in!

Door opens and Brooks, Davis, and Tom enter the office. Risi raises his keen eyes to them, while Father Campagnari stands nearby, watching everything in silence.

RISI (cont'd) Father O'Brien. I've heard so much about you!

He stands up and walks to Tom who kneels as Risi presents him his ring he kisses.

RISI (cont'd) I guess my emissaries have been quite persuasive.

TOM Not as much as the files they brought me.

With a wave of the hand, Risi gets rid of Brooks and Davis who pace out of the office, nearly bowing.

RISI Please, sit down.

Risi steps back behind his desk while Tom sits down in front of him.

RISI (cont'd) You just said my files were persuasive. How much persuasive?

TOM Let's say what I read was rather interesting.

RISI And what was so interesting about the two cases I sent you?

TOM (frowning) Forgive my curiosity, but who are you?

Risi bursts out into laughter.

I can see the ex-cop through the priest. I'm the one to be forgiven. I am Archbishop Risi, special representative of our Holy Father in the United States, and more especially concerned about the preservation of the Vatican interests through the world. (a beat) I have read your memoir.

TOM

(puzzled) Did you? How did--

RISI

Someone put it on Internet. It was really interesting. I should say impressive.

He opens a file and reads.

RISI (cont'd) "History of relics symbolism" by Father O'Brien, Ph.D. in Religion and Psychological studies. (to Tom) I should say a rare combination between a police officer's report and a priest's inspiration. (with a keen smile) Now, tell me, what was so interesting about those two cases?

TOM

Well, first. The locations: Calcata and Puy-en-Velay. Calcata church was known as the reliquary containing the Holy Foreskin, the one they to MORE on Jesus Christ after his circumcision. They used to parade it through the streets. The practice ended, when thieves stole the jewel-encrusted case, contents and all. Oddly, in France, they claimed to detain the same relic. That's what we could call linking evidences in the police. Furthermore, it says that the man killed in Italy was known for being a Mafioso.

I wouldn't TOP (storp risked he was keeping the relic in his house. Secondly, did you take a look at the graffiti on the French church? I didn't notice it at first, but something bothered me. Look at the picture number two.

Risi takes the picture in question.

TOM (cont'd) Satan has a reverted "S". He does mean something. Through my studies, I never heard of any Gothic sect spelling Satan this way. And, as a coincidence, the fire started in the part of the church where the relic was kept.

Risi stares at him with malicious eyes.

RISI So, what is your conclusion?

TOM I would say that the two cases are related. (a beat) I've never believed in coincidences.

Risi happily claps his hands.

RISI Well done, Father. We both drew the same conclusion. I was right. You're the perfect man for this situation. Would you like something to drink?

TOM (serious) No, thanks.

RISI (to Father Campagnari) I'll have a sherry.

Father Campagnari nods and pours Risi a glass of sherry he hands him.

RISI (cont'd)

(to Tom) Tell me Father, what brought you here? Your wish to be transferred to another parish or just curiosity?

TOM Frankly? I don't know. Maybe was I tempted by an old hunter's reflex?

RISI

I have an offer to make. Help me to resolve that case and you'll be highly rewarded.

TOM

You know, I've been already rewarded enough because of what happened in my last case in the police. I don't want those-- demons to visit me anymore. I like my parish and--

RISI

(interrupting) Come on Father. You perfectly know you've been relegate there by your hierarchy because of your past. But, to be transferred is only one part of my offer.

He sips his sherry.

RISI (cont'd) If you help me, I will help you.

TOM Nobody can-- anymore.

RISI

Do you real(MOREN)ink so? Did you forget your daughter? Don't you want to find her?

Tom is about to speak back.

RISI (cont'd) (interrupting) I know everything about you. Why you've been to jail. Why your wife left you, taking away your only child.

I know everyone contyour -- demons. I give you a hand to get a second chance. TOM I must think about it. RISI Sorry. You have no choice. You just proved you didn't lose your talent of investigator. Think about your daughter. He takes a look in his file. RISI Emma? That's it? Tom nods. RISI (cont'd) I promise to do my best to help you to find her. TOM The last time I saw her, she was only nine. Risi presses a button. RISI By the way, I'll introduce you your partner you will work with. The door opens and a young woman enters. LAURA (21) is darkhaired, her hair coiled up and glasses. She looks very strict and stylish. She walks to Tom. RISI (cont'd) Father, this is Laura. (to Laura) This is Father O'Brien I told you about. (MORE) Tom stands up and they shake hands. LAURA Please to meet you Father. RISI

> (to Tom) Laura is like my own daughter. I took care of her when her parents died.

She is like Inf (peoptoid) secretary now. You'll both leave tomorrow for Italy and she'll keep in touch with me.

Tom cannot help staring at Laura, sizing her up, "studying" her.

TOM

(to Risi) If you know everything about me, you're certainly aware of what happened to my last partner, do you?

RISI This time, you won't have a gun. And you definitely look wiser to me. Laura has settled everything up for your journey. Take a good night of sleep.

He drinks his sherry up.

RISI (cont'd) I think we've finished.

He turns to Father Campagnari who gives him papers to sign.

LAURA

(to Tom) Please, come with me Father. I'll show your bedroom.

They step out of the office with no notice from Risi or Father Campagnari.

DISSOLVE TO:

INT. PLANE - DAY

Tom and Laura are seated, side by side, in a crowded 747. Tom looks nervous. He stares at his trembling hand and clutches it on his seat arm.

LAURA Fear of flying?

Tom turns to her with a smile.

TOM Just trying to get over an old friend of mine. LAURA I have pills to relax. Do you want some?

TOM No, thanks.

LAURA

I took three before we left. I must admit hearing all those news about planes crashes get me a bit nervous.

TOM Statistically, there are more dead on road crashes than in plane.

LAURA I hate car too.

TOM (with a smile) Sorry.

A FLIGHT ATTENDANT with a trolley stops by them.

FLIGHT ATTENDANT Anything to drink?

LAURA I'll have a diet Coke, please.

She hands a Coke to Laura.

FLIGHT ATTENDANT (to Tom) Sir? (noticing his white collar) Sorry. Father?

TOM Still water, please.

She gives Tom a bottle of water and leaves them. Laura turns to Tom with a shy smile.

LAURA To our team, Father.

TOM To our team. They toast.

DISSOLVE TO:

INT. PLANE - DAY (LATER)

Tom is studying over and over the files. Laura turns to him.

LAURA May I ask you a personal question?

Tom raises puzzled eyes to her.

LAURA (cont'd) What happened to your partner?

TOM

I killed her. It was all my fault. That night, I was under medication. Near the overdose. I thought I could keep my right reflexes, but I didn't. I mistook her for the woman we were chasing. It wasn't an accident. I could avoid it. So, I quit and pleaded guilty. I've got ten years. I sure deserved it.

LAURA Then you wife left you?

TOM

Yeah. (bitterly) While I was doing my time.

Seeing his melancholic eyes, Laura does not insist.

LAURA I'm sorry. I shouldn't--

TOM (interrupting) That's okay. (chuckling) That's life.

FADE TO BLACK:

EXT. ROME AIRPORT - DAY

Outside the Rome Airport, a black limo with Vatican flags is parked. Laura and Tom step out of the building and enter the limo.

EXT. ROME SUBURB - INT. LIMO - DAY

While the CHAUFFEUR is driving, Laura and Tom are seated at the back.

LAURA Calcata is only one hour from Rome. We should arrive shortly.

EXT. COUNTRYSIDE - DUSK

The limo speeds on a little road surrounded by small mountains.

LAURA (V.O.)

Here we are.

Pan back to reveal:

THE TOWN OF CALCATA

The little town sits on the top of a small rocky mountain emerging from the trees.

EXT. CALCATA POLICE STATION - DUSK

The limo parks in front of the local police station guarded by two carabinieri. As soon as Laura and Tom get off the car, an officer comes to them. CALVINO is the local police inspector.

> CALVINO (in Italian, subtitled) Good evening. You should be Mrs. Morris. I was waiting for you. I had orders from Rome to be at your entire disposal.

LAURA (in Italian, subtitled) This is Father O'Brien. Calvino salutes Tom who nods to him.

CALVINO (in Italian, subtitled) I lead you at once at Orsini's villa.

They start to walk down through the tiny streets.

CALVINO (cont'd) (in Italian, subtitled) I've been very surprised to get that request from the Church. What's the point between Orsini and you?

LAURA (in Italian, subtitled) That's why we're here.

INT. ORSINI'S VILLA - DUSK

Laura, Tom and Calvino enter the room where Orsini has been killed. In front of the TV set, blood has made a large dried spot on the carpet.

CALVINO (in Italian, subtitled) Almost nothing has been touched since the murder. The whole villa was sealed off.

TOM (to Laura) Can you ask him to leave us alone?

Laura nods and turns to Calvino.

LAURA (in Italian) We'd like to be alone, please.

CALVINO (in Italian) Well, well.

He looks quite upset while he steps out of the room. Tom takes rubber gloves from his pocket and hands a pair to Laura. They both wear them.

> TOM Another old habit.

LAURA What are we looking for?

TOM I don't know. Do you?

Laura shakes her head.

TOM (cont'd) In the plane, something conspicuously bothers me. Orsini has been emasculated after being killed. At first, I didn't know why. Then, I concluded it could be some kind of punishment for the one who has stolen the Holy Foreskin.

He scans the room.

LAURA So, what do you suggest?

Tom brushes his finger on each edge book of the library.

TOM If the relic was kept here, there should be some evidence.

LAURA

As?

Tom takes an old book out from the library and reads the title.

TOM (reading) "Celebrazione Ecumenica per la consegna delle Reliquie di Cristo". This kind of book?

Laura joins him and searches through the other part of the library.

LAURA (reading) "History of the Holy Relics", "The Holy Prepuce". (she opens one book) Local newspapers clippings. And guess about what?

TOM Foreskin robbery? Bingo.

TOM I'm sure there should be some hidden safe around. I can almost feel it.

He inspects the paintings on the walls, checking their back, while Laura keeps on looking through the books. Tom notices scratches on the hardwood floor coming from under a lowboy, just as if the furniture has been pulled and put back. He squats by, checks the back, and pulls the lowboy to him.

> LAURA You've got something?

> > TOM

I think so.

Laura approaches and sees now a built-in safe in the wall behind the lowboy. The safe is half open. Inside, Tom finds gold bars, different files, and international bills wads.

> TOM (cont'd) Signor Orsini was a wise saver.

On the left side inside the safe, in the bottom, a square mark in the dust as if some kind of box was missing.

LAURA

Something has been taken out recently.

Tom stands up.

TOM Yeah. We have presumptions, but nothing concrete. This mark could be anything.

LAURA Well, we're sure now that money wasn't the murderer's purpose.

TOM

You can call him back. Looks like his job is not finished yet.

Laura steps out and comes back with Calvino. When he sees the safe and its content, he looks quite floored and angry at the same time.

CALVINO Santa Madonna!

FADE TO BLACK:

INT. ROME PIZZERIA - NIGHT

Tom and Laura are having dinner in a restaurant, eating huge pizzas. Laura is drinking Chianti wine and Tom is having water.

LAURA

I guess we had a good start today. Your supposition looks founded.

TOM Anyway, there's still a missing link.

LAURA What do you mean?

TOM

I remember the relic was kept in a large valuable jewel-encrusted case. Why didn't they take the gold and the money too?

LAURA Some mystical fanatics?

TOM

Maybe. Nevertheless, why this emasculating set-up?

LAURA You said it yourself. A punishment.

TOM That's weird. Maybe it was some kind of message.

He shakes his head and swallows his mouthful.

TOM (cont'd) Anyway, that's the best pizza I ever tasted.

LAURA I used to come here every time I'm in Rome. TOM Are you coming often?

LAURA Just when Archbishop Risi needs me to.

TOM How long do you know him?

LAURA Since I was a child, I guess. He's always been in my memories. He raised me like he could do with his own daughter--(smiling) --if he could have one.

TOM Does his hierarchy have any objection with that?

LAURA I don't think they know. He keeps me as his personal collaborator to have me by his sides.

A FLOWERS SELLER approaches them. Laura turns to him and speaks Italian. The boy walks away.

TOM You impress me with your ability to speak Italian.

LAURA (embarrassed) Thanks to Archbishop Risi too. He wanted me to learn Italian, French, Latin, and Hebrew. (a beat) Every language of the Church.

Tom has suddenly a kind of malaise.

LAURA (cont'd) Are you alright?

TOM Must be the jet lag--

He slowly fails and falls from his chair.

FADE TO BLACK:

In a hotel room towering the Coliseum, Laura leans over Tom who wakes up.

LAURA How are you feeling?

TOM (woozy) As back from the dead.

LAURA I wasn't able to tell paramedics what was wrong with you. I thought the best was to carry you here.

TOM You've been right. (a beat) My child, I'm just a drunkard. That's all. A sinful drunkard. Though I decided to stop drinking, my body still needs it. But, I'm alright now.

Laura stands up.

LAURA Have a good night. We leave at ten tomorrow. (she walks to the door) Good night Father.

TOM

Good night.

Laura steps out. Tom deeply sighs.

FADE TO BLACK:

EXT. FRENCH LANDSCAPE - DAY

A high-speed train crosses the French countryside in front of black and white cows.

INT. TRAIN - DAY

Surrounded by French speaking people, Tom and Laura are seated in a train. TWO MEN are noisily arguing behind them.

We're expected by Father Morisi, the priest who discovered the graffiti after the burning of his church.

TOM

French police record wasn't quite eloquent. Just three lines. By chance, the pictures were talking for them.

LAURA

You know, French people are very peculiar. They pace forward two steps and three backward at once. And they suppose to be the cradle of Liberty, the land of the Human Rights. Food and wine save them.

TOM (nodding to the two men behind) Anyway, they're quite noisy.

LAURA We're lucky trains are not on strike today.

EXT. PUY-EN-VELAY CHURCH - DAY

The church ruins look sadder under the gray sky. Black soot walls are half crumbled. Stain glass windows are mostly melted, most of the furniture reduced to ashes. Tom, Laura, and Father Morisi are standing in front of the ruins.

> FATHER MORISI (in French, subtitled) I never received any threat. It's really vandalism. I don't understand.

TOM (to Laura) Ask him where did he find the graffiti.

Laura turns to Father Morisi.

LAURA (in French, subtitled) Where did you find those graffiti? FATHER MORISI (in French, subtitled) Up there.

They advance to a wall indicated by Father Morisi. Large letters are drawn with black paint, saying: SATAN NOTRE METRE, SATAN VIE TOUJOURS. The "S" of the words SATAN are reverted. Several cabalistic symbols and upside down crosses are drawn too.

> TOM I can't believe it. Most of these symbols are missing in the local police record. You've got a camera?

LAURA No, but--(she takes a phone cell out her bag) It takes pictures.

She shoots every symbol and the writing.

TOM

You've got them all?

LAURA Yes, but-- either people who wrote this are illiterate or they're not French.

TOM

Why?

She speaks French to Father Morisi and then turns to Tom.

LAURA That's what I thought. Two words are misspelled. In the first writing, you should read: "Satan, our master". But spelled that way, it says: "Satan, our meter". And then, in the second, instead of "Satan still alive", it's written: "Satan still life".

Tom inspects now the ground.

TOM No more tracks after the firefighters trucks passage. Father Morisi tells something in French to Laura who then translates to Tom.

LAURA He says that fire started precisely in the room where the relic was kept.

TOM (chuckling) So, we'll never know now if the relic was destroyed or stolen. Ask him if he's heard of any act of Gothic sect in the area.

LAURA

(to Father Morisi) Avez-vous entendu parler d'une secte Gothique dans la région?

Father Morisi shakes his head.

LAURA (cont'd) (in French, subtitled) Thanks a lot, Father.

They shake hands.

Tom and Laura walk back to a car.

EXT. PUY-EN-VELAY CHURCH - INT. CAR - DAY

Laura seats behind the steering wheel.

LAURA I increasingly believe that the two cases are related.

TOM The benefit of being on the field.

FADE TO BLACK:

INT. HOTEL - LAURA'S ROOM - NIGHT

Laura is seated at a table in her small hotel room, rapidly typing on a laptop, connected to Internet. The screen reflects in her glasses. Her cell phone is connected to the laptop and she transfers the pictures of the church to the machine. A THUD resounds from the next room and muffled GROANS.

Laura stands up and rushes out of her room.

INT. HOTEL - TOM'S ROOM - NIGHT

Laura enters Tom's room and sees him on the bed. He is stiff, convulsing and struggling like if he has a tetany crisis. On the bedside table, in a flash, she notices a Holy Bible. Laura rushes to it and forces Tom to bite it, avoiding this way to bite his own tongue.

Tom is sweating and shivering. The crisis recedes and Tom becomes stiller. Laura takes the Bible out from his mouth and caresses his sweaty forefront, concerned.

> LAURA (reassuring) It's alright now.

Tom hardly smiles to her.

LAURA (cont'd) Lucky your door was open.

Exhausted, Tom rolls on his side, and closes his eyes. Laura stays leaned over him, watching him sleeping.

FADE TO BLACK:

INT. HOTEL - LAURA'S ROOM - NIGHT

Laura is sleeping, her face lighted by a moonbeam. Everything is quiet. Her cell phone BUZZES. Woozy, she wakes up, switches the light on, and unfolds her phone.

LAURA (woozy) Yes? Archbi(\$MOBAE)Risi, good even--Good--(a beat) I'm alright, thank you. Did you receive my mail? (a beat) Where? (a beat) Bruges in Belgium? Okay. We'll be there tomorrow. (a beat) He's fine. He does a great job.

(a beaLAURA(cont'd) We'll keep in touch. Good night.

She folds her cell phone and switches the light out.

BLACK SCREEN:

INT. TRAIN - DAY

Tom and Laura are having breakfast in a train speeding through the French countryside. Tom looks exhausted.

LAURA

So, Archbishop Risi had a call last night from Bruges, in Belgium. This time, we will be first. He sent a message to every place keeping a Holy Relic to not call the police but him first.

TOM Bruges. The Holy Sponge.

LAURA (impressed) Yes! You're a real living encyclopedia!

TOM All those robberies are starting to worry me. No doubt now they're all related. But for what purpose?

LAURA I'm sure we'll find out.

TOM Don't have too much confidence in me. You could be disappointed. (bashful) By the way, I'm really sorry about last night. I'll do my best to not let it happen again.

LAURA (benevolent) I know you will.

They keep on eating. Tom sips his coffee.

I don't know much about French people but I sure love their coffee.

LAURA You didn't have time to taste one in Rome.

TOM This one satisfies my body. Do not forget that I'm just a priest. I don't need much.

They stay silent for a while, not daring to talk.

LAURA Tell me, how long have you been a priest?

TOM I thought you knew everything about me?

LAURA Not me. I like to discern people by myself.

TOM

I became a priest three years ago. In prison, I've been touched by a kind of mystical revelation. Certainly oppressed by guilt, I decided to give up my life to my fellowman. When I've been ordained, I realized that God would punished me more than men did, sending me in that lost town in New Mexico.

LAURA

But, you never tried to find your wife again? Your child?

TOM

What for? I knew that after years of indoctrination by her mother, she wouldn't wish to see me again.

LAURA You're her father.
TOM I'm the father of everyone now. I've got children everywhere. I'm not a simple man anymore. I've taken a vow to God.

LAURA (sharply) Why do you drink then?

Tom lows his head.

TOM

Touché. (a beat) Let's say, I'm trying to run away from my past. You remember my old demons?

LAURA I thought faith was enough to fight the demons.

TOM Love is the greatest of them.

EXT. BRUGES STREETS - INT. TAXI - DAY

Laura and Tom are seated at the back of a taxi driving through the streets of Bruges, along the "Little Venice" canals.

EXT. CHAPEL OF THE HOLY BLOOD - DAY

The taxi parks in front of a large square surrounded by high buildings. Tucked away in the corner of the square, next to the town hall, is the Basilius church and the Chapel of the Holy Blood.

Tom and Laura get off the taxi and pace to the chapel. The door is closed. They walk then around to a smaller door. Laura rings. A little man opens. He is BROTHER SIMONS.

> LAURA (in French, subtitled) You should be Brother Simons. I'm Laura Morris and this is Father O'Brien. You called Archbishop Risi.

They shake hands.

BROTHER SIMONS Oh yes. Be welcome in this chapel. I do speak English. Please, come in.

Laura and Tom enter the church.

INT. CHAPEL OF THE HOLY BLOOD - SACRISTY - DAY

Tom and Laura sit down, facing Brother Simons in the sacristy of the chapel. Brother Simons fixes a tea for himself and his guests.

> BROTHER SIMONS Last night, I was ready to go home, when I heard a noise. When I entered the chapel, everything was quiet. Nevertheless, I decided to check around to reassure myself after the warning message from Archbishop Risi.

FLASHBACK - CHAPEL OF THE HOLY BLOOD - NIGHT

Brother Simons stands in front of the room where the relic is kept and enters.

BROTHER SIMONS (V.O.) When I entered, I noticed that the case containing the Holy Sponge on the silver altar was closed, but something held my attention.

CLOSE ON A PIECE OF PAPER ON THE TILED FLOOR

BROTHER SIMONS (V.O.) (cont'd) I found a card lay on the floor.

Brother Simons picks up the card.

BROTHER SIMONS (V.O.) (cont'd) There were just two letters on it. SR.

CLOSE ON THE CARD WITH THE LETTERS "SR"

BROTHER SIMONS (V.O.) (cont'd) Intrigued, I opened the case but the bottle of the relic was missing. HIS P.O.V.

THE EMPTY RELIC CASKET

END OF THE FLASHBACK:

INT. CHAPEL OF THE HOLY BLOOD - SACRISTY - DAY

Laura and Tom are sipping their tea. Laura notices that Tom has a trembling hand.

BROTHER SIMONS The relic was stolen and I finally called Archbishop Risi.

TOM You still have that card, don't you?

Brother Simons opens a drawer, takes the card out, and hands it to Tom who wears a rubber glove and takes a look at the card.

TOM (cont'd) "SR". (to Laura) Does it mean something to you?

LAURA No. Never heard of it.

TOM

Do you have an envelope?

Laura takes an envelope out her briefcase and Tom inserts the card in it.

TOM (cont'd) (to Brother Simons) Do you mind leading us to the silver altar?

BROTHER SIMONS No problem.

They all get up.

FADE TO BLACK:

Laura and Tom are waiting for their plane in one of the Brussels Airport bars.

TOM

I can't believe it. Those guys are really pros. No breaking. A neat job. And, every time, they leave a clue behind.

LAURA

(reading her notes)
Emasculation in Italy, a reverted
"S" in France and here, that card
with "SR".

TOM

We still have a large panel of possibilities. If only we knew what they were after, we could anticipate their next move. (a beat) Did you call Risi?

LAURA

He asked me to send him the card by FedEx to further analysis and wait for his orders in Paris.

TOM

Does he have something up in mind? I thought we were coming back home.

LAURA

I don't know. After what'd happened in Bruges, he has assigned a Vatican agent in each place keeping a relic.

TOM

Then, why do we have to wait in Paris?

LAURA

He certainly thinks there will be more robberies and we'd better stay in the geographical center of their locations. TOM Good deduction. You know, you could be a better cop than I was.

Touched, Laura simply lows her chin.

INT. PARIS HOTEL - LAURA'S ROOM - NIGHT

Laura is seated in her hotel room with view on the Eiffel Tower, in front of her laptop, rapidly typing on the keyboard. On Google, she is looking for any information about "SR" but there is nothing conclusive.

EXT. PARIS STREETS - NIGHT

Tom walks alone in Paris streets. He crosses people who do not pay attention to him.

Tom stops in front of a small church. He hesitates for a short while, then enters.

INT. CHURCH - NIGHT

The entire church is almost lighted by candles, giving the place a surreal look.

Tom plunges his finger in the holy water basin and crosses himself, facing the altar. He slides himself between the rows of benches and kneels to pray.

INT. PARIS HOTEL - LAURA'S ROOM - NIGHT

Tired, Laura switches her computer off, takes her glasses out, and yawns, pinching the top of her nose.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - NIGHT

In a large church, just lighted by the candles, TWO MEN are chatting in Italian by the main altar. They are dressed like Brooks and Davis. Behind them, a heavy velvet curtain is hanged on the wall.

Suddenly, a SHRIEKING BUZZ.

One of the two men puts a hand on his neck, shaken, and collapses on the tiled floor. The second man has not the time to take his gun out than a dart is stuck into his chest with the same noise as before. He falls over his colleague's body. FOUR MEN, dressed in commando style, wearing Balaclava helmets, loom from the shadow. One of them carries a heavy military bag (MAN WITH THE BAG). The four men pace to the curtain and lift it.

A strong door appears.

A second man opens a laptop (SECOND MAN). The tall man seen in Orsini's villa takes a small tube out his jacket and switches it on. A blue laser beam rises from the tube. The tall man focuses the beam on the door lock. The metal starts to melt around the lock.

The second man keeps typing on his keyboard.

The lock falls on the floor. The tall man kicks the door and opens it to discover a long passage with multitude of infrared beams. The tall man turns to the second man who finishes typing.

> SECOND MAN (finally) And-- Enter--

He presses the Enter key. As by magic, every red beam disappears.

SECOND MAN (cont'd) Et voilà. Thank you Mister Wi-Fi.

He folds his laptop. The man with the bag opens his bag and takes three night vision goggles. He hands one to the tall man, one to the second man and wears the last one. The fourth man stays on the threshold, while the other three enter the dark passage.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - UNDERGROUND PASSAGE - NIGHT

P.O.V. SEQUENCE

Seen through the night vision goggles, everything appears in green light. The corridor leads to a spiral stone stairway.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - UNDERGROUND STAIRWAY - NIGHT

P.O.V. SEQUENCE

We step down the stairs.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - UNDERGROUND HALLWAY - NIGHT

The three men arrive in front of a large vault door.

SECOND MAN Fuck! I thought it would be open. They must have changed the code.

TALL MAN (with authority) Language! (a beat) How long?

SECOND MAN Hey! Don't you know to whom you're talking about? Gimme one minute!

He reopens his laptop and frantically types on the keyboard. A list of numbers and letters scrolls on the screen. The computer selects two letters and two numbers, but the last one is still unbroken. The tall man is about to speak.

> SECOND MAN (cont'd) (holding his hand) Let me think! Let me think!

He types again and snaps his fingers.

SECOND MAN (cont'd) Clever guys! They've inserted Greek alphabet in the code. So, ladies and gentlemen--

The laptop BEEPS, selecting the last sign: the Omega.

A light CLICK and the vault door slowly opens. As soon as the door is open, the white walls room behind lights up, revealing its content. The three men take their goggles off.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - UNDERGROUND ROOM - NIGHT

The entire room is empty but a large table in its center. The table is about 15 feet long and 4 feet wide. The upper part is made of glass and reflects the lights. The four arms have wheels and two pipes penetrate the table with faucets.

The tall man enters first.

P.O.V.: as he advances, we see what is under the glass:

THE HOLY SHROUD

THE BURIAL CLOTHE OF JESUS CHRIST

A kind of unreal light emanates from the cloth showing the imprint of a full body in faint sepia colored image.

Almost religiously, the tall man advances and admires the clothe for a couple of seconds. Then, the two other men join him. Like a rehearsed action, they surround the table and start to rotate the upper part to a half vertical position.

The two men put air valves on the glass, while the tall man takes his blue laser again, and starts to pierce the glass at its edges. Slowly, the glass melts and the delicate cutting continues.

When the entire glass is cut, the two men lift the upper part, take it out, and put it on the floor.

While the tall man starts to roll the shroud up, the man with the bag takes a telescoping document tube out and they insert the rolled clothe in it. After having closed the tube, they put it back into the bag.

They are now ready to leave.

TALL MAN

No funny game this time. I hope they've got our previous messages. If not, never mind for them.

The three men step out of the underground room.

FADE TO BLACK:

EXT. TURIN AIRPORT - DAY

The hurried figure of Risi steps out of the Turin Airport and rushes into a black limo. The car speeds away.

EXT. TURIN SUBURB - INT. LIMO - DAY

Laura and Tom are seated in the limo, facing Risi. He looks extremely worried.

LAURA You didn't tell me why we had to meet you here. TOM Is it about the Holy Shroud?

Risi does not answer.

TOM (cont'd) I thought every relic was protected.

RISI My two agents have been killed. Someone broke the code, forced the vault, and stole the cloth.

TOM How come they--

RISI (firmly interrupting) We'll see that without delay.

DISSOLVE TO:

EXT. VIA SAN DOMENICO - DAY

The limo drives into a small street and parks in front of a cathedral. Tom, Laura, and Risi get off the car. The entrance is protected by TWO POLICE OFFICERS.

RISI By chance, the next ostentation is planned for 2025.

They enter the cathedral.

INT. CATHEDRAL OF ST. JOHN THE BAPTIST - UNDERGROUND ROOM - DAY

Risi, Tom, and Laura are standing inside the underground room along with an Italian police lieutenant, INSPECTORE BORTOLUZZI. He speaks English with a thick Italian accent.

> BORTOLUZZI (to Risi) Nothing has been touched as you have asked.

Tom scans the room and advances to the glass panel where he squats. He touches the melted edge.

TOM

Laser.

BORTOLUZZI Are you sure?

TOM Yeah. Already seen that. (he stands up) And, naturally, no fingerprints?

BORTOLUZZI

Not one.

Tom thinks for a while.

TOM How the guards have been killed?

BORTOLUZZI Apparently, overloaded electric stun guns.

TOM They had no issues. Poor guys.

BORTOLUZZI The burglars disconnected the alarm, the sensors, even the cameras.

RISI (to Bortoluzzi) Thank you Lieutenant.

A bit upset, Bortoluzzi leaves them.

RISI (cont'd) This time, this is a very serious situation. My hierarchy manages to hold the press. But for how long? At least, we could replace the Shroud by one of the many copies we have.

Tom looks suddenly uneasy.

TOM Two innocent men are dead.

RISI I know. What do you suggest? TOM Can't we talk in some other place? I'm a little bit claustrophobic since my time in prison.

Risi grins a smile.

RISI Of course. I know where we'll be alone.

DISSOLVE TO:

EXT. CATHEDRAL OF ST. JOHN THE BAPTIST - BELLTOWER - DAY

Risi, Tom, and Laura are talking on the top of the cathedral belltower over Turin.

LAURA Did they ask for a ransom?

TOM

Money is not their purpose. It's the fourth relic they steal and they never asked for a ransom before. No. It rather looks like a game to me. Like hide and seek. They gave us three indications. Not today. Why? Or, is the loot itself a clue? All this is too vague. (a beat) Anyway, I'm quite impressed by the huge logistic support they had. They're more than simple robbers.

RISI I had orders to urge you to solve all this. They're a bit jittery in Rome.

Suddenly, Tom seems abraded.

TOM (chuckling) Or what? Or I'll be excommunicated?!

LAURA But, Father, we cannot let the Holy Shroud being soiled or even destroyed! TOM ive. my c

You so naive, my child. You should perfectly knew that this shroud it's a fake, certainly made by Leonardo da Vinci and--

RISI (interrupting, furious) I will not tolerate this kind of blasphemy!

TOM (abraded) What about the free will?

RISI You're a priest now!

TOM Alright! I quit! I don't mind rotting under the sun if it's God's will.

He is about to step out of the tower.

RISI

(sharply)
Father O'Brien! You want to quit?
Fine with me. We'd always find
someone else to replace you. But
let me remind you something:
considering your poor health, and
jobless, you will rapidly be
reduced to some human rag. And you
would never get a single chance
anymore to see your daughter again.
I told you. I can help you to find
her. I promised it before God.

Laura sadly smiles at Tom. He looks jammed.

LAURA

Give a second thought about it Father. Please.

Tom surrenders.

TOM (sighing) Alright. I'm sorry. I'm a bit disconnected these days. LAURA Tell him what you've stated to me this morning.

Tom hesitates for a short while and sees Laura's begging eyes.

TOM

(to Risi) They don't seem to have any pattern. The first steal was in Italy, then France, Belgium and Italy again. They goal looks like leading us astray. That's their only pattern. As I told you, they play with us. But, logically, I think their next stealing would take place in France.

RISI

France?

TOM Paris, precisely. I know Notre-Dame keeps two relics: the Crown of

Thorns and a piece of the Holy Cross. Stealing those two relics after the greatest of them would be another challenge for them.

RISI

(stammering) I'm not sure that--

LAURA (sharply interrupting) Do you have another suggestion?

RISI I-- don't know. (to Tom) You're maybe right. (a beat) I hope you are. Definitely.

FADE TO BLACK:

EXT. NOTRE-DAME CATHEDRAL - DAY Tom, Laura, and Risi are walking on the Notre-Dame parvis. TOM (with nostalgia) When she was pregnant, my ex-wife wished to come here. I never had time.

LAURA (to Risi) Are we not going to the Sainte Chapelle?

TOM The relics are not kept anymore in it. I'm not even sure they're still are in Notre-Dame.

RISI We do have an appointment with Monseigneur Rocca. He's in charge of the relics in Paris.

EXT. PARIS STREET - BUILDING - DAY

Tom, Laura, and Risi are stopping in front a small casual building in a tiny street.

RISI

Here we are.

As he enters the building, Laura and Tom exchange a puzzled look, and follow him.

INT. VATICAN BANK - DAY

Risi, Tom, and Laura are in fact entering a bank.

THE VATICAN BANK

Risi talks to a CLERK(MORE)just nods. A few instants later, a tall man (MONSEIGNEUR ROCCA), built like a football player and dressed like a priest, steps to them. Risi and him warmly hug.

ROCCA Andrew. I'm so glad to see you again. How long has it been?

RISI About four years. (turning to Tom and Laura) You alread A had on the secretary Laura. This Father O'Brien.

They salute.

ROCCA (to Risi) I have settled everything as you asked me on the phone. (to Laura and Tom) Please, follow me.

INT. VATICAN BANK - UNDERGROUND VAULT ROOM - DAY

Rocca, Risi, Tom, and Laura stand inside a huge underground vault with a multitude of small safes. One of them is open.

Carefully, Rocca takes its content out. He puts a strong box on a table, and steps aside. Risi takes a small key out his pocket, opens the box to discover a circular glass containing a braided piece of wood. Risi crosses himself while Tom and Laura approach. Tom signs himself at his turn.

> LAURA (innocently) If it's the Crown of Thorns, where are the thorns?

> ROCCA Most of them were detached through the ages and presented to the Eastern emperors.

LAURA You mean that's all it remains?

Rocca does not have the time to answer.

RISI (to Rocca) Is the copy ready?

ROCCA As you've ordered.

RISI Perfect. So, we're ready for tomorrow night ostentation.

He closes the strong box.

FADE TO BLACK:

INT. NOTRE-DAME CATHEDRAL - NIGHT

Notre-Dame nave is crowded with Catholics. At the back of the cathedral, Tom and Laura are with Risi, dressed in civilian. They three look aware of what could happen at any minutes.

From the altar, a chanting PRIEST, to everyone's sight, carries around the circular glass containing the fake Crowns of Thorns.

Each person signs himself at its passage.

DISSOLVE TO:

INT. NOTRE-DAME CATHEDRAL - NIGHT (LATER)

The ostentation is over. Wordless and annoyed, Tom leaves the cathedral, watched by Laura.

EXT. NOTRE-DAME CATHEDRAL PARVIS - NIGHT

It is raining over Paris.

Tom stands in front of Notre-Dame large wooden doors. Laura joins him.

TOM

(shaking his head) I cannot get their pattern. There's definitely no logic in their acting.

LAURA You perfectly know there's always a pattern. Maybe they weren't after that relic? Perhaps they knew it was a fake?

TOM You think there'd be a mole planted in the Church?

LAURA

How would you explain the meticulous robbery in Turin? How could they have access to the security program? Did it ring your mind? At this moment, Risi steps out of the cathedral, his cell phone on the ear. He looks worried. RISI (on the phone) Are you sure? Inform Rome. Thank you. (he hangs up. To Tom and Laura) Another relic. In Spain. Oviedo Cathedral. LAURA We are defenseless. RIST The best for us now is to go back in New York and study all the clues we have. (to Tom) What do you think Father? том (elusive) Maybe. I'm fed up of that hide-andseek game. RISI (to Laura) Get us three tickets on the earliest flight tomorrow, would you? LAURA Of course Archbishop. FADE TO BLACK: TOM'S DREAM - SUBURBAN STREETS - INT. TAXI - DAY

Tom, stuck in an old suit, is seated at the back of a taxi, in the street of a suburban community. He looks very nervous. He has a teddy bear in his arms.

The taxi pulls in front of a house. The place looks uninhabited. Tom pays for his ride and gets off the taxi. On the mailbox of the house, the name O'BRIEN is half erased. TOM'S DREAM - SUBURBAN HOUSE - DAY

While Tom steps to the house main door, he notices that a window glass is broken. Surprised, he peeps inside. The whole house is deserted.

Suddenly sad, Tom lets himself sit in front of the door, not knowing what to do with his teddy bear.

As coming from nowhere, he hears a little girl SHOUT.

EMMA (V.O.) (shouting with a slight echo) Daddy!! DADDY!!

CUT TO:

INT. PLANE - DAY

Tom wakes up in a jump. He is seated by the window, by Laura in a crowded 747.

STEWARDESS (V.O.) Ladies and gentlemen, we are going to land on John Fitzgerald Kennedy Airport--

Laura turns to Tom.

LAURA You slept all the flight long.

TOM (surprised) Did I?

LAURA

While you were sleeping, I think I made a parallel between all the robberies. My work helped me to get over my plane phobia.

She hands him her notes. Tom reads them with interest, when his face lights up.

TOM Of course! It never crossed my mind. Laura, you're a genius!

He looks overexcited.

LAURA (humbly) It's just a theory.

TOM It's more than a theory. Everything becomes clearer now. You've found the pattern. (he turns his head) Where's Risi?

LAURA He spent most of his time on the phone. He should be back. We're going to land shortly. Do you want me to tell him about my theory?

TOM Later. Let's dig it together. Do not worry, you'll get all the credit.

LAURA I do not worry. (a beat) Who's Emma?

Tom stares at her with surprise.

LAURA (cont'd) You kept whispering that name in your sleep. Is she your ex-wife?

TOM

No, my daughter. That's her who made me holding on in prison. Her and my studies.

LAURA Was it easy to study there?

TOMORE)

Well, I had the chance to get a total access to the library with a help of a cell mate who helped me to get every book I needed. (with a smile) A funny guy. Always asking me about my work. Like he was studying through me. I remember he was belonging to some Christian fraternity before he killed his wife's lover.

This frate #OM(continted, through their prayers, to bring Jesus Christ back on Earth. Suddenly, he freezes. LAURA What?! TOM How stupid I am! All the time, I had the answer. This fraternity was called -- Second Raising. LAURA (aghast) SR? Tom simply nods, furious against himself. LAURA (cont'd) What was his name? том Cook. Sam Cook. FADE TO BLACK: INT. RISI'S OFFICE - DAY Tom and Laura are facing Risi and Father Campagnari. TOM Laura submitted me a theory that should interest you. She found the

Laura submitted me a theory that should interest you. She found the similarity between all those robberies. The Holy Foreskin, the Sponge, the Shroud, and, finally, in Spain, the linen clothe placed on the Christ's face after his death. This clothe is supposed to have blood spots on it, as are the shroud and the sponge. All those relics are Jesus' blood and flesh. That's why the Crown, deprived of its thorns, had no interest for them.

Risi listens to him with interest.

TOM (cont'd)

To my request, Laura has made some inquiries about a minor fraternity called Second Raising. SR. I don't really think that's a coincidence. They are settled in Atlanta area. We are waiting for your green light to investigate there.

RISI (firmly) I might have a better idea.

DISSOLVE TO:

EXT. COUNTRYSIDE - FARM - DAY

P.O.V.: a farm lost in the countryside seen through binoculars. Everything looks quiet.

An important security force is set around the farm. SWAT OFFICERS in protective gear are spread, riot guns in hands.

The SWAT TEAM LEADER moves in SOP style to the door, scans it carefully, and beckons to his men to move closer. Two by two, they advance.

CUT TO:

INT. FARM - DAY

The door is burst open. TWO MEN jump by surprise and freeze. They are busy behind a small old printer.

> SWAT OFFICER Move, move, move! Get down on the ground! We have warrants to search the possession of illegal firearms, and for murder and robbery!

While SWAT officers enter, leaflets are swept by a draft and fall on the dusty floor.

Close on one of the leaflet:

"SECOND RAISING

TIME WILL SOON COME WHEN JESUS IS BACK TO SAVE US

LET US PRAY"

CUT TO:

INT. BARN - DAY

In a barn, about TWENTY PEOPLE of all ages are praying on their knees. A thin tall man, HARRY WHITE (54), the leader of the fraternity, is chanting when the doors open. Daylight enters the barn and blinds him.

SWAT team swarms in, guns in hand.

BACK TO:

INT. FARM - DAY

Harry White is firmly standing in the farm living room, facing Tom and Laura. SWAT team is searching for clues all over the house.

> WHITE (sharply) Can you tell me what it's all about?!

LAURA Second Raising is suspected in several robberies and killings around the world.

WHITE You must be joking! We're simply peaceful prayers. Most of the people you will find there never even left their birth town. They're just poor farmers and workers.

INT. FARM - BEDROOM - DAY

TWO SWAT OFFICERS are searching through a bedroom. They hear a NOISE coming from an old closet. By signs, they decide to carefully open it. Ready to any attack and cocking his gun, one of them bursts open the closet door to find--

TWO FRIGHTENED CHILDREN HIDING

BACK TO:

INT. FARM - DAY

Still facing White, Laura is reading a sheet of paper.

WHITE (sharply) As you can read, our fraternity is perfectly legal.

TOM In this case, you must have your members' list somewhere.

WHITE Of course. But, first of all, tell me, who are you people?

LAURA We're agents delegated by the Vatican following several robberies of Holy Relics in Europe.

White is chuckling while he takes an old biscuit box out from a sideboard.

WHITE I wish I could personally afford traveling in Europe.

He hands the box to Tom.

LAURA We'll soon know.

Tom checks every record card when he stops and victoriously takes one out.

TOM Sam Cook! (MORE)

WHITE What about him?! I personally cast him out from our fraternity.

TOM

What do you mean?

WHITE He had too extremist ideas. A real fanatic. While our **WHATEWasente' Obring** Our Lord Jesus Christ back on Earth, Sam had an obsession: cloning Him.

LAURA

(floored) What!!?

WHITE

He said he had more chances to bring Him back by cloning, than through our prayers. When I realized his madness was about to be accepted by other brothers, I decided to exclude him from our fraternity.

LAURA What happened to him then?

WHITE

He simply left, claiming our prayers were thereafter useless, that Our Almighty Lord will be among us soon. I never heard of that crazy soul anymore.

TOM (showing the record card) Don't you mind if I keep this?

WHITE

(keenly) What can I say?

FADE TO BLACK:

INT. BAR - NIGHT

Laura and Tom are dining in a Country bar. Smooth Country music is playing in the room.

TOM Could you do me a favor?

LAURA I'll see what I can do. TOM

Could you get me the Madrid Airport departures security videos on every flight to the USA the day after the Oviedo robbery and the passengers' list ?

LAURA

To locate Cook?

As an answer, Tom smiles at her.

TOM

Just to check if he is involved in all this.

LAURA It can be done. Not easily, but I can do it.

Tom drinks a glass of water.

LAURA (cont'd) You alright?

TOM Like a drunkard could be after a week without his booze.

LAURA (benevolent) You're doing fine.

TOM That's sweet of you.

She puts her hand on his.

LAURA Tom. You're a good man.

Tom takes his hand out.

TOM I only wish my wife and my daughter would think the same.

LAURA (with a smile) I'm sure they know down deep inside.

FADE TO BLACK:

INT. NEW YORK OFFICES - TOM'S BEDROOM - DAY

Tom is resting in his bedroom, half-naked on his bed. On the top of his right chest, a tattoo with a name: EMMA. The eyes closed, Tom is deeply breathing, clutching his fists.

He opens his eyes and sits on the bed. He turns his head to his travel bag. Slowly, Tom gets up and walks to it. He takes a small bottle of tequila out and stares at it, thoughtful. In a deep sight, he uncorks it.

He is about to drink when the telephone RINGS.

Tom corks the bottle back, puts it back in his bag, and hangs up.

LAURA (V.O.) (on the phone) Father? I have everything you've asked for. The passengers' list was rather easy. But I had to call the Spain Embassy to get the security tapes. Meet me in thirty minutes in the conference room.

She had hang up. Tom stares at the receiver for a short while, then to his bag. He rises his eyes to the ceiling.

TOM Thank you, Lord.

He hangs up the phone.

INT. NEW YORK OFFICES - CONFERENCE ROOM - DAY

The conference room is a large room with mirror walls and a circular table.

While Laura is browsing the passengers' lists seated at a table, her laptop by her, Tom is watching Madrid Airport departures security time-coded videos on a TV set in fast forward. On the TV screen, people looks like moving in an old silent movie.

LAURA (not raising her head) Maybe he took an alias.

TOM That's why I needed the videos.

LAURA Most of the names on that list sound Spanish.

TOM He has to be somewhere.

Suddenly, he freezes the frame. Though the image is not perfect, we discern a TALL BLACK MAN among the passengers. He is in the late 40's, about six feet tall, his head shaved, and is in company with three other men.

Laura rises her eyes and sees the frozen frame. She gets up and joins Tom.

LAURA That's him?

TOM (showing the screen) I introduce you Sam Cook.

Laura notes the time on the image.

LAURA

5:53.

She comes back to the table and consults the passengers' list.

LAURA (cont'd) It might be the flight leaving Madrid at 6:38. (she reads the list) I have four American male names that follow each other. (she keeps reading) Rusty Martin, Charles Fansworth, Elmo Mancini, and--

TOM (interrupting) Lucky Jackson. Those names are definitely aliases.

LAURA

How do you know?

TOM

As a kid, I was a true King's fan. They are the four characters in Elvis' movie "Viva Las Vegas". LAURA (still reading) They transited to Vancouver.

TOM

Vancouver. We have to check if any local company or laboratory could be able to do cloning around.

Laura starts typing on her laptop keyboard. Tom keeps looking at Cook's image on the TV.

Someone KNOCKS on the conference room door. Brooks enters, a large envelope in hand and paces to Laura.

BROOKS The results of the card found in Belgium.

He hands the envelope to Laura and steps out. Laura opens it and takes the card in a small plastic bag out, along with several sheets of paper she starts to read.

LAURA

Nothing very conclusive. No fingerprint, no DNA.

As she starts to put the papers back into the envelope, her elbow touches the small plastic bag containing the card that falls on the carpet by the mirror wall. She freezes.

> LAURA (cont'd) Father, would you mind coming to have a look?

Tom approaches. They squat by the card.

LAURA (cont'd) We were wrong from the start. Look. This is not SR we should read, but 2R.

(MORE) Close on the card reflect. In fact, the "S" becomes a perfect reverted "2".

> LAURA (cont'd) I know it does not make a big difference.

TOM Cook has surely created his own dissident branch after having left the fraternity. That's why TQN(cont we)re reverted on the French church. In fact, there were "2". All his messages make sense now.

LAURA (coming back behind her laptop) I better keep looking for those companies around Vancouver.

She types on the keyboard.

LAURA (cont'd) Apparently, there are three labs able to clone in Vancouver area. (she fingers the screen to Tom) Nayashi Incorporated in Pitt Meadows, Meyer in Belcarra, and Link-Jordan in Cloverdal.

TOM Let's start with Nayashi.

LAURA Why? Do you know them?

TOM

Why not?
 (a beat)
I'm sorry my child, but, you and me
are going to lie. I know it's a
sin, but it's requisite.

Laura interrogates him with her eyes.

TOM (cont'd) (smiling) I think that Nayashi Incorporated is going to need its security system being checked by two State agents.

LAURA (amused) And what their names will be?

Tom thinks for a short while.

TOM Vince Everett and Peggy Van Alden.

LAURA Another Elvis' movie? TOM (winking) The best: Jailhouse Rock.

FADE TO BLACK:

EXT. NAYASHI INC. LABORATORY - DAY

Nayashi Inc. building is ultra-modern with large glass windowpanes, surrounded by a high security grate.

INT. NAYASHI INC. LABORATORY - WAITING ROOM - DAY

Laura and Tom are seated in a waiting room. Tom is exactly smartly dressed up as in the first sequence. He looks metamorphosed. He has nothing to compare with the priest he was till now.

The door opens and an oriental man in his fifties enters. He is HITOMI KATANO, the lab executive. Tom and Laura get up.

KATANO

(bowing)

Forgive me for the waiting, but we only received the mail announcing your coming this morning.

TOM I'm Vince Everett and this is Peggy Van Alden, my secretary. I guess my office messed up and I'm the one to deeply apologize.

They step out of the waiting room.

INT. NAYASHI INC. LABORATORY - HALLWAYS - DAY

Katano and his two guests are walking down highly lighted hallways. Everything seems immaculate.

KATANO You should be here because of what happened last week.

TOM (half confused) Yes. Yes, of course. Remind me the problem please. They walk along closed doors. Behind windowpanes, MEN and WOMEN in white coat are busy on sophisticated equipment. Green posters of human cells adorn the walls. A WOMAN is working on a blue incubator.

KATANO

We had a broke up in our biomedical department. We had a blackout in the middle of the night for thirty minutes, as if everything was neutralized. The generators were useless too. Then, power came back. It's the day after we realized that equipment was missing.

TOM

What kind of equipment?

KATANO

Some expensive electrofusion machine. Though our policy will cover it, we desperately miss it for our researches. Nevertheless, this is why you came.

TOM

Of course, yes.

LAURA

We're here, commissioned by you insurance, to check if every protection is set back after that robbery.

KATANO

I understand. Where do you want to start?

TOM The room where your equipment was stolen.

KATANO

Second floor.

They stop in front of an elevator. Doors slide open. Katano let them enter first.

KATANO (cont'd) (politely) Please. INT. NAYASHI INC. LABORATORY - SECOND FLOOR - DAY

Katano, Tom, and Laura step out of the elevator.

KATANO We are in the biomedical department.

They step to a door.

KATANO (cont'd) Here we are.

Katano takes a magnetic pass out and slides it into a lock. The door opens and lights automatically switch on.

> LAURA This department is closed?

KATANO

Yes. And, unfortunately, Professor Truman who was working here quit us. He said it was unacceptable that a laboratory like us could be robbed and he got scared.

INT. NAYASHI INC. LABORATORY - BIOMEDICAL ROOM - DAY

They enter the empty room.

TOM Professor Truman?

KATANO Keith Truman.

LAURA You never thought he could be--

KATANO

(interrupting) --involved? Oh, no. Not him. He is the kind of scientist obsessed by his work and who could be frightened at the simple sight of a tiny spider.

TOM What is his field? While Laura indites everything on a notebook, she cannot help exchanging a smile with Tom.

TOM

(to Katano) Moreover, you said it was a sudden blackout?

KATANO

As if lightning had struck our whole system. But there was no storm that night.

TOM Do you think that someone could have hijacked your security system?

KATANO

Impossible.

TOM

Nothing's impossible with computer whizzes. Or-- with an insider associate.

KATANO

We figured that out. But, no one was present that night except for the entrusted three security guards. And they didn't notice anything special. I watched myself the security videos. Except for the thirty minutes of black screen, there was nothing particular.

TOM

Could we have access to the security room and meet these guards?

KATANO No problem, Mister Everett.

FADE TO BLACK:

EXT. VANCOUVER SUBURB - INT. CAR - DAY

Tom is driving on a highway. Laura is reading her notes on her laptop.

TOM Katano is clean. But my instincts tell me to look after that Truman.

LAURA He sounded innoxious to me.

TOM

I never trusted that kind of scientist. They always have some kind of hidden vice. And the fact he quit the day after that incident doesn't quite please me.

She connects her computer on Internet and types KEITH TRUMAN.

LAURA Impressive resume. Harvard, Yale. Then, Paris, Bombay, Beijing. And, Nayashi for the past two years.

TOM Quite a traveler for a fraidy cat. How many years in China?

LAURA

Five. Why?

TOM China voted against the United Nations' non-binding statement condemning all forms of human cloning. And--

LAURA (interrupting) You don't believe in coincidences.

TOM Am I a good teacher or are you a good pupil?

LAURA (blushing) I don't know.

Suddenly, Tom stiffens and clenches his hands on the wheel.

ANOTHER CRISIS

Losing control of the car, he swerves to the side of the highway.

Laura fights to get control of the car, restoring the direction, avoiding the cars, but Tom's foot is stuck, flooring the accelerator pedal.

All around them, cars careen and stop, SCREECHING their tires on the road and BLARING.

Laura succeeds in avoiding several cars, but they keep on their course and plow into big yellow water-filled collision barrels at an off-ramp. The car is stopped and they are both shaken, slammed back into their seats. Tom is groaning, slobbering, his eyes rolled upwards. Then, he collapses over the wheel.

> LAURA (cont'd) Tom!! Are you okay?!!

Tom des not answer, neither reacts. Laura sits him back on his seat.

LAURA (cont'd)

Tom!!

BLACK:

INT. HOSPITAL ROOM - NIGHT

Tom wakes up in a hospital room dimly lighted above the bed. He scans the room. He is alone. He tries to get up but his weak legs are unable to support him. He sits back on the bed, sighing. He presses the button over the bed to call.

A few seconds later, a huge BLACK NURSE enters the room.

TOM (woozy) Where am I?

BLACK NURSE (joking) Finally awake? If you thought you were dead, you're wrong Mister.

TOM (losing temper) Where the fuck am I?!!

BLACK NURSE Oh, sorry. I didn't mean to hurt you. You're in Saint Christopher's Hospital in Vancouver suburb.

She helps him to lie down.

TOM Where the woman who was with me in the car?

BLACK NURSE She left five minutes ago to get herself a coffee. She'll be back fast.

TOM Is-- she-- alright?

BLACK NURSE (smiling) Don't worry Mister.

Laura enters.

LAURA (to Tom) Father. Are you alright?

BLACK NURSE (floored) Father?

TOM I'm sorry my child. I shouldn't have drove.

LAURA

That's okay. We're both safe. I talked to the doctor who took care of you and he's agreed to treat you for your-- demons.

TOM Thank you, but--

LAURA (embarrassed) Archbishop Risi is here too. He wants to talk to you. I have to leave you both alone. (to the black nurse) Nurse, please.

She invites her to steps out with her.

BLACK NURSE (floored) Father?
They both step out and Risi enters. He closes back the room door and stands at the foot of the bed.

RISI

Father, we cannot go on this way. You nearly killed yourself and Laura today. I never thought working with you could be that dangerous. I know you stopped drinking, but you still need help. And, in the meanwhile, you can't go on working with us.

TOM

You're wrong. I'm perfectly okay.

RISI Are you kidding?! I don't want to risk Laura's life again. (a beat) As agreed, you'll be transferred in Boston. Concerning your daughter, I'll let you know later where to find her.

TOM

(storming) No! It would be too easy. You used me and now throw me away. You gave me back my cop's hunger. I want to get that case through now. No way, I quit. With all due respect, your Eminence, I won't let me being rejected. I still know people who could be interested by the whole story. I'm not sure you'd want any publicity on what happened till today. Would you?!

Rage starts to grow up in Risi.

RISI

I could crush you like--

TOM

(interrupting) But you won't. You still need me. Otherwise, you wouldn't get me out from Tequilaville.

Risi does its best to regain control.

RISI Laura suggested a treatment to help you. I want to be sure you will take it.

TOM I will. I sure want to get through.

RISI

Let me warn you a last time. The first faux pas you make and you're sure to go back to-- Tequilaville. One single faux pas.

Furious, he steps out of the room. Laura reenters at once.

LAURA What have you told him? I never saw him like that. I didn't recognize him.

TOM He wanted to sack me.

LAURA (puzzled) I-- don't understand. We need you.

TOM

His point of view is different. Apparently, I'm disturbing him. I know, I messed up, but there's something weird about his attitude. You're right. He looks changed. As if his motivation was transformed.

LAURA Anyway, for the good news, you'll be out tomorrow.

TOM Perfect. Try to get everything you can about Truman and if the two other labs had equipment missing or-- some of their staff.

EXT. VANCOUVER STREET - DAY

An everyday traffic jam in Vancouver. Cars are stuck, bumpers to bumpers, some HONKING. People in their cars are nervous. Somehow, some of them read papers, shave, and business women finish their make up. In his sedan, BILLY MONTY, mid-fifties, the average guy with thick glasses, is listening to the morning news. He drives carefully, inch after inch, when a PICKUP TRUCK looms up from his left hand, trying to make its way, BLARING.

But Billy stands up to it. He keeps driving although the pickup BLARING. He firmly grabs his steering wheel, decided to not concede.

Suddenly, his sedan is shaken. The pickup bumps into his car. Billy lows his left window.

> BILLY (shouting) Are you out of your mind?!

The pickup driver does not reply. But, he bumps again into the sedan.

BILLY (cont'd) (shouting) Stop it, shithead! Can't you see we're stuck?!

ANOTHER BUMP

Mad, Billy gets off his car, watches his dented left wing, and paces to the pickup truck with tainted glasses.

BILLY (cont'd) (shouting) This time is enough! Get off for the accident report before I call the police!

But the driver keeps pressing on the accelerator pedal, making his engine ROARING. Once again, he bumps into the sedan. Pushed over the limit, Billy tries to open the pickup truck driver door but it seems locked up.

> BILLY (cont'd) (shouting) Okay! I call the police!

He takes his cell phone out and starts to dial when the pickup door opens.

SAM COOK GETS OFF THE CAR

Seeing the expressionless giant emerging from the pickup truck, Billy freezes for a short while, and keeps on dialing.

Cook deeps his hand into his jacket and takes a gun out.

Coldly, he SHOOTS twice.

Billy is violently pushed back against his sedan. His white shirt explodes, spattered with blood.

PEOPLE around start to SCREAM, trying to hide.

Cook signs himself and puts the gun back into his jacket. Calmly, he climbs back into the pickup truck, closes the door, and accelerates. Once again, the car hurls onto the sedan, pushing it aside.

Now Cook's bumper is entangled in the sedan one and cannot go further. Hedged, Cook gets off the pickup truck, an Uzi in hand, and starts to SHOOT up.

Everyone tries to stash in the street and inside the cars, SHOUTING and SCREAMING.

Cook makes quickly his way to the nearest subway station.

INT. CLARK STATION - DAY

As soon as he enters the SkyTrain station, Cook hides the Uzi in his jacket. As a simple traveler, he buys a ticket.

EXT. CLARK STATION - PLATFORM - DAY

Cook is standing on the SkyTrain platform, glancing towards the tracks. We can hear the RUMBLE of a train in the distance.

The train pulls in. Cook quietly gets on the train. As soon as the doors slide close, he notices a POLICE OFFICER rushing to the platform.

EXT. SKYTRAIN TRACKS - DAY

The "outside subway" makes its way over the city and stops.

INT. SKYTRAIN - DAY

People start to wonder why the train has stopped. Cook knows it. He takes his Uzi out and shoots at the glass window. The glass shatters.

PANIC IN THE TRAIN

Cook climbs out through the window.

EXT. SKYTRAIN TRACKS - DAY

Cook walks on the tracks over Vancouver. He looks down to the people who look at him. A MAN WITH A CAMERA shoots him.

Cook notices a small security cabin where he paces.

EXT. SKYTRAIN TRACKS - CABIN - DAY

Cook shoots at the cabin lock. The door opens. He steps in.

INT. CABIN - DAY

Cook notices a trapdoor opening on a metallic ladder. He opens the door and starts to climb down.

EXT. LADDER - DAY

Cook climbs down.

EXT. VANCOUVER STREET - DAY

When Cook touches the ground, he hears POLICE SIRENS in the distance. In front of floored people, he opens a sewer drain manhole and disappears into.

Police cars arrive on the scene and police officers start to settle a security perimeter, pushing people back.

FADE TO BLACK:

INT. HOSPITAL ROOM - DAY

Tom finishes dressing up as a priest. Laura enters the room like a fury, holding a paper.

TOM What's wrong?

LAURA

That!

She throws the paper on the bed. The bold headline reads:

SHOOTING IN TRAFFIC JAM

Just under the main title, an out of focus enlarged photograph where Tom recognizes Sam Cook.

Tom takes the paper and starts to read.

LAURA (cont'd) He killed a man downtown this morning with no reason. According the witnesses, he shot him only because he was on his way. He's not ours anymore. Local police and FBI are looking for him now.

TOM

We'll find him first, that's it.

LAURA That's not that simple. They have a killing and a face. His name will follow soon.

TOM Can you get me the police report?

LAURA

(smiling) You're lucky. A good friend of mine who was in Yale with me is a local reporter. I think I'll make it.

TOM

Great. If only I could have a partner like you when I was a cop.

LAURA

Apparently, you still are.

TOM I'll get you later at Risi's.

LAURA

No. Seeing the fresh turn of events, he removed the case from us.

TOM He's finally got what he wanted, but he looks like forgetting all about the missing relics. (a beat) Then, why are you here? LAURA Because I'm like you. I don't want to give up neither. I feel we're onto something huge. (a beat) And we're a good match. Meet me on the sixteenth street in the French café. I'll be there at five.

TOM I'll be there too.

FADE TO BLACK:

INT. FRENCH CAFE - DUSK

Tom is seated at a table in a café. He looks eager. He raises his eyes to the café clock:

6:15

He scans the place. At the back of the room, a FATHER and his DAUGHTER are having tea. The little girl sips her tea like a lady would do it. Tom cannot help smiling.

A WAITRESS comes to Tom with a coffee pot.

WAITRESS Another coffee, Father?

TOM Yes, please.

She pours him a cup of coffee.

TOM (cont'd)

Thanks.

Laura enters the café. She looks desperate, at the verge of the nervous breakdown. She sits, facing Tom. (MORE)

TOM (cont'd)

You alright?

LAURA

I just had a fight with Risi. He forbad me to see you anymore. That's the story was over and that I had to go back to New York. He treated me like a little girl. He went mad when I told him I was going to meet you. He blew a fuse.

The last that RAN and a still was if I were crossing his office door, I would never come back. TOM Then? LAURA (proudly) I slammed the door and here I am. TOM You shouldn't have done this, my child. LAURA I can live, I can think, by myself. I'm not his little girl anymore. He's not my father. TOM He raised you. LAURA It doesn't give him the right to rule my life. (she puts a file on the table) I've got everything you asked. Tom opens the file and flips through it. TOM He finally escaped through the sewer system. Without a word, Laura takes her laptop from her briefcase, puts it on the table, and switches it on. LAURA I've already downloaded the sewer system. It'll give you perhaps an idea where Cook could have gone. On the laptop screen, the sewer system map appears. LAURA (cont'd) (fingering the screen) He's disappeared right here. TOM He should have a good reason to

escape this way.

LAURA

(like a child) I'm sure you want us to have a closer look on a ground.

TOM

Laura, that's not a game. We're dealing with a murderer. God only knows how many people he's already and will kill. Anyway, we won't go down there.

LAURA

Why?

TOM Don't you remember my claustrophobia?

LAURA Sorry, Father. I forgot.

TOM Let's have a better look at this system.

DISSOLVE TO:

INT. FRENCH CAFE - NIGHT

Night has fallen.

TOM

If he had get out somewhere, people should have noticed him and reported to the police. I still can't get why he killed that man. That's nonsense. Everything he has done till now seemed so planned. Who was the guy he killed?

LAURA

A father of two who was working in a bulb factory. An everyday average man. Maybe was he at the wrong place at the wrong moment? (looking at the sewer system on the screen) Where's the place you could get out without be noticed? TOM If I were Cook, it would be the docks.

LAURA Precisely. At the sewer end of line.

TOM Of course! The docks! It'll be a real fine place to safely settle a lab. There should be so many unoccupied warehouses. So many places to hide and, for us, to search. But, now, we're all alone. If only--(he thinks for a short while) That reporter, is she really a good friend of yours? Is she reliable?

LAURA Her name is Chely Paisley. She's a reporter, but I trust her. Would you me calling her?

TOM (nodding) Please.

Laura takes her cell phone out and dials a number.

LAURA (on the phone) Chely? This is Laura again. I'd like to introduce you someone--

FADE TO BLACK:

INT. CHELY'S APARTMENT - NIGHT

Chely Paisley is the same age than Laura. She's as red-haired as Laura is dark-haired. She smokes long cigarettes and continuously chews gum. She walks back and forth in her living-room. Tom and Laura are seated on a large sofa, facing her.

CHELY

And you promise me the exclusivity of the whole story if we close the case before the cops? TOM Yes. The exclusivity.

CHELY You don't tell me everything, do you?

TOM Let's say we have-- private matters in this story. But don't be overzealous. You'll get the whole story at the end of it. Not a single line in the meanwhile.

Chely thinks out and sighs.

CHELY Okay. I only do it for Laura.

She ambiguously smiles at her.

LAURA I'm sure it'll boost your career.

CHELY What do you need?

TOM A free access to the docks.

CHELY You think the killer could hide there?

LAURA

Probably.

TOM Which part would be the most safe to settle a clandestine lab?

CHELY

I'd rather say Deep Cove, inside the Indian Arm, the upper part of the docks. Smugglers used to land there during the last century. Most of the warehouses and houseboats are in ruins. I know the place. I used to play around with my brothers when I was a kid. What kind of lab?

LAURA We just have presumptions. Some biomedical lab. CHELY I cannot help you if you don't tell ma what it's all about. Laura gives Chely her most beautiful smile. LAURA Please, Chely. CHELY Don't do that to me. You know I can't resist. (to Tom) Anything else? TOM (nodding) A gun? Without a word, Chely opens a drawer and takes a small shining gun out. She hands it to Tom. CHELY My best friend. (a beat) I never saw a priest with a gun. Tom pockets the gun. TOM Amen. FADE TO BLACK: EXT. VANCOUVER STREETS - INT. TAXI - NIGHT Tom and Laura are seated at the back of a taxi speeding through the streets. том Where's Risi now? LAURA I don't know.

TOM I thought again and again about his comportment. Like he was trying to get all the honors for himself.

LAURA

I must admit I saw a change in him lately. The last three months, he was easily cranky. Visibly something was bothering him. Often, when I entered his office, he was speaking with Campagnari and they suddenly kept quiet. Once, I asked him about it. He answered me to not worry, he was fussed about his health. He thinks I'm naive. He still sees me as a little girl. Moreover, I never liked Campagnari. He's too shady and devoted. He's the smarmy guy who'd give his life up to Risi. A real apple-polisher. Sometimes, the way he looked at me, I could see jealousy in his eyes. Jealousy about love and care Risi gives me. I fear he has more than respect for him.

TOM Just like Chely for you?

Laura blushes.

LAURA Just like Chely for me. You see everything, don't you?

TOM I always loved to observe people, read their mind, reach their inner one.

LAURA What did you see through me?

Tom looks embarrassed.

LAURA (cont'd) Come on, Tom. You have to answer. I've been true with you.

TOM What I saw is-- bad. I cannot-- Tom sighs.

TOM

I saw in you the daughter I never knew. The one I'd wished to have. But I'm unfair with her. I don't even know her. She perfectly could be as nice as you are. Even prettier, if it's possible.

LAURA

You shouldn't say that.

TOM You forced me to.

LAURA

You're right. I'm sorry. (a beat) You guess that if you disobey to Risi, your chances to be transferred to Boston are doggoned.

TOM

I don't give a damn. I know deep inside that God will forgive all my sins if I help Him to get the relics back.

LAURA You said that most of them are fake.

TOM

(chuckling) Even maybe all of them. But, never mind. They're a part of the Christians' belief. Of what Church is built with. There's always some kind of Saint Thomas in everyone. They want to see to believe. That's what the relics are made for. That's why we have to find them. By the way, did you get information about the two other labs?

LAURA

Oh, yes. Nothing has been stolen in both cases, but, Professor Nikos Paros, a fertility expert, is missing at Meyer's. But the most interesting, he quit his job--

TOM (resuming) --the same day than Truman.

LAURA And the same company in China employed them both.

TOM I see. (a beat) Well, my child, we still have a lot to do.

FADE TO BLACK:

EXT. DEEP COVE DOCKS - DAY

A white Civic is slowly driving through warehouses on the paved docks. The whole area looks deserted. Some of the warehouses are still exploited, but most of all are closed or abandoned.

Inside the Civic, we discern Tom, Laura, and Chely who drives.

EXT. DEEP COVE DOCKS - INT. CIVIC - DAY

As Chely is slowly driving, Tom and Laura are scanning the surroundings.

LAURA Everything looks so quiet.

Chely keeps driving, when the car is shaken as if something was rolling under the tires. She stops the car.

CHELY

What's that?

She gets off the Civic and looks at her back tires. A few inches behind the car, a long mound of small rocks runs along the dock from one of the warehouses to the pier edge. EXT. DEEP COVE DOCKS - DAY

Tom gets off the Civic at his turn, and comes to squat by the mound. He takes some rocks out and finds several buried cables.

BLACK RECENT ELECTRICAL CABLES

They lead to the abandoned warehouse #149SH.

Tom beckons to Chely and Laura to stay where they are.

EXT. DEEP COVE DOCKS - WAREHOUSE #149SH - DAY

Cautiously, Tom steps to the warehouse and notices a broken window. He sneaks a glance inside.

The building is empty and half in shambles. However, the cables are still running inside to a closed trapdoor in the ground. Tom turns back and scans the background. A small hill towers the docks.

He comes back to the Civic and steps into the car, followed by Chely. The Civic speeds away.

EXT. DEEP COVE DOCKS - INT. CIVIC - DAY

Laura turns to Tom.

LAURA What did you see?

TOM Nothing special, but the cables are running right into the basement. (to Chely) Can you drive us to that hill over the docks?

CHELY There's no road up there, but I can park the car somewhere discreetly and lead you there.

TOM

Perfect.

EXT. DEEP COVE HILL - DAY

Tom, Laura, and Chely are seated in the grass, watching down the warehouse. Chely, still chewing her gum, has a digital camera with a large zoom lens around her neck.

DISSOLVE TO:

EXT. DEEP COVE HILL - DUSK

Tom is resting, seated against a tree, when Laura turns to him.

LAURA (whispering) A car.

Tom joins Laura and Chely, and observes a small car driving down the docks to the warehouse.

The car pulls up and parks behind the building, hidden from the pier. A MAN, dressed in black, gets off the car.

Tom turns to Chely.

TOM (whispering) Hand me that, please.

Chely gives him the camera.

TOM'S P.O.V.: TOM ZOOMS UP AND NOW DISCERNS THE MAN'S FACE

He is Father Campagnari

Tom hands the camera to Laura who looks at her turn.

LAURA (whispering) What the Hell he's doing here?

She shoots him.

CLICK CLICK

Father Campagnari enters the warehouse.

Laura cannot believe what she had just seen.

LAURA (cont'd) You think he's related with all this?

TOM What would he do here otherwise?

LAURA This is crazy. We must warn Risi.

Tom stands up.

TOM I'm gonna have a closer look. I can't stand staying here, waiting for something to happen.

LAURA (standing up) I'm going with you. You can't go alone.

TOM I'm not alone.

He shows the gun on his belt.

TOM I have Chely's best friend with me--(pointing at the sky) --and God.

Chely takes Laura's hand and forces her to squat back.

CHELY He looks like he knows what he's doing.

Tom nods and starts to walk down the hill, when he ducks.

EXT. DEEP COVE DOCKS - WAREHOUSE #149SH - DUSK

The warehouse door has just open and Father Campagnari appears. He looks furious. He paces to his car when the door reopens. Cook steps out and joins him. They start to argue.

From where he is, Tom cannot hear what they say, only bursts of voices.

FATHER CAMPAGNARI Who do you think you are?! God Himself?! Father Campagnari is about to enter his car, when Cook grabs his arm. Father Campagnari struggles to free himself, but Cook does not let him go. In a flash, Father Campagnari takes a gun with silencer from his coat, and shoots at Cook's chest twice. However, Cook is still holding him.

Father Campagnari shoots him again between the eyes. Cook finally lets him, heavily collapsing on the cobblestone with a thud.

Father Campagnari looks around, puts the gun back into his coat, and leans over Cook to search his jacket. He takes some papers out he pockets and hardly rolls the corpse to the pier.

Finally reaching the edge, he pushes Cook's body in the docks dark waters. The body floats on the surface for a while, and sinks.

As if nothing had happened, Father Campagnari comes back to his car, starts the engine, and speeds up.

EXT. DEEP COVE HILL - DUSK

Tom is already climbing up the hill, joining Laura and Chely.

TOM (nodding to the camera) I hope you did get all.

LAURA That's a wrap.

TOM It's now time to call Risi and tell him he's in danger.

Laura stands up, takes her cell phone, and steps back.

CHELY (to Tom MORE) That-- tall guy-- was the murderer?

TOM Yes. He won't do harm anymore.

CHELY Who was the other one?

TOM It's a long story, but not finished yet. I'll tell you all later. It'd be to TOM monicated. You should thank us. You just had a scoop. A live killing.

Laura comes back.

LAURA Risi didn't believe me. He's still in Vancouver and asks us to meet him at his hotel.

TOM (standing up) Alright, let's go. The photos will convince him.

FADE TO BLACK:

EXT. FAIRMONT HOTEL - INT. CIVIC - NIGHT

Chely's Civic pulls in front of the Fairmont Hotel.

TOM Chely. Wait for us at your apartment. If Laura hasn't called you tomorrow morning, go to the police and lead them to the warehouse.

Chely nods and lights a cigarette.

CHELY Tomorrow morning.

TOM Don't be afraid to call the whole cavalry. (to Laura) One last thing. Take this.

He hands her the gun.

TOM We never know what would happen.

Laura slips the small gun into her high boot.

Tom and Laura get off the car and enter the hotel.

Tom and Laura are walking down the hotel luxurious floor, looking for Risi's room.

LAURA

That's it. Room seven one zero.

They stop in front of the door and Laura knocks.

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RISI (V.O.)
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Come in.

Laura opens the door and enters the room along with Tom.

INT. FAIRMONT HOTEL - ROOM - NIGHT

Tom and Laura enter the room. Risi is seated in a deep armchair, staring at them, a glass of sherry in hand.

RISI

What is that fairy tale you told me about on the phone? I thought you were both back in New York.

LAURA

(sharply) Cook was Father Campagnari's partner. That's why it'd been so easy for him to hijack the security system and rob the Shroud.

RISI

This is nonsense. I just talked to him on the phone. He's still in my office in New York.

TOM We have pictures of him killing Cook.

RISI Do you? This is different then. You do have them here, don't you?

LAURA

Yes.

She hands him the camera.

RISI

Thank you.

Risi puts the camera on the carpet.

LAURA Don't you look at them?

RISI No use. I believe you now. You're so convincing.

LAURA

The relics should be in that warehouse I told you about. We have to get them back before they use them.

RISI Use them? What do you mean?

TOM For some mysterious reasons, Campagnari asked Cook to steal the relics to help him to clone the Christ.

Risi listens to him, emotionless.

TOM (cont'd)

Laura put the finger on it. In fact, the relics had a common point. They all contained Jesus Christ's DNA through his flesh and blood.

LAURA

Father Campagnari seems to be related with two scientists who spent several years to learn their job in China and he even has stolen some equipment.

TOM He has settled a clandestine lab in a desert part of Vancouver docks.

RISI Did you visit that laboratory?

TOM Not yet. It's settled in the basement. Risi stands up. RISI Don't you think it's time to see what's inside? LAURA At this time? RISI Don't you want to get the relics back? TOM (to Risi) Do you? RISI Of course, I do. You're going to show me where that warehouse is located and I'll see what I could do. LAURA And what about Father Campagnari? RISI I'll personally take care of him. They three step out of the room. EXT. FAIRMONT HOTEL - NIGHT

Risi, Tom, and Laura step out of the hotel. A black car with tainted windows is waiting for them.

RISI Maybe we're going to need a guide to visit that lab.

TOM A guide?

They get into the car.

EXT. FAIRMONT HOTEL - INT. BLACK CAR - NIGHT

As they sit in the car, Tom sees that someone is already there:

FATHER CAMPAGNARI

He's holding his gun with silencer.

RISI (nodding to Father Campagnari) Please, meet our guide.

Tom is ready to rush out of the car, but Father Campagnari discourages him.

FATHER CAMPAGNARI Father O'Brien, please, stay sit down. Do not give me the pleasure to kill you.

LAURA (puzzled) You--

While the car speeds up, Father Campagnari searches Tom for a weapon.

RISI I told you to keep away from all this. You didn't listen to me.

LAURA (disgusted) You used us.

RISI

Yes. I used both of you. But, Laura, I had to. Cook tried to double cross me. I had to find him before he'd start. That's what you did, with a real talent I must say.

TOM That's why you wanted to ax me? You didn't need me anymore.

RISI

Father. You've always been and will be a pawn. In the police, in your church, even between my hands. I almost could anticipate every move you made. But I have to applaud you about your last one. You're a better cop than I thought.

TOM

(with hatred) And you're a more fallacious man than I thought.

RISI (chuckling) Still that same brashness.

LAURA

(with irony) So, you want to clone Jesus Christ?

RISI

I was fed up to wait around futilely, relying on hope and prayer, for Him to return. I have now the technology to bring Him back. I can't see any reason, legal, moral, or even biblical, to not using it. I want to save the world from sin and the devil.

TOM

Even if you have the technology, don't you know how many trials it took to produce the first clone sheep? It'll be a real carnage with human cells.

RISI

I know. That's what I said to Cook, when he came to see me two years ago. But, he told me one thing: cloning is the key of eternal life and Jesus Christ Himself <u>is</u> eternal life. Day after day, that idea made its way in my mind and everything became clear to me. I was born to be Jesus' representative on Earth. No more need of a go-between. Through Cook, the Lord had chose me.

LAURA You're brainsick.

RISI Think about it. Everyone has his mission in this dog-eat-dog world. You have yours too.

Laura stares at him as if he was some kind of lunatic.

RISI (cont'd) To fulfil this New Coming, the New One has to born from a virgin. (a beat) You're the Chosen One, Laura. The new Mother Mary.

LAURA

(stunned) What?!

RISI

You'll be worshiped by millions of Christians. You'll be in each prayer. Don't you realize the chance I offer you. You'll become immortal. I know now why fate put you on my way.

LAURA You're definitely crazy!

RISI We'll see. Cloning is already in progress. My two scientists are making wonderful improvements. (to Laura) After seeing all this, you'll join me. I have no doubt about it.

The car stops.

RISI (cont'd) Here we are.

Tom observes Father Campagnari's gun.

FATHER CAMPAGNARI Do not do anything stupid.

With his gun, he beckons him to get off the car. Tom sighs and obeys.

Tom opens the door and realizes that the CHAUFFEUR is waiting outside with a gun. Risi politely smiles to Laura.

RISI

Please.

He lets her getting off.

INT. WAREHOUSE #149SH - NIGHT

Under the chauffeur and Father Campagnari's guns threat, Laura and Tom enter the warehouse along with Risi. After a few steps, Risi raises his eyes to a small camera stuck in a corner of the walls.

> RISI Say "Hi" to the camera.

Tom notices the camera.

Immediately, the trapdoor in the floor slowly opens. Father Campagnari steps down.

RISI (cont'd) (to tom and Laura) Be my guests.

He lets them down.

INT. WAREHOUSE #149SH - LABORATORY - NIGHT

In the basement, Tom and Laura are thunderstruck. An entire hi-tech laboratory has been re-created in a large high-lighted room. The place buzzes with activity.

Behind a large glass wall, about a DOZEN OF SCIENTISTS in white coats are busy, working methodically on different instruments, including huge computers. In the back of the room is a section entirely lit by blue ultraviolet light with bizarre apparatus. TECHNICIANS, wearing masks, work at microscopes.

TWO MIDDLE-AGED SCIENTISTS are talking loud in a corner, obviously disagreeing. The first wears a large bear and thick glasses. He's PROFESSOR TRUMAN. The second one, bald and dark skin, is PROFESSOR PAROS.

(MORE)

As soon as they notice Risi's presence, they keep quiet. Truman takes his gloves off, crosses the revolving airlock door, and steps to Risi with an obsequious smile, though he looks clearly furious.

> TRUMAN (to Risi) We need more equipment and staff. You're asking too much. That Greek monopolizes the automatic sequencer.

I can't work WAN (neoret at size of PCR generated DNA samples you gave me yesterday.

RISI

Listen, Professor. I don't give a damn of your-- internal problems. All I want are immediate results. I already told you, you won't have more equipment. So, do what you can and settle with Professor Paros. What about the accelerated growth process?

TRUMAN We're working on it. (noticing Tom and Laura's presence) Who are those people?

RISI (nodding to Laura) Please, welcome our surrogate mother.

Truman reaches out his hand to Laura, almost bowing.

TRUMAN Welcome amid us, young lady. You should be very proud--

Truman stops, noticing Laura's impassive face.

RISI She's a bit-- reticent. Allow her to realize the chance she has.

TRUMAN I'd better leave you and go back to work. (to Laura) I'll be delighted to work with a such beauti(MORE)ollaborator.

He crosses back the airlock door, back to work.

RISI (to Laura) We have set up a nice room for you to rest until the final stage. (to Tom) As for you, Father O'Brien, if you don't want to become the next Judas, please, join our cause. I'm asking Rici (from the) last time. We need men like you to persuade the world of the second raising.

TOM Go to Hell! I never-- LAURA (interrupting) Tom, he's right. After all, what do we venture? If the process succeeds, it'd be a great honor for you to stand by the New Savior.

Tom cannot get it. He stares at Laura with incomprehension.

LAURA (cont'd) Tom, please. Do it for me. You know what they say. If you can't beat them, join them. We're in a deadend street. What else could we do? Trust me.

TOM

Never!

LAURA As you will. (to Risi) Where's my room?

RISI Father Campagnari will have the pleasure to lead you.

With no looking back to Tom, Laura steps with Father Campagnari to a small door where they disappear. Tom stays under the chauffeur's surveillance.

> TOM I don't care to die. But I'll be the first one to stand before your madness. Others will come. You make think of that abbot, during the Middle-Age, who condemned 100,000 people to death in the south of France and declared "Kill them all, let God sort them out". (MORE) RISI (to Tom) Life's so strange, Father. Looks

like God forsook you once again. While we're in the sayings, listen to this one: "Nulla salus extra ecclesium". Tomorrow, Church will take back its primeval role and will rule the world again. You could had a seat at His right, but He let you down first.

Father, I dissiduate our paths divide. Anyway, before I'm gonna tell you a story. Thirteen years ago, I was driving in New Jersey, when the car in front of me skidded on the rainy road and hurled onto a tree. I just had the time to take out from the car wreck a little girl before the car exploded. She was in a complete shock and I took her away with me. The day after, I read in the local newspaper that a woman has died in that accident, but no one talked about the little girl. Everything had burned in the car, so they could never guess she was not alone. Well, I took it as a sign from God. She was going to be the daughter I could never have. She was so shocked that she had forgot everything about her name or her past. I decided to call her Laura.

TOM

Why did you tell me all this?

RISI

You once told me you never believed in coincidences. However. Her mother was called Sheila. (a beat) Sheila O'Brien. After some researches, I found out that her husband was in jail. He was a former cop.

Tom gets pale.

RISI (cont'd) In fact, La(MORES) real name is Emma. (a beat) She is your daughter, Father.

TOM

I don't believe you!

RISI

It's up to you. The first time I saw you side by side, I couldn't help to find similitudes between you two. You were so alike. Not physic **RIB**, (**Count** the same way of thinking, the same way of talking, of reacting. I'm sure you felt it down inside.

TOM And-- did-- she know it?

RISI

Laura? I mean, Emma? Of course. From the start. She knew everything. I told her what you did and what'd happened to her mother because of you. She learned how to hate you and how to lie to you.

TOM (bitterly) She's a good actress.

RISI Isn't she? Let's say, I'm rather proud of her.

TOM Can you do me a last favor? It'll be like my last cigarette.

RISI (amused) Or your last glass of brandy? Tell me.

TOM What happened to the relics? Were they authentic?

RISI

You'll stay a cop till the end, isn't it? They had to be sacrificed for the cause. According to Professor Truman, only two of them stocked the same complete DNA. The Holy Shroud and the Oviedo linen. The others were too much altered or unspecific.

TOM

Even if you succeed in cloning the Christ, all you will have will just be a replica of His physical body, but not Jesus the Christ! What about His way of thinking? His wisdom? RISI We'll teach him how to think, how to act. Whatever He'll do, people will follow Him.

TOM And will follow YOU! Who do you think you are?! The new fucking Saint Peter?!

RISI (fulminating) You will swallow that insolence!

The chauffeur strikes Tom a blow with his gun on his head. Inanimate, Tom falls on the ground.

FADE TO BLACK:

INT. WAREHOUSE #149SH - LABORATORY - NIGHT (LATER)

THE FRAME IS BLACK

LAURA (V.O.) Tom. Tom!

THOMAS' P.O.V.:

He opens his eyes. Laura is leaned over him, a mug in hand.

LAURA (cont'd) Are you okay?

TOM

Get away. Leave me alone!

Tom is handcuffed to some heating pipe, seated on the floor.

LAURA I came to bring you some water.

Behind Laura, Father Campagnari is waiting, staring at them.

TOM You're a liar. I never thought you--

LAURA What are you talking about?

TOM Please, stop playing that game with me. Risi told me everything.

LAURA

Told you what?

He looks into her eyes. She looks sincere. She squats in front of him.

TOM

That you're--

He stops. As she faces him, she looks down. He follows her eyes.

THE SMALL GUN BUTT EMERGES FROM THE TOP OF HER BOOT

LAURA

Drink some.

Laura puts the mug to his lips. While he is drinking, Tom takes the small gun out her boot.

TOM

Thank you.

Laura gets up and, hiding Tom, turns to Father Campagnari with a ravishing smile.

LAURA Could give me your gun, please?

FATHER CAMPAGNARI (surprised) I beg your pardon?

TOM (V.O.) Give her your gun.

Father Campagnari looks at him. Tom is aiming at him with Chely's small gun.

FATHER CAMPAGNARI You think scaring me with that toy? You won't dare to shoot--

In a flash, Father Campagnari grabs Laura and uses her as a shield.

FATHER CAMPAGNARI (cont'd) I wonder how a boozer still can shoot--

A PISTOL SHOT RESOUNDS

Father Campagnari's face freezes. A bloody spot appears between his eyes. He lets Laura go and stumbles on the floor. He is dead.

TOM (to Laura) Search for the handcuffs key.

Laura leans over Father Campagnari's body, pushes his gun to Tom, and starts to search him.

The shot has been heard all over the laboratory. The technicians and scientists look panicked.

Laura finds the handcuffs key and begins to unlock Tom, when someone SHOOTS at them. The chauffeur by the ladder leading to the trapdoor is aiming at them. Tom responds with his gun.

Risi looms from anywhere, gesticulating, and interposes himself between the chauffeur and Tom.

RISI (shouting) Stop shooting! Stop shooting!!

The chauffeur ceased fire. So does Tom.

RISI (cont'd) (shouting) Are you two out of your mind?!

Laura finishes unlock the handcuffs. Tom stands up, gun in hand.

RISI (cont'd) (to Tom) Where Campagnari?

TOM Down in Hell!

RISI What do you want?

TOM Getting out of here.

RISI (chuckling) I hope you're joking. You have no other way out. TOM Is it your last word?

RISI

Definitely.

TOM

Okay.

Tom aims at the glass wall protecting the biomedical section and starts to SHOOT. The bulletproof glass does not explode.

> RISI You have no way to destroy my work! You can keep the girl with you. I don't mind. I can have any girl I'll want just to be the New Christ's Mother! (to the chauffeur) Kill them both.

SUDDENLY, A SHRIEKING ALARM RESOUNDS THROUGHOUT THE LABORATORY

The chauffeur looks at the camera monitor by him.

CHAUFFEUR

Police!!

All the staff freezes.

Taking advantage of the panic, Risi disappears through the small door where Laura had earlier entered.

TOM HAS SEEN HIM

TOM (to Laura) Follow him! I cover you!

Laura starts to run to the small door. The chauffeur fires at her. But Tom is quicker. Hit at the shoulder, the chauffeur steps back and stumbles. Tom rushes to him and presses the button opening the trapdoor. Then, he kicks the gun out of his reach.

He follows Laura by the small door.

INT. WAREHOUSE #149SH - LABORATORY - ROOM - NIGHT

When he enters the room, Tom finds Laura by herself, lost. The room, settled as a bedroom, is empty. LAURA He's disappeared.

TOM There should be a way out somewhere.

They start to look all over the room.

LAURA What was that alarm?

TOM I think Chely brought back the cavalry as planned.

LAURA This is why I played with Risi. I tried to gain time. I knew she was coming to rescue us.

Tom inspects a large mirror on the wall. He passes both hands on each side and stops. A light CLICK and he pulls the mirror, which opens like a door.

Behind, a strong door opens on a metallic staircase.

TOM Stay here with Chely.

He puts Chely's small gun in the palm of her hand.

LAURA

But--

TOM Take care of you.

Tom rushes up the staircase, Father Campagnari's gun in hand.

EXT. WAREHOUSE #149SH - DAWN

When Tom emerges from a door at the back of the warehouse, the day is dawning and rain starts to fall.

In the black car, Tom sees Risi speeding to the docks, towards the mouth of the Deep Cove. Tom adjusts his aim, tries to fight the slight shivering of his hand, and FIRES.

One of the car tires EXPLODES. The car skids on the wet cobblestones, to finally stop against a warehouse wall.

EXT. SECOND NARROWS DOCKS - DAWN

The rain hard falls. Tom is getting soaked. When he arrives on the main docks, no trace of Risi. He scans the place when he notices a hangar with a open door.

WAREHOUSE SN98

Gun in hand, he runs to it.

Back on the warehouse wall, he slips his head through the door.

INT. SECOND NARROWS DOCKS - WAREHOUSE SN98 - DAWN

In the desert warehouse, no sign of Risi. Tom is about to check further, when, on a metallic catwalk, something falls and bounces in an ECHOED METALLIC NOISE.

Immediately, Tom rushes in and tries to discern if Risi is upstairs.

NOT A SOUND

JUST TOM'S HEAVY BREATH

TOM (echoed voice) Risi! I know you're here!

NO ANSWER

Without a noise, he slowly steps to the nearest metallic stairway and starts to climb up.

FLASHBACK - WAREHOUSE - NIGHT

Tom starts to climb the stairs to the flashlight. His feet RESOUND on the metallic steps.

BACK TO:

Always attentive to any sound, Tom reaches the upper floor and steps on a narrow catwalk.

BACK TO:

FLASHBACK - WAREHOUSE - NIGHT

Above Tom, a large hole in the roof lets the rain pouring in.

BACK TO:

INT. SECOND NARROWS DOCKS - WAREHOUSE SN98 - DAWN

The rain THUMPS on the glass roof.

Suddenly, fifty feet away from him, Tom sees Risi climbing up a beam to a trapdoor to the roof. Tom aims at him.

TOM (shouting) Risi! Stop or I'll shoot!

Risi turns to him.

RISI You wouldn't kill a man who has no gun. Not you, a priest!

Risi resumes climbing up and pulls himself up outside.

Tom lows his gun and sighs, letting him disappear through the trapdoor. He rushes down the stairs. Reaching the hangar door, he paces out.

EXT. SECOND NARROWS DOCKS - WAREHOUSE SN98 - DAWN

Tom steps outside and turns around the warehouse. Raising his head, he notices an old crane connected to the warehouse. Blinded by the rain falling harder, he has to sweep his face off.

In the raising day, Risi's silhouette now looms inside the crane cabin.

In SOP style, Tom rushes to hide behind a container in sight of the crane foot, waiting for Risi.

But the Archbishop is nowhere to be seen, as if he has disappeared. Tom keeps scanning through the rain, out of breath.

Suddenly, he feels something moving behind him.

FLASHBACK - WAREHOUSE - NIGHT

Tom turns back and shoots twice.

BETSY'S HEAD EXPLODES

BACK TO:

EXT. SECOND NARROWS DOCKS - DAWN

Tom turns back and is ready to fire when he realizes that Laura is there. He holds his gun up.

He paces to her, when he sees her face freezing. He turns back when a SHOT EXPLODES in the rain. Hit at the shoulder, Tom is hurled onto Laura.

With no second though, Tom SHOOTS several times in front of him, emptying his chamber, in the direction where he thought the shot came from.

LAURA SCREAMS

Facing Tom, at the foot of the crane, Risi, a gun in hand, is holding his throat. He stays immobile for a while. Blood mixed with rain, runs through his fingers.

Tom groans with pain, holding his shoulder.

Risi is ready to shoot again, when--

OTHER GUNSHOTS

Like a disarticulated marionette, Risi is shaken through his body. Then, dropping his gun, he collapses on the cobblestones, his face in a rain puddle.

He is dead.

Tom turns to Laura. She is still holding her smoking small gun in Risi's direction, trembling. She bursts out in tears. In spite of his wounding, Tom takes her in his arms and hugs her. She lets herself go.

POLICE OFFICERS, led by Chely, are rushing to them.

CAMERA keeps slowly rising above the docks, while rain keeps falling on the scene.

FADE TO BLACK:

INT. HOSPITAL ROOM - DAY

Tom is resting on a hospital bed, his shoulder bandaged. He looks tired. The black nurse enters with a large smile to readjust the pillows under his back.

> BLACK NURSE Well, Father, you missed us? You're going to become a good client. Do you want me to book you a permanent room?

> TOM (stolid) I don't think so. I'd sure miss the sun.

> BLACK NURSE You'd better come back to see us in July then.

She bursts into laughter. A BIG LOUD LAUGHTER

As she is on her way out, door opens and Laura appears, a big bunch of flowers in her arms.

LAURA

Feel better?

Tom now stares at her now with different eyes. Laura figures it out.

LAURA (cont'd) (uneasy) What?

TOM Nothing. Just glad you're here. (a beat) What about the relics?

LAURA Most of them have been destroyed, but the Vatican has sent his best experts to restore the Shroud and the linen. TOM Good. At least, we didn't do all this for nothing. (chuckling) God owes us this one.

Laura disposes the flowers in a vase and puts them on the bedside.

LAURA

Are you going back to Rincon, Father?

TOM

I don't think so. In a way, Risi helped me to open my eyes and show me I was made to help my brother in a different way. The Vatican offered me a good situation in Rome, but I think I'm going to decline it. What about you?

LAURA

I don't know yet. I'm an orphan for the second time. Chely proposed me to stay here to work with her. I have to think about it.

Tom smiles at her.

TOM We made a good team, didn't we?

He reaches his hand out to her.

LAURA Yes. I'm gonna miss it.

A long beat.

He takes her hand.

(MORE)

TOM

I thought about something lately. If you really want to carry on our team, why could we both be involved in humanitarian aid? So many people would need us around the world.

LAURA

(lighthearted) Okay. Fine to me. You're really a good man, Tom. I'm sure the URA (cont will find your daughter, she'll be proud of you.

TOM I know she will now.

FADE OUT:

The end