The Bones Cry Out

by

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EXT. - FRENCH COUNTRYSIDE - SUMMER DAY - 1979

Aerial view, lush rolling pastures and winding rural roads.

Beside his parked van, MIDDLE AGED DR. CURT OZBOURNE studies a TRAVEL BROCHURE over a pasture fence with a FRENCH FARMER who directs him down the road. Inside the van, YOUNG TEENAGER JONATHAN OZBOURNE absently twirls a FLUORESCENT FRISBEE.

Wearing backpacks and dressed to explore the cool cave, DR. OZBOURNE and JONATHAN cross a pasture to a rustic door in the wooded hillside. Jonathan's FRISBEE is visible in his pack. Eagerly, they follow their flashlights into the wet, stony darkness of BERNIFAL CAVE.

EXT. FRENCH CAVE TOURIST SITE - SUMMER DAY - 1979

It's crowded and festive. Happy VENDORS sell souvenirs. TOURISTS picnic, chat and drink wine in outdoor cafes.

EXT. PARIS, NORTH ON AVE. DU PRESIDENT KENNEDY - SUMMER DAY - 1979

Establishing. Paris. Aerial stock footage area surrounding Eiffel Tower.

Reflected in the Seine like a temple of worship is the cold white granite and marble edifice of the Palais de Chaillot.

INT. MUSEE DE L'HOMME - DAY - CONTINUOUS

The office area is modern. Over khakis and oxford shirt, a HANDSOME PONY TAILED MAN(30) wears a LAB COAT. CLOSE ON NAME-TAG reads DR. DAN STOKES. DANIEL approaches well kept DR. PAUL LEDOUX 55 and pretty blonde DR. MARIE BERNARD 50. Expressionless, PAUL LEDOUX hands DAN keys.

> PAUL (French accent) Keep me up to date on this orthodontist. Everything.

LEDOUX briskly walks off before DAN can respond.

INT. MUSEUM / EARLY MAN EXHIBIT - DAY - CONTINUOUS

DAN passes an enormous EVOLUTIONARY CHART and a well lit case containing a FORENSIC RECONSTRUCTION, a sculpted APELIKE HEAD labeled; LA CHAPELLE-AUX-SAINTS, NEANDERTHAL.

DAN walks past TOURISTS and an exhibit of APELIKE EARLY MEN IN A CAVE SETTING.

DAN enters an elevator where a smiling WORKMAN with TWO MID SIZED CRATES on a CART wait for him. They laugh together as the doors slide shut.

EXT. HALL OUTSIDE MUSEE DE L'HOMME LAB - DAY - CONTINUOUS

Followed by the workman and cart, DAN unlocks the lab and smiles at DR. CURT OZBOURNE and SON JONATHAN. Both wear VISITORS BADGES.

INT. MUSEE DE L'HOMME LAB - DAY - CONTINUOUS

DAN holds the door open for DR. OZBOURNE carrying a worn BRIEFCASE. JONATHAN follows with THREE OLD BOOKS. The WORKMAN rolls the cart inside, then places the first crate on a work TABLE with a thud. DR. OZBOURNE and JONATHAN lunge for it.

> DAN (Perfect French) Va de l'avant. Nous pouvons finir ceci.

The WORKMAN puffs his cheeks as he leaves.

DAN (MORE) (Light midwest accent) Let me help you with that.

DR. OZBOURNE (slight New Jersey accent) American. That's a blessing. This machine's a VERY generous loan.

JONATHAN There's just one more like it in the whole world. Where you from?

DAN South of Indianapolis, Beanblossom.

JONATHAN and DR. OZBOURNE'S eyebrows rise. DAN grins as he puts sponges on the table with a box of latex gloves.

Also on the table is Dr. Ozbourne's open briefcase, a NOTEBOOK, RULER & THREE BOOKS; CATALOGUE OF FOSSIL HOMINIDS, FIRST EDITION of MICHAEL DAY'S GUIDE TO FOSSIL MAN, and NEANDERTHAL CENTENARY.

As JONATHAN uses a POCKET KNIFE to open the crates, Dan unlocks a drawer, slides out an archival styled wooden box and reverently places it on a long table by a task light.

Wearing latex gloves, DAN carefully removes an ANCIENT CHILD SIZED HUMAN SKULL, patched with a PLASTIC looking material.

TIGHT ON right side, clearly marked PECH DE L'AZE as DAN cradles the skull upon the sponges beside a ruler and DR. OZBOURNE takes meticulous notes.

JONATHAN compares the Pech drawing to the skull.

JONATHAN There's a tooth missing.

DR. OZBOURNE takes the open copy of NEANDERTHAL CENTENARY from Jonathan to look.

TIGHT ON PAGE 270. DRAWING of the PECH SKULL, LOWER JAW OUT OF JOINT, no brow ridges. DR. OZBOURNE points to a paragraph and hands the book to Dan.

> DR. OZBOURNE That's not all. In this drawing, the skull's misaligned. Would you translate this please?

As DAN reads, DR. OZBOURNE picks up and repositions the skull. The teeth fit perfectly together.

DAN When the teeth are placed in occlusion or contact, the condyle does not fit properly with the socket in the cranium or skull.

DR. OZBOURNE I have to disagree.

DAN looks like someone's punched him in the gut.

DAN That's why you're here? You suspected this? DR. OZBOURNE To compare our development with early man's, I had to see the originals. I had no idea.

DAN rechecks the DRAWING, then looks toward the other BOOKS.

DAN Mind if I take a look?

DR. OZBOURNE Help yourself.

DAN picks up the GUIDE TO MODERN MAN.

CLOSE ON PHOTO ILLUSTRATIONS of the LA CHAPELLE-AUX-SAINTS SKULL. It has BROW RIDGES. The LOWER JAW is MISALIGNED in a FORWARD APELIKE POSITION.

DAN puts the book back and gazes at a far specimen cabinet.

CAMERA FLASHES assault the PECH SKULL and RULER. Latex gloved hands cautiously place it into the HEAD HOLDER on the X-RAY. A CLICK as the X-Ray's switched ON, then a STEADY HUM.

INT. MUSEE DE L'HOMME LAB - NIGHT

Only a task light illuminates a work table holding an ARCHIVAL BOX labeled LA CHAPELLE-AUX-SAINTS.

CLOSE ON an ANCIENT APE-LIKE ADULT SKULL resting on sponges

LATEX GLOVED HANDS gently align JAW and SKULL together to match the wear patterns. It's no longer apelike.

DAN closes the cabinet, turns out the light, scans the lab now lit only by streetlight.

INT. PARIS STREET SIDE CAFE - NIGHT - 1979

The OZBOURNES dine, watching Paris nightlife on the street. They startle as Dan approaches from behind and takes a seat.

> DAN Sorry, didn't mean to startle you.

A smiling YOUNG WAITRESS pours wine for DAN. He smiles weakly at her and lights a cigarette with a BOOK OF MATCHES.

JONATHAN taps the table nervously and nods toward the street.

DAN sips wine, glancing casually toward the street.

Alone at a STREET-SIDE TABLE, HANDSOME BLONDE MAN (RICK EDWARDS 32) is distracted as a PRETTY GIRL walks by, stepping over his long legs that are sprawled into the aisle.

> DAN Great. Dr. Bernard's goon. She's worse than Ledoux. Must've snooped. Good thing I parked out back.

DAN'S leg shakes nervously as he leans toward DR. OZBOURNE.

DAN You're set to go, right?

DR. OZBOURNE Already? I'm finished, are you Jonathan?

DAN No. I mean GO. Home. To the states.

DR. OZBOURNE Machine's shipped. Still have to turn in copies of the x-rays.

DAN Mail 'em. (To himself) Why'd they give access? I could've stayed stupid.

A YOUNG WAITRESS brings DAN a plate. He puts out the cigarette.

DR. OZBOURNE If my work's caused--

DAN

It's more than that. They've got some project-- They know I found out. Thing is, I don't know much, just the main actors.

DR. OZBOURNE

Actors?

DAN

Their term. I guess all the world's a stage, beats the hell outta me.

DAN tears bread and butters it, speaking to Jonathan as he points his butter knife to the rear of the cafe.

DAN Pretend I've pointed you to the john. We'll be right behind you. I hope.

JONATHAN leaves. DAN catches the eye of a YOUNG WAITRESS.

Exposing cleavage, the YOUNG WAITRESS leans flirtatiously as she listens to DAN. DR. OZBOURNE averts his eyes.

DAN (SUBTITLE) Ne pas regarder. Pouvez-vous egarer l'homme nous regardant hors la' bas? (Don't look. Can you distract the man watching us out there?)

The WAITRESS straightens, writes in her order pad as she glances at EDWARDS out of the corner of her eye and puffs.

YOUNG WAITRESS Heinrich Edwards?

DAN (SUBTITLE) Heinrich?-- Vous le savez? (You know him?)

YOUNG WAITRESS Me le partir.(Leave him to me.)

The YOUNG WAITRESS talks to an OLDER WAITRESS carrying a TRAY of DIRTY DISHES. They discreetly exchange smiles with DAN.

The OLDER WAITRESS walks by EDWARDS, CRIES OUT as she TRIPS over his feet. SOUND OF BREAKING DISHES as the tray falls.

OLDER WAITRESS (SUBTITLE) Vous m'avez tre'buche! (You tripped me!) Vous payerez ces plats! (You will pay for these dishes!)

Startled, EDWARDS bolts from his seat, becoming angry when he sees that Dan's table is empty. As he tries to leave, the OLDER WAITRESS gestures for a BIG WAITER to help her.

OLDER WAITRESS (SUBTITLE) Henri! Ne pas laisser cette feville de gars! (Henri! Don't let this man leave!)

HENRI glares at EDWARDS and shoves him back into the chair.

EXT. COUNTRY ROAD - MOONLIT NIGHT - CONTINUOUS

Glow of Paris behind, a COMPACT CAR with LIGHTS OFF, veers sharply off the road into a brushy wooded area.

INT. DAN'S COMPACT CAR - CONTINUOUS

DAN drives into THICK BRUSH. DR. OZBOURNE hangs on for dear life in the passenger seat. Wide eyed, JONATHAN sits behind DAN.

CLOSE SHOT - IN REARVIEW MIRROR Dan watches HEADLIGHTS move along a nearby hill.

JONATHAN That same guy was in Les Eyzies when we left the museum. An older guy was with him.

Shocked, DR. OZBOURNE turns stiffly toward JONATHAN.

DAN What'd the older guy look like?

JONATHAN Rich looking, gray hair.

DAN Smoking a pipe?

JONATHAN It was creepy--- like a claw.

DAN Big guns-- Niven Huxley.

DR. OZBOURNE Huxley Foundation Huxley?

A CAR passes behind them then disappears. Everyone exhales.

DAN You went to see the caves?

DR. OZBOURNE A colleague recommended Bernifal. It was closed. Found out why.

JONATHAN pulls a CRUMPLED map from his pocket, unfolds it and hands it to DAN in the dark with a BATTERED BROCHURE.

JONATHAN There's markers too. Little bits of my FRISBEE.

DR. OZBOURNE looks at JONATHAN horrified.

JONATHAN In case we got lost--You didn't even notice.

DR. OZBOURNE (Sternly) My knife.

JONATHAN gets the POCKETKNIFE from his pants, hands it over. DR. OZBOURNE hands an INSTANT PHOTO from his shirt to DAN.

> DR. OZBOURNE Sorry to say, my only copy.

DAN tries unsuccessfully to look at the PHOTO in moonlight. He lights a MATCH. Face glowing, he gasps at an image out of our view. He hands the photo back, blows out the match.

Lights off, DAN backs out of the brush.

INT. JULIA GARRISON'S FRONT DOOR - RAINY DAY - 1987

PRETTY FAIR HAIRED JULIA(28) helps CLAIRE(5) into her PINK RAINCOAT and HAT. CLAIRE kisses JULIA and runs outside.

CLAIRE

Bye Mom!

EXT. JULIA'S FRONT PORCH - CONTINUOUS

JULIA stands and watches CLAIRE walk to her father TED(30) standing by his CONVERTIBLE. The rain's stopped.

POV JULIA, CLAIRE skips back to JULIA in the PINK RAIN GEAR.

TED puts the top down on his car. JULIA helps CLAIRE out of the rain gear. JULIA gives CLAIRE a hug and a kiss.

JULIA Love you Dumplin'.

Claire kisses Julia back, then runs eagerly to her dad.

EXT. CEMETERY / DISTANCE FROM FUNERAL - DAY (1987)

MID 20'S NATURAL BLONDE ANNIE TYLER, DRESSED IN BLACK, NO MAKE UP, EYES RED, hides behind a LARGE TREE. She places her hand against it's trunk. TIGHT ON YELLOW TOPAZ RING.

RICK EDWARDS 43 watches her sadly from inside a parked late model compact car, TIGHT ON PARKING TAG "WMRC STAFF 1987".

POV ANNIE; In the distance a FUNERAL has ended. Most mourners and cars are gone. Visible under the canopy, there are TWO CASKETS, ONE CHILD SIZE. JULIA kneels, her hand on the CHILD'S CASKET. Her shoulders heave with silent sobs.

EXT. CEMETERY / GRAVESIDE - CONTINUOUS

Eyes red and swollen, JULIA turns to the cars. CELESTE FRIEDMAN (28) pretty BROWN EYED BRUNETTE guides JULIA to the remaining cars. They are followed by LADONNA WALLACE (35) a pretty BLACK WOMAN and JULIA'S MOTHER (55).

Julia's sister JILL(30) follows with husband DAVID(32) MARINE IN UNIFORM) who carries their son HENRY(4).

SAMUEL FRIEDMAN(32) BROWN EYES and HAIR stands beside the first car with Jill's older son WYATT(7).

A handsome JEWISH COUPLE reach their sedan. ISAAC FRIEDMAN (60) kind eyes, wears a FEDORA, opens the passenger door for his wife ESTHER(56) hair covered with a BLACK LACE SCARF.

SAMUEL opens the car door for JULIA and helps her inside. She leans her head against the headrest. Tears roll down her cheeks. She doesn't bother to wipe them away.

CELESTE does a double take as she sees ANNIE TYLER in the distance. POV CELESTE, ANNIE quickly gets in car and leaves.

EXT. BEANBLOSSOM OVERLOOK - EARLY MORNING (1990)

Establishing BROWN CO. INDIANA hills. Facing away from the road toward the hills, Dan(40) STYLISH HAIRCUT, catches his breath by the water fountain. He wears CUT-OFFS, good quality but well worn JOGGING SHOES and a sweaty faded TEE-SHIRT that reads "DOUG'S BODY SHOP, WE MEET BY ACCIDENT".

A CONVERTIBLE filled with FRESHMEN COLLEGE BOYS pulls up near DAN. They look him over, unimpressed.

COLLEGE BOY DRIVER Know a good place for breakfast? DAN looks back at them, not sure he'll answer.

COLLEGE BOY PASSENGER (SUBTITLE) Cet Homme est un secousse stupide. (This man is a stupid jerk)

DAN eyes the linguist, then plays along, pointing south.

DAN Thar's the Hobnob in Nashville, or Kathy's up in Morgantown. Both's real good. (looking at his watch) (SUBTITLE) Je suis impressione. D'habitude, les marmots gate's aiment que vais etes toujours endormi a cette heure. (I'm impressed. Usually brats like you are still asleep at this hour).

The BOY'S mouths drop. They peel out. DAN grins, drinks from the fountain, then jogs down a worn path into the hills.

EXT. COVERED BRIDGE ROAD - CONTINUOUS

DAN jogs down a gravel road with overhanging trees, turning left at the BEANBLOSSOM COVERED BRIDGE and down a driveway.

INT. DAN'S LOG CABIN/ LIVING ROOM - DAY

DAN(O.S.) sings MY GIRL in the shower. The LIVING ROOM is lived in but clean, has an overstuffed couch and chairs, various FUNCTIONAL ANTIQUES, nothing fancy. FIREPLACE SHELVES hold POST GRAD LEVEL BOOKS on GENETICS, CELL BIOLOGY, ANTHROPOLOGY, PALEONTOLOGY. A handball racket, a well worn IU BALLCAP, an INDIANA UNIVERSITY sweatshirt and binoculars hang on hooks near the door. NOTEBOOKS, FILES, a backpack and a WORN LEATHER BRIEFCASE are stacked on a desk. A BULLETIN BOARD holds NEWS CLIPPINGS, some FRENCH. Bottom layers are brown with age, later ones gradually paler.

CLOSE ON The most recent clipping;

World Genetic Research Consortium at WMRC Dr. Marie Bernard of the Whitcomb Medical Research Center in Indianapolis, Indiana confirmed that Niven Huxley of the London based Huxley Foundation and Dr. Paul Ledoux of the Museum of Man in Paris, will speak during the World Genetic Research Conference. In a BOOTH, the COLLEGE BOYS exchange looks, averting their faces as DAN enters wearing a TWEED JACKET and JEANS. He sits at the COUNTER, facing a LONG MIRROR. A WAITRESS (RITA) automatically serves him coffee and a roll with a smile. He smiles back.

DAN Much obliged, Rita darlin'.

DAN drinks coffee and eats a roll. He doesn't look up as his brother DOUG (35) takes the next stool, wearing a MECHANIC'S SHIRT, DOUG sewn in front, WE MEET BY ACCIDENT on his CAP.

> DOUG What'sa matter professor?

DAN Knock it off.

DOUG Almost tenured, got time off for conferences. Still a moody jerk.

RITA serves DOUG juice and a roll, tugs his hair and walks off. The COLLEGE BOYS sneak out while Dan's occupied.

DAN You believe in what you do?

DOUG Deep question this early ain't it? (no answer, then softly) Grease monkey or undercover stuff? (Normal voice) Sure. I'm good at it, I like it. What can I say? I sleep good.

DAN I don't-- If I ever want to again, I'll have to start from scratch. Maybe physics-- No wiggle room.

DOUG looks sideways at DAN, impatient.

DOUG Speaka da English would ya?

DAN (quietly) I teach these kids bullshit. At least part of it. I saw things over there-- fraud.

DOUG looks at DAN like he's a stranger.

DOUG

That's what's been buggin' you all this time?

DAN (Sarcastic) Gee, why didn't I share this with you before?

DOUG And you let 'em get away with it-to keep your job?

DAN

You think anybody who's anybody'd take MY word for it? Seriously. What do you think'd happen? Who do I trust? It's been going on for ever. They have all the evidence. Who knows what they've done with it by now. And yeah Doug, I DO have some time and effort invested. Pardon the hell outta me.

DOUG So-- you believe in creation now?

DAN (Irritated) Why's it got to be one or the other? There's logical explanations for everything.

DOUG And they are---?

DAN looks at DOUG like he wants to smack him. DOUG smirks. An OLDER LADY (LEENA) taps Dan's arm with an INDIANAPOLIS STAR NEWSPAPER and sets it beside him as she leaves.

> DAN Thanks Leena, appreciate it.

LEENA Welcome. Now you boys play nice. DAN zeros in on an article, then reads excerpts aloud.

DAN Young woman found at Eagle Creek Reservoir-- former employee of Whitcomb Medical Research, genetics division. Autopsy, not foul play--Yeah right.

EXT. JULIA'S FRONT PORCH - MORNING

JULIA (30) barefoot, wears a ROBE, HOT ROLLERS and no makeup. She steps down to get her NEWSPAPER, just missing a DEAD MOUSE on the mat. Her face contorts (revulsion, not fear). She picks it up by the tail and flings it into the bushes.

As JULIA picks up the NEWSPAPER with her clean hand and goes inside, a CAT (PERCY) runs into the house.

INT. JULIA'S KITCHEN - MORNING

The kitchen is open to the breakfast room, living room and the dining room. The house is cheerful and tidy. As JULIA washes her hands an O.S. RADIO DRONES the LOCAL MORNING NEWS.

> NEWSCASTER (V.O.) The Quick Mart at 465 and Michigan Road was robbed in early hours. Nobody was hurt. The female body found last month at Eagle Creek Reservoir has been identified, name withheld. Weather and traffic in--

JULIA turns off the RADIO and pours cat food into a dish, which sits on an OLD COPY of the INDIANAPOLIS STAR.

JULIA Here Percy, kitty, kitty, kitty. You murderer you--- good job.

PERCY chows down. JULIA packs her lunch, scanning the SAME ISSUE of INDIANAPOLIS STAR that DAN was reading.

On the wall are CLAIRE'S PHOTOS, infancy to FIVE YEARS.

Julia takes a STUFFED TOY from a shelf and buries her face into it, trying to capture the smell of her child.

INT. DR. JULIA GARRISON'S OFFICE - DAY

JULIA'S on the phone and sorting papers. On her desk is a PHOTO of Claire(5) in PINK RAINCOAT and HAT, with Wyatt(7) and Henry(4) in yellow slickers. There's a KNOCK at her door.

JULIA You know I don't do church-- Jill?--Jill, you there?-- Yeah, stupid phone! I've got to go, kiss the boys for me. OK, bye.

JULIA hangs up, opens her door to DAN STOKES. She gestures * him inside, points to a chair, they both sit.

DAN Dr. Garrison? Dan Stokes. I'd like to ask you about Anne Tyler.

JULIA Annie? How's she doing these days?

DAN (Wincing) You don't know-- Her story's been on the news. She was found last month at the reservoir.

JULIA

ANNIE?

DAN I found her last address. The landlady said she considered you her best friend.

JULIA Me? I haven't seen her in years.

DAN She died some time ago.

JULIA You know what happened?

DAN Possibly suicide, didn't find evidence of foul play.

JULIA That doesn't sound like her-- JULIA gets up, looks out her WINDOW, down to the parking lot. DAN glances around her office at DIPLOMAS and various PHOTOS. He spots a PHOTO of JULIA with DR. MARIE BERNARD (50).

> DAN Who's that woman, in the picture?

JULIA Our genetic research director, Dr. Bernard. Want to see it?

JULIA hands DAN the photo. He studies it closely.

DAN When was this taken?

JULIA

Last year.

DAN frowns and hands the picture back. JULIA hangs it again.

DAN Must be someone else-- I'll let you know whatever I find.

JULIA I'd really appreciate it.

DAN looks sympathetically at JULIA and lets himself out.

INT. GENETICS LAB - CONTINUOUS

JULIA enters a state of the art lab, making eye contact with CELESTE FRIEDMAN(30) in lab coat, working by windows that look out HIGH ABOVE the WMRC GROUNDS. CAL STEPHENS(30) also in a lab coat, works nearby.

CAL Something wrong?

JULIA Celeste and I have to leave. Can you hold down the fort?

CAL OK. Don't forget Bernard tomorrow.

INT. DRUG STORE - CONTINUOUS

JULIA and CELESTE browse BIRTHDAY CARDS.

CELESTE She was about our age when the war was going on.

JULIA Tough lady. If I went through what she did, I doubt I'd have made it.

CELESTE She used to tell us about an amazing thing from in the camp--

JULIA (Interrupting) I can't get Annie out of my head.

JULIA and CELESTE stand at the CHECKOUT COUNTER.

CELESTE Yeah, to think she'd kill herself.

JULIA No. She didn't believe in it.

CELESTE People change. Who would've thought she'd quit like she did?

JULIA I want to see the autopsy.

CELESTE looks at JULIA like she's crazy.

CELESTE Jules, don't get involved.

JULIA She was an orphan. Did you know that? She had nobody.

CELESTE If she was murdered, whoever did it's still out there.

The CHECKOUT PERSON looks nervously at JULIA and CELESTE.

INT. JULIA'S LIVING ROOM - NIGHT

On the couch CELESTE pets PERCY, resting on his FUZZY TOWEL. JULIA puts folded laundry in a basket. The PHONE RINGS.

JULIA Hello?-- Hello?--

CELESTE

Who was that?

JULIA Nobody. If I wasn't single I'd swear I was getting cheated on.

JULIA peeks out, raises eyebrows at CELESTE then opens the door to DAN in jeans, cowboy boots, with a FILE FOLDER.

DAN Found something. You were in the book. Hope it's OK.

JULIA Come on in. This is Celeste Friedman, she knew Annie too. Celeste, Daniel Stokes.

As JULIA lets DAN in, he hands her the FOLDER and she gestures to a chair. He sits across from Celeste, shakes her hand.

DAN Call me Dan.

Julia studies the folder. CLOSE ON; BIRTH CERTIFICATE, DOCUMENTS for Annie in foster homes age 14 to 18, Whitcomb Medical Research Center employment ENDING November 1983. JULIA Looks right to me. DAN

She died about two years ago, sometime around 1988.

JULIA But she left in 83.

DAN

Exactly.

CELESTE (frowning, remembering) She was there, at the cemetery. JULIA

I don't remember that.

CELESTE Forgot all about it. (Afraid to upset Julia) Three years ago, Julia's ex-husband lost control of his car-- Their little girl was with him.

DAN

I'm so sorry. We can talk later.

JULIA No, let's do it now. What was she up to?-- What'd she been living on? It's not like she had money. No job, no benefits, insurance--

CELESTE Maybe she got married.

JULIA looks at CELESTE like she's nuts.

JULIA (TO DAN) She was nice as she could be, funny when you got to know her. But SHY.

CELESTE She took off when I saw her.

JULIA Did she look OK?

CELESTE She was pretty far off, seemed all right. About the same I guess.

CELESTE writes on a scrap of paper and gives it to DAN.

CELESTE In case you have any questions.

DAN smiles at CELESTE then looks at JULIA.

DAN The landlord has some of her things. I can go by myself--

JULIA I'll go. But I left early today. I have to see when I can get away.

CELESTE

Jules?

Ignoring CELESTE, JULIA walks DAN to the door and tries to give him the folder.

DAN Keep it, I made copies. I'll call about the landlady. (To Celeste) Nice meeting you.

JULIA puts the folder on the coffee table and sits across from CELESTE holding a pillow to her middle, deep in thought.

CELESTE Hubba hubba. If you see him tomorrow, ask him to the party.

JULIA snaps out of her reverie, smirks at CELESTE and hits her with the PILLOW.

INT. CAL STEPHENS KITCHEN - NIGHT

Messy, dishes in sink. Through window is a LIT STEPHENS FUNERAL HOME SIGN. A WALL PHONE'S long cord stretches to where CAL talks and makes a sandwich. His DOG watches.

> CAL No-- she didn't notice anything. That guy from the office was there though--. Yeah, Rick's got a cremation in the morning, won't take long. Clyde's back! Thanks to that chip. --OK Mom, bye.

CAL hangs up the phone. He takes a swig of his beer, throws a piece of cheese to CLYDE and grabs his sandwich.

INT. CAL'S LIVING ROOM - CONTINUOUS

Very lived in, comfortable. Visible on a messy desk;

CLOSE ON assorted bills, some addressed to CALVIN STEVENS, some to RICK EDWARDS. On top of the pile is an ENVELOPE ADDRESSED TO C. STEVENS from M. JACOBSEN.

CLYDE watches as CAL sits on the couch, belches and turns on the TV. CAL pats the couch. CLYDE jumps up to sit beside him.

POV FROM BEHIND, CAL and CLYDE watch a IU Basketball game. CAL uses the REMOTE.

On the couch JULIA paints her toenails and talks to CELESTE.

INT. DR. BERNARDS OFFICE - DAY

JULIA sits by a handsome desk, name holder DR. MARIE BERNARD. The walls hold photos of DR. BERNARD with VIPs.

CLOSE ON - WINDOWSILL, CIRCA LATE 40's TINTED PHOTOS, one of young MARIE(20) with a BLONDE BABY BOY. Another of a RED HAIRED LITTLE GIRL PLAYING SWORDS with a LITTLE BOY.

DR. BERNARD (appears 50) carries a vase of fresh flowers from the bathroom and arranges them at her desk.

DR. BERNARD (German accent) We need stronger language.

Julia holds papers covered in red editing marks. She writes a few sentences and passes them to DR. BERNARD.

JULIA That should punch it up a notch.

Bernard nods approval as she reads from them aloud.

DR. BERNARD We are collaborating international projects, beneficial to the entire world community. The Global Research Consortium has emerged to meet an international need. Good, that should do it!

JULIA turns to leave, big smile when she faces the door.

DR. BERNARD I'll fax this to Huxley, see what he says. Come back after lunch.

JULIA'S face falls. She leaves, her face stormy.

INT. DESK OUTSIDE BERNARD'S OFFICE - CONTINUOUS

After closing the door, JULIA has a silent temper tantrum in front of Bernard's assistant, KAREN, a TINY WOMAN.

KAREN This mean you'll be back? INT. DESK OUTSIDE BERNARDS OFFICE - CONTINUOUS

JULIA sits alone reading papers. CELESTE walks up with LADONNA (38) in security uniform, keys jangling. Her name tag reads LADONNA WALLACE. JULIA smiles, putting papers aside.

> LADONNA Bernard making you wait again?

JULIA Not back from lunch. How's James?

The three women don't notice FAINT NOISE(0.S.) in the office.

LADONNA I don't know Jules, nothing's working. He's awful weak.

JULIA gets up and hugs LADONNA.

CELESTE Is he up to playing chess? Tell him Dad wants to win his hat back.

LADONNA A rematch? I love it.

(O.S.)PHONE RINGS in the office, Bernard's voice and static.

DR. BERNARD (O.S.) Turn that infernal thing off.

The static stops. Dr. Bernard answers the phone. JULIA, LADONNA and CELESTE all look toward the office door.

DR. BERNARD (O.S.)(MORE) Hello?--- Yes Max. I knew he'd be--terminated at some point. I hadn't told Rick yet. I'll be down to the lab in a few minutes.

INT. DR. BERNARDS OFFICE - CONTINUOUS

Standing at her desk, BERNARD hangs up. BATHROOM DOOR OPEN.

Agitated, RICK EDWARDS (46) stands by the window, looking at the PHOTO of DR. BERNARD with a BABY BOY.

EDWARDS (British accent) You know how I felt about his Mum. You can't expect me to--- DR. BERNARD Did you really think you' end up a happy little family? You know she wasn't even really his mother.

EDWARDS You won't get away with it again.

DR. BERNARD I'd swear you were switched at birth.

EDWARDS She deserved to be buried.

DR. BERNARD (Sarcastic) You do inspire confidence. Just do it.

EDWARDS Let Cal do something for once.

DR. BERNARD He doesn't know squat. And he's not GOING to. The boy, the darkie too.

EDWARDS stares at BERNARD, repulsed and shocked.

EDWARDS Darkie? He doesn't KNOW anything! Just fire him, let him go.

DR. BERNARD It has to be done. Then it's over.

EDWARDS It'll never be over-- He was talking about her to Saperstein. Shall I get rid of her too?

Bernard slaps the desktop.

DR. BERNARD That nosy, self righteous---Hitler should have finished the job! Interfering trash! What did I come up here for?--- Hell with it!

INT. DESK OUTSIDE DR. BERNARD'S OFFICE - CONTINUOUS

(O.S.)Sounds of walking in the office. A door shuts, then silence. CELESTE, JULIA and LADONNA stare at each other.

KAREN arrives, raises her eyebrows at JULIA.

KAREN Done already?

JULIA

Nobody's in.

Karen knocks on the office door. No answer.

INT. DAN STOKES CAR - DAY - CONTINUOUS

DAN parks in a lonely FAST FOOD RESTAURANT PARKING LOT.

DAN Her grandson's with her. We can talk while he's playing.

JULIA starts to leave the car.

DAN (MORE) I saw the autopsy.

JULIA looks back at DAN expectantly.

DAN (MORE) No birth record, no death record. But they could tell she had a baby.

JULIA (Starting to get excited) Then it couldn't be Annie.

DAN Dental records match--- I'm sorry.

JULIA heads into the restaurant, not waiting for DAN. He steps up beside her. She doesn't look at him.

INT. FAST FOOD RESTAURANT - DAY - CONTINUOUS

The restaurant's almost empty. JULIA and DAN approach a late 50's BLACK LADY, MARY CRAIG. She sits in a booth, sipping soda. A small box is on the table, a larger one on the seat beside her. She watches a LITTLE BLACK BOY in the play area.

DAN Ma'am, this is Julia Garrison. Julia, this is Mrs. Craig.

MARY

Mary.

JULIA and DAN sit in a booth across the aisle from MARY, so they don't obstruct her view of her grandson.

DAN (To Mrs. Craig) Would you tell us everything you can, even if it seems like nothing?

MARY Lived upstairs. Sweetest girl.

JULIA So you were close?

MARY After Bill died, Annie moved downstairs with me, I asked her to. I still miss her so bad---

DAN Why'd she move out?

MARY

Made no sense. I shouldn't a let her go, but I had no right to stop her. I asked her where she was gonna live. She said, "Don't worry, it's all taken care of".

JULIA Remember when she left?

MARY passes the larger box across the aisle.

MARY After the holidays, seven years ago. Honey, I remember it all. I saved all this. Didn't know how to find her, so I couldn't send it.

DAN looks through the box. He holds up a bankbook.

DAN Why would she leave this behind?

MARY Said keep it till she came back.

DAN passes the bankbook to JULIA.

CLOSE ON BANKBOOK, last deposit made in mid December, 1983.

JULIA About the time she left Whitcomb. MARY Her Bible's in there, and her cross. Quit wearing it to work, said they didn't like it.

JULIA finds a tissue wrapped gold cross necklace and a worn Bible with notes in the margins. She reaches back inside and takes out a GOLD TOPAZ RING.

JULIA

I don't remember this. Do you?

MARY Never saw it before--- Why don't you keep it? As a remembrance.

JULIA It'd mean a lot to me. Thank you.

JULIA quietly looks at the ring, then puts it in a pocket.

DAN finds TWO BARRETTES and a FEW BLONDE HAIRS in the box, puts them in a napkin, folds it, puts it in his shirt pocket.

Looking uncomfortable, DAN speaks softly to MARY.

DAN Do you have any idea, was Annie seeing someone?--- The autopsy shows she had a baby.

JULIA looks away. MARY'S eyes bore holes into DAN.

MARY I'll never believe that. No way I'd EVER believe that.

DAN Sorry. I had to ask.

JULIA puts the cross in MARY'S hand and squeezes it.

JULIA

Annie'd want you to have this. But can I keep the Bible a while? She made notes. I'd like to study it.

MARY, her eyes wet, hugs JULIA.

MARY Will you let me know what you find out? I've wondered what happened all this time.

MARY pats DAN'S arm and looks at him kindly.

MARY I'm sorry. You didn't know her. You're just doing your job. I know that.--- I guess I better go.

MARY dabs her eyes with a tissue, blows her nose, picks up her purse and looks around the play area for her grandson.

MARY (softly to herself) Where'd that little shit go to now?

EXT. WMRC PARKING LOT - AFTERNOON - CONTINUOUS

DAN is parked by Julia's CAR. He takes Annie's LARGE BOX from his back seat, sneaks a PAPER, hiding it under his floor mat.

Setting the box into Julia's trunk, DAN slips something under the carpet and shuts the trunk. JULIA rolls down her window.

> JULIA Celeste said if you're not doing anything, you should come to her grandma's birthday party.

> > DAN

A family thing?--- Sure it's OK?

JULIA Seven o'clock. Here's the address.

Julia writes on a scrap of paper and hands it to Dan. She backs out, gives him a salute and drives away.

INT. FRIEDMAN'S LIVING ROOM - EVENING - CONTINUOUS

The house is tasteful but unpretentious. Holy and reference books line shelves by an antique desk. ISAAC FRIEDMAN 63 sits in his old recliner listening to SAMUEL in another chair. JULIA and CELESTE sit between them on a couch, eyes glazed.

> SAMUEL SOME things should've been obvious.

SAMUEL Psalms 22: 15. I am poured out like water, my bones are out of joint. They have pierced my hands and---

There's a KNOCK at the door. CELESTE gets up to answer it.

CELESTE Saved by the proverbial bell.

Both smiling a welcome, ESTHER FRIEDMAN 59 stands with CELESTE, holding the door open. DAN holds a CANDY BOX.

CELESTE Dan, glad you could make it. This is my mother Esther, my father Isaac and my brother Samuel. This is Dan Stokes.

CELESTE studies DAN as ISSAC and SAMUEL shake his hand.

ISAAC Welcome to our home, Mr. Stokes.

DAN It's an honor. Please call me Dan.

ESTHER (Shyly, German accent) We're happy you can join us.

As ESTHER goes to the kitchen, DAN sits by the girls. SAMUEL watches JULIA and DAN to see how they interact.

ISAAC Samuel was making a point.

SAMUEL looks apologetically at JULIA.

JULIA Go ahead. Wouldn't miss it.

SAMUEL Psalm 22, Daniel's calendar predicted exactly when the Messiah would present Himself. Also Isaiah 52 and 53. Crucifixion described 600 years before it existed. Take our unleavened Matzah bread--- *

*

What's that got to do with it?

SAMUEL

Leavening's symbolic of sin. Matzah has stripes, is pierced. Three loaves, the middle broken, wrapped in cloth and hidden.(No response) Psalm 118:24? The stone which the builders refused is become the head stone of the corner--- OK, try this. Translate the roots of the names Adam to Noah in sequence. Read it as a sentence.

ISAAC

There is One God. Period.

SAMUEL

The Father, Son and Holy Ghost ARE one. The singular name for God is Jehovah. The Torah uses the PLURAL word Elohim, "Gods", five hundred times exclusively, each time with a SINGULAR verb. It's not a typo.

ISAAC sighs and looks tired. SAMUEL looks away exasperated. *

DAN May I ask a question, later?

SAMUEL

Of course.

ESTHER wheels in a smiling late 70's WOMAN, SARAH ROSEN.

ESTHER My mother, Sarah Rosen. She knows English, but can't speak it well.

DAN rises, shakes Sarah's hand and gives her the candy box. She takes it, beaming at CELESTE like "This is a good one". CELESTE looks as if she'll die of embarrassment.

> DAN I'm honored to meet you Mrs. Rosen. Happy Birthday.

NUMBERS are TATTOOED inside Sarah's wrist.

The table's set beautifully. The buffet holds cards and presents. ESTHER, ISAAC, SAMUEL, CELESTE, DAN and JULIA sing * Happy Birthday, watching SARAH blow out the CANDLE on her BIRTHDAY CAKE. She grins happily at everyone.

SARAH

(Heavy German accent) Life is good, thank you all.

Surrounded by unwrapped gifts, SARAH passes Dan's opened box of candy around. She opens Julia's presents last, a framed photo of Sarah, Samuel, Celeste and Julia, plus poker and pinochle decks.

JULIA gives SARAH a hug.

JULIA Thank you for the wonderful evening and stimulating conversation, but I really have to be going.

DAN and CELESTE stand to follow JULIA out.

ISAAC Dan, can you stay? Your question.

EXT. FRIEDMAN'S FRONT PORCH - NIGHT - CONTINUOUS

Light off, CELESTE and JULIA stand by the porch swing, looking out to the well lit street.

CELESTE You don't like him.

JULIA You do. Enough for the both of us.

CELESTE

Something's bugging me. Bernard said she was going DOWN to a lab. It can't be ours.

JULIA Ladonna has keys to everything. She'll know where it is.

INT. FRIEDMAN'S LIVING ROOM - CONTINUOUS

DAN sits on the couch near ISAAC in his recliner. SAMUEL listens from the other end of the couch. *

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DAN Didn't want to ask in front of the ladies.

ISAAC Circumcision, right?

DAN No. The virgin birth.

SAMUEL "Behold, a virgin shall conceive, and bear a son, and shall call hi

and bear a son, and shall call his name Immanuel". Immanuel means, With us is God.

ISAAC The term is Alma, young girl.

SAMUEL

Behold, a young girl shall conceive! So what? Isaiah was emphasizing a special birth, a sign of God. God knows the end from the beginning, how sinful the world would become. A girl's a virgin or she's not. Age isn't the criteria.

ISAAC is irritated as SAMUEL opens his King James Bible. CLOSE SHOT of Luke 1:34,35

SAMUEL (V.O.)

Then Mary said to the angel, How can this be, for no man has known me? The angel answered and said to her, The Holy Spirit will come, and the power of the highest will rest upon you; therefore the one who is to be born of you is holy, and He will be called the Son of God.

ISAAC That's your New Testament.

SAMUEL searches an old HEBREW TORAH.

SAMUEL First Messianic prophecy, a virgin birth. God would remove Satan's power through a redeemer, who would come from the seed of a woman.

SAMUEL finds the text. CLOSE SHOT Genesis 3:15

SAMUEL (V.O.)

I will put enmity between thee and the woman, and between your seed and her seed; it shall bruise thy head, and thou shall bruise his heel.

DAN I don't get it.

SAMUEL

Women have eggs, men have seed. Jesus had a human mother to qualify as our kinsman redeemer. But also of God, eternal, sinless, without blemish to be the sacrificial lamb--All Jewish culture points to Jesus! God KNEW we'd reject Him, that He'd have to die for us. The whole Torah points to Him!

ISAAC (wearily getting up) It's been a long day.

SAMUEL sighs. DAN rises to shake ISAAC'S hand.

DAN Thank you sir, for your hospitality, and patience.

ISAAC smiles weakly at DAN, then walks to the kitchen.

SAMUEL We may not agree, but I know how he'd answer your questions.

DAN Don't take this the wrong way, but why'd God made you his chosen people? It's like the rest of us are second class.

SAMUEL

Maybe because we'd hold on to our traditions no matter what. That's crucial. The Bible's written in that context. Jesus came through Jewish lineage, but most of us still deny Him. Breaks my heart. Being Jewish doesn't guarantee our names are in the Book of Life. It's an individual journey. (MORE) *

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SAMUEL (cont'd)

No matter who you are, what you've done, you can claim it. Nothing we could ever do can earn it. Jesus is the only way to God.

DAN The only way? Or we go to hell? Hardly fair. Harsh, actually.

SAMUEL

I know--- He did nothing wrong. But He felt the pain WE deserve, for every sin we've ever done, or ever will do. Individually. Only GOD can suffer that, can love us that much.

Dan doesn't respond. Samuel's not sure he understands.

SAMUEL (MORE)

He left paradise, beyond what we can imagine. He knows the end from the beginning, how he'd suffer, who'd reject Him. He did it for each of us anyway, so we all have the CHOICE to accept, or not. That's HUGE. We can get a free pass from Hell, accepted as God's child instead. Our choice. "Surely He hath borne our griefs and carried our sorrows--- smitten by God, and afflicted". I saw it myself, at the Israeli Museum, at the Shrine of the Book. " He is despised and rejected by men; a man of sorrows, and acquainted with grief"--- "He was despised, and we esteemed him not" -- "His visage was so marred more than any man"--

EXT. FRIEDMAN'S FRONT PORCH - NIGHT - CONTINUOUS CELESTE leaves the porch swing to walk Dan to his car.

> DAN I didn't know you were out here---Samuel's quite the Bible scholar. How'd he become Christian?

CELESTE

His first love was a Christian. Guess he wanted to understand. But she married someone else, a non believer to boot. DAN That had to be rough.

CELESTE

It was.--- Went to Israel, studied historical, Biblical archaeology. Teaches at Butler now. I sit in sometimes--- Grandma says he's like her, unlucky in love. Lost our grandfather during the war. ---Don't EVER play cards with her.

DAN gets in his car and rolls down the window.

DAN That's too bad about the girl.

CELESTE Yeah. She ended up losing her husband--- and her child.

DAN looks at CELESTE, wondering if he understood correctly. Her stoic gaze confirms it. He starts his car, drives away.

EXT. WHITCOMB MEDICAL CENTER GROUNDS - CONTINUOUS

JULIA slowly drives toward the Children's Hospital. In the rear of the main WMRC building, a LAB SUPPLY VAN backs to a small OVERHEAD DOOR, almost hidden by shrubbery.

In darkness, JULIA sneaks to the DOOR, tree by tree.

EXT. TUNNEL ENTRANCE - NIGHT - CONTINUOUS

Hidden by shrubs, JULIA listens to TWO MEN at the DOOR.

A BLACK MAN(LEON)42 in WMRC UNIFORM puts the last BOX on a HAND TRUCK. The MIDDLE AGED DRIVER smokes a cigarette.

LEON That girl they found, Annie Tyler? Used to work here. Awful nice. Always had time to listen.

DRIVER They know what happened?

LEON twists a GOLD RING on his right hand as he talks.

LEON They think suicide. DRIVER What is it with these kids? What could be SO bad to make em do THAT?

LEON She should've said something. She could'a told me anything. Thought she knew that.

DRIVER Don't beat yourself up. You're not a mind reader.

The DRIVER stomps his cigarette butt, kicks it to the grass. LEON gestures at the door.

LEON I'll leave this open awhile. Boss has hissy fits if she smells cigarettes. Go on, I'll get this.

DRIVER You sure? Thanks Leon.

The truck pulls away. LEON wheels the boxes into the tunnel.

INT. DIMLY LIT TUNNEL - CONTINUOUS

Just inside the entry door, JULIA looks left into a dark, empty office. Ahead about a hundred feet is an elevator door.

JULIA moves cautiously, stops where the tunnel branches left.

POV JULIA, two frosted glass doors on the right, one dark, the closer one with light behind it. Both have a green light shining above it. Another elevator is just beyond and across from the doors. The closest door opens. (O.S.) A WOMAN'S VOICE and LEON'S LAUGHTER.

JULIA backs slowly, then bolts to the entrance, stepping on a CAT in the dark. The CAT SCREAMS in pain and fear.

LEON turns the corner of the tunnel just in time to see the CAT and SOMEONE UNIDENTIFIABLE run outside.

LEON looks outside. Nobody's there. He closes the door.

LEON Danged kids! EXT. WHITCOMB GROUNDS NEAR TUNNEL - NIGHT - CONTINUOUS

Parked, hidden in darkness, DAN watches JULIA run to her car.

EXT. DR. BERNARD'S OFFICE - DAY

LADONNA, in security uniform, approaches Karen's desk, softly singing the gospel song "HEY". She peeks in the office door.

INT. DR. BERNARDS OFFICE

KAREN struggles to move a HEAVY BOX. LADONNA walks in.

LADONNA Let me help with that.

KAREN You're a doll. Don't you take James go to the doctor today?

LADONNA Later this afternoon.

Karen's PHONE RINGS at her desk outside the office. She leaves to answer it. KAREN peeks back into the office.

KAREN Doris needs me a minute.

LADONNA

No problem.

KAREN'S heels clatter down the hall. LADONNA jostles bookcases. None budge. She moves to the bathroom.

INT. DR. BERNARD'S BATHROOM - CONTINUOUS

LADONNA locks the door behind her and pushes a tall shelf. It swings from the wall, revealing an ELEVATOR DOOR and a WALL BUTTON. She presses the button, the door opens. She steps in.

INT. DR. BERNARD'S HIDDEN ELEVATOR - CONTINUOUS

POV LADONNA, elevator doors open to a dim corridor.

INT. TUNNEL OUTSIDE LAB

POV LADONNA TWO FROSTED GLASS DOORS are across from the elevator, one dark.
Each door has one RED and one GREEN LIGHT above it. BOTH GREEN LIGHTS are ON. (O.S.)Hearing VOICES, LADONNA presses the button to go back up.

INT. DR. BERNARD'S OFFICE - CONTINUOUS

KAREN looks aghast as LADONNA steps out of the bathroom.

KAREN She doesn't let anyone use that!

LADONNA I'm sorry, I didn't know.

KAREN It's OK. She's just so picky. She's gone today anyway. Might as well---

KAREN winks at LADONNA and shuts the door.

INT. CHILDREN'S HOSPITAL/ ADMITTING OFFICE - DAY

Out of uniform, LADONNA wheels in her sickly son JAMES 11, (looks 9). He wears a GRAY FEDORA, way too big.

Unseen, LEON watches a NURSE wheel JAMES away.

INT. JAMES HOSPITAL ROOM - DUSK - CONTINUOUS

From bed, JAMES watches A NURSE adjust his IV and leave. He closes his eyes. The FEDORA sits on the bedside chair.

LEON walks in. JAMES is asleep. LEON scans James chart, then puts on the FEDORA as he sits on the bedside chair. Twisting his ring, LEON closes his eyes and silently prays.

LEON'S eyes open. JAMES is smiling at him. LEON grins back.

JAMES

Leon! Hi!

LEON

My man! I saw you come in.

LEON gently pats James leg. JAMES closes his eyes. LEON bows his head in silent prayer again.

When LEON looks up. JAMES is watching him with a faint frown.

JAMES Don't bother. Doesn't do any good. INT. HALL BY JAMES HOSPITAL ROOM - CONTINUOUS

LADONNA approaches. Hearing voices, she stops to listen.

INT. JAMES HOSPITAL ROOM - CONTINUOUS

LEON He does things in His own time. You have to be patient.

JAMES Been patient my WHOLE life.

LEON Honestly--- it may not be His will. But we don't know that. So we keep asking. Mama used to tell me, when we meet Him up there, we'll understand--- I have questions too.

SNIFFING O.S. LEON puts the fedora on JAMES, then goes to the door.

JAMES Leon, don't leave.

LEON I'm not going anywhere.

INT. HALL OUTSIDE JAMES HOSPITAL ROOM - CONTINUOUS

LADONNA sees LEON, composes herself, and whispers to him.

LADONNA I don't know you.

LEON

We're old friends, hope it's all right. When Addie brings him in, I know she'll need a cigarette, so I visit with him while she's outside.

LADONNA Leon? Ladonna. Glad to meet you.

LADONNA and LEON shake hands. He looks at his watch.

LEON I've got to check something. How about coffee or coke or something? LADONNA Coffee'd be great, thanks. Black.

LEON (To James) Be back in a bit.

INT. HALL OUTSIDE TUNNEL LAB/OFFICE

ABOVE each of the TWO FROSTED DOORS, there is ONE RED and ONE GREEN LIGHT. The NEAREST DOOR'S GREEN LIGHT is on. The OTHER DOOR'S RED LIGHT is ON. LEON enters below the GREEN LIGHT.

INT. TUNNEL LAB/OFFICE - CONTINUOUS

The lab's cozy but state of the art, with a kitchen, lab equipment, filing cabinets, a pediatric med chair plus a bathroom and lounging area. LEON enters. ZINA, a RED HEADED WOMAN (50) rubs her red eyes and enters data into a computer.

> LEON Hey Zina, can you stay longer? Something's come up.

ZINA looks at her watch and nods.

ZINA

Just so I'm home in time for my show. You need to unload those boxes then secure the door. (Irritated) That cat got in again.

LEON OK. I'll check it out.

INT. JAMES HOSPITAL ROOM - CONTINUOUS

JAMES is asleep. Empty mugs are in LEON'S and LADONNA'S laps.

LADONNA This place must keep you busy.

LEON Good busy. We're like family here. None of us has anybody else.

LADONNA gives LEON a curious look.

LADONNA ALL of you alone. I know what that's like. (MORE)

LADONNA (cont'd)

Granny raised me, she's gone.(Low voice) James daddy took off--- I don't know what I'd do without my friends. Addie lives with us now. Met her years ago at church. I heard you singing. You should come with us sometime.

LEON Wish I could, love music. But this job's twenty four, seven.

LEON looks at his watch and gets up.

LEON It's about that time---Enjoyed talking to you.

LEON smiles, shakes LADONNA's hand as he takes her mug. After he leaves, she looks out the door in the direction he's gone.

INT. HALL OUTSIDE JAMES HOSPITAL ROOM - NIGHT - CONTINUOUS

Softly singing gospel, LEON closes a door down the hall. LADONNA walks to it. "MAINTENANCE" is on the door.

INT. MAINTENANCE CLOSET - CONTINUOUS

By a REAR CURTAIN, LADONNA pushes a BUTTON. She sweeps the curtain aside as an elevator door opens. She steps inside.

INT. MAINTENANCE CLOSET ELEVATOR - CONTINUOUS

LADONNA frowns as she reads a panel indicates a lower level. She steps from the elevator as the door starts to close.

INT. HALL OUTSIDE JAMES HOSPITAL ROOM - CONTINUOUS

(O.S.) LADONNA softly sings FOR MY GOOD as JULIA approaches.

INT. JAMES HOSPITAL ROOM - CONTINUOUS

LADONNA sings as she watches JAMES sleep. JULIA comes in and smiles at LADONNA, who moves to look outside at WMRC grounds.

JULIA You sing like an angel. I'm no angel.

JULIA Could've fooled me.

JULIA flips through James's chart. CLOSE ON CHART; JAMES WALLACE, personal data, vitals, diagnosis sickle cell anemia, low blood count, orders for whole blood transfusion, daily penicillin, hydroxyurea medication.

JULIA replaces the chart, looks at LADONNA without speaking.

LADONNA The closet down the hall? Has an elevator, goes down to a floor that's not supposed to be there. Same thing in Bernard's office, in the bathroom--- I don't believe in coincidence.

INT. HALL OUTSIDE JAMES HOSPITAL ROOM - CONTINUOUS

As Julia moves toward the closet, Ladonna grabs her arm.

LADONNA Button's by the curtain. Come RIGHT back. Got enough to worry about.

INT. TUNNEL - CONTINUOUS

POV JULIA - A dim corridor ends far ahead at a small overhead door. She moves forward to a corner going right. She recognizes the two frosted glass doors. The farthest is dark, GREEN LIGHT ON with a stack of BOXES outside. The nearest door has light behind, with RED light on.

INT. TUNNEL LAB/OFFICE - CONTINUOUS

JULIA turns on a light. An unopened BOX sits on a kitchen counter. Beyond is a lab, computer, desk and chair, file cabinets, a louvered door, pediatric med chair and a lounge. She finds TWO FILES in a file cabinet partly open.

CLOSE ON FIRST FILE, PECH DE L'AZE - SETH. Male - Seth, infancy to six years. Growth charts, medical records, dental and other X-rays showing very slow growth, blood type O/Rh negative. CLOSE ON SECOND OF TWO FILES Male Infancy to six years. Psych profile, mental development, aptitude indicating intelligence of an early teen.

Puzzled, JULIA re-scans the files side by side. She replaces them, turns light off and cautiously peers out the door.

JULIA'S eyes widen in shock.

INT. TUNNEL - CONTINUOUS

POV JULIA - LADONNA moves toward JULIA from the hall.

LEON steps into the hall from the next door down. He and LADONNA are shocked at the sight of each other.

With a finger to his lips, LEON shoves LADONNA into the dark lab and shuts the door. He hasn't seen JULIA.

INT. TUNNEL LAB/OFFICE - CONTINUOUS

Mortified, LADONNA and JULIA look at each other. Hearing STATIC, they look frantically for places to hide.

JULIA dives under the desk, pulls the office chair close.

LADONNA slides into a louvered door (supply closet).

LEON stays in the tunnel as EDWARDS enters, turns on the light and opens the box with his pocketknife. He takes out a bottle of water and gives it to LEON, who takes a drink.

LEON notices a CAUCASIAN HAND under the desk and chokes.

EDWARDS Little strong for ya there?

LEON recovers, saying nothing as EDWARDS takes a drink and puts some bottles in the fridge.

INT. TUNNEL LAB/ SUPPLY CLOSET - CONTINUOUS

Patterns of light and shadow from the louvered door play across LADONNA'S terrified face.

EDWARDS (O.S.) Need help with those boxes? LADONNA'S eyes widen, she looks in the dark for a place to hide, in case the closet is opened.

LEON (O.S.) I'll get inventory over with first.

Sound of EDWARDS (O.S) with LEON going next door. Ladonna raises her hands and eyes upward in silent thanks.

INT. TUNNEL LAB

LADONNA steps away from the closet. JULIA carefully moves the desk chair so she can get out from under the desk.

EDWARDS (O.S.) Left my knife.

Her hand covering her mouth, LADONNA stands frozen, eyes squeezed shut as EDWARDS reopens the door with lights off.

EDWARDS impatiently reaches inside, his hand feeling for the knife in the dark--- He finds it, closes the door again.

LADONNA and JULIA almost collapse with relief.

INT. TUNNEL - CONTINUOUS

JULIA runs with LADONNA past the second door, right to the tunnel entrance.

EDWARDS (O.S.) What was that? Check it out!

LEON opens the second door in time to see Ladonna slip around the corner to the outside entrance. He looks up, silently mouthing "Thank you Lord!".

INT. DAN STOKES CAR - NIGHT - CONTINUOUS

Unobserved, DAN watches LADONNA and JULIA escape the tunnel and run to the Children's Hospital entrance.

INT. HALL OUTSIDE JAMES HOSPITAL ROOM - CONTINUOUS

LEON silently approaches the door, listening with a stern expression, twisting his ring nervously.

LADONNA (O.S.) ---Name's Leon, He's a good man. JULIA (O.S.) He's got to be in on it.

LADONNA (0.S.) If he's a such a bad guy, why'd he help me down there?

INT. JAMES HOSPITAL ROOM - CONTINUOUS

JAMES sleeps. LADONNA and JULIA sit by his bed. LADONNA'S eyes get big.

LADONNA Oh my Lord--- He's the one they were talkin' about---

LEON steps inside. Startled, the girls start to get up. He motions them to stay put, speaking softly but in anger.

LEON What were you DOING down there?

JULIA and LADONNA look at each other, where to start?

JULIA We KNOW you knew Annie.

LADONNA looks at JULIA exasperated, and turns to LEON.

LADONNA Edwards and Bernard had something to do with her death.

LEON frowns, shutting the door. JULIA looks terrified, then puzzled and curious at LEON'S gentle attitude.

LEON You're way off base. They had no reason to hurt her--- Edwards was SWEET on her.

JULIA and LADONNA exchange doubtful looks.

LADONNA (TO LEON) For NOW you better worry about your OWN self.

LEON That's crazy.

JULIA Did you mention Annie to someone named Saperstein? Surprised, LEON frowns at JULIA.

LADONNA

Nuff said.

JULIA

We worked with her up until seven years ago. How'd YOU know her?

LEON I worked with her too, here.

LADONNA (TO HERSELF) Why'd she work so close and still cut us off like that?

LEON

Worked at Children's after Nam. House burned one night when I was working--- my wife, my two girls. This ring, they gave it to me that last Father's Day.

JULIA visibly softens at their common grief.

JULIA

I am SO sorry.

LEON

Offered me a live-in position down here. Supplies, maintenence, security. This area's pediatric, secret. I don't even get to see the patients.

JULIA Mostly younger children?

LEON

Up to eighteen, like at Children's. Sometimes they leave their stuff out. Today there was a school book, junior high level, a tape on chess.

LADONNA

Why the big secret?

LEON

Sometimes high profile parents, or quarantine, stuff like that. Major confidentiality issues. Nobody's supposed to know about this place. Red lights mean a patient's around. I go in when the greens are on. LADONNA How long you been down here?

LEON Four years. Annie was here already.

JULIA But she worked with patients?

LEON

Right.

LADONNA Maybe she caught something from a kid in quarantine?

LEON Never looked sick to me.

JULIA pulls Annie's RING from under her blouse where it hangs on a fine chain, shows it to LEON who's startled to see it.

LEON Where'd you get that?

JULIA Recognize it?

LEON Never saw her without it.

JULIA It was with her last effects. Probably her birthstone.

LADONNA

Huh-uh. Remember? Her birthday was sometime in the spring. Topaz is November. That was Granny's month.

JULIA

Why would they want her DEAD? Was she making trouble?

LEON

Nothing serious. Just, there was too much testing, blood samples and stuff.

JULIA So they got you to take her place.

LEON'S face is tortured, he twists his ring.

LADONNA

No way it was your FAULT! She didn't mean THAT!--- But you could be next. No family, no friends, no fuss, no muss. See what I mean?

LEON That's just--- you're wrong.

JULIA The autopsy says she had a baby. But there's no record of it.

LADONNA What? You didn't tell me that.

JULIA I didn't believe it.

LADONNA Well I DON'T believe it!

LEON

No. She wasn't married, had no life outside this place. If Annie had kids, she'd be devoted.

JULIA slips the TOPAZ ring back under her blouse.

INT. JULIA'S OFFICE - DAY

JULIA sits at her desk, talking on the phone.

JULIA ...an autopsy for Anne Tyler. Maybe it's here already--- a detective, Dan Stokes---(frowns) Would you? Then call me?--- Thanks.

JULIA hangs up, CAL enters unasked and puts mail on the desk. JULIA'S agitated as she looks through it.

CAL

You OK?

JULIA Yeah, I'm fine.

The phone RINGS. CAL stands there like he intends to stay.

JULIA (MORE) Excuse me while I take this. *

CAL Oh, sorry. (He leaves)

The door's open. JULIA bangs it closed, answers the phone.

JULIA Julia Garrison--- You're sure?---I sure will. Thanks.

JULIA hangs up with a dazed look that turns to anger. She punches a number on the phone and waits.

JULIA (MORE) Come ON! Pick up!---(to machine) Celeste, if you see or hear from Dan Stokes, DON'T tell him any thing! Call me when you get this!

JULIA hangs up, gets a paper from her purse and dials again.

INT. MRS. CRAIG'S KITCHEN - DAY

DAN drinks coffee with MARY at her kitchen table. A FOLDER rests between them. The PHONE RINGS on the wall behind DAN. MARY steps behind him and answers it cheerfully.

MARY Hello?--- Hi Julia!--- Speak of the devil, he's right here--- OK, sure.

DAN chokes in surprise that he's been tracked down. MARY smacks his back and hands him the phone, whispers a warning.

MARY Sounds testy.

DAN How'd you--- I'll be right there!

DAN hands the phone to MARY and leaves like a shot.

MARY Hello?--- Sure did, like a bat outta hell! Crud, he left that folder--- I called him over here to pick it up--- Sure, I'll save it for you.

INT. JULIA'S OFFICE - CONTINUOUS

JULIA stands at her window, looks down at the parking lot.

DAN walks, looking up at JULIA'S office window. She waves down at him. He's instantly surrounded by POLICE.

INT. JULIA'S LIVING ROOM - NIGHT

Gloomily, JULIA and CELESTE sit on the couch, Percy between them on his FUZZY TOWEL. In a chair, LADONNA sips a soda. The coffee table is strewn with take-out clutter. A bourbon bottle sits nearest a tipsy CELESTE.

CELESTE --- So cute, easy to talk to, smelled good---

JULIA They all break your heart anyway. Suckered me right in.(Bangs couch's arm) Stinking FRAUD! (To Celeste) Did you give that folder to Samuel?

A KNOCK on the door. LADONNA answers it then stands confused as DAN STOKES walks in and sits in one of two empty chairs. JULIA and CELESTE look at him, shocked.

JULIA picks up her phone while talking to LADONNA.

JULIA THIS is Dan Stokes. Maybe. I'm calling the police.

DAN (Totally calm) They let me out, so I'm obviously NOT a danger to you.

LADONNA

Shame.

JULIA and CELESTE glare at LADONNA. DAN doesn't notice. He glances at the booze bottle on the coffee table.

JULIA Impersonating a police officer.

DAN I NEVER said that.

JULIA puts the phone down and glares at DAN.

JULIA

What's your real name? Your wallet.

DAN hands over his wallet. JULIA frowns after she opens it.

CLOSE ON - The wallet holds a DRIVERS LICENCE for DR. Dan Stokes and a PHOTO of TWO BOYS.

JULIA

Handsome sons.

DAN

Nephews. My brother's boys.

JULIA hands the wallet back. DAN sits and looks at LADONNA.

DAN Who might you be?

LADONNA Somebody who was invited.

DAN holds out a SILVER, CIGARETTE PACK SIZED DEVICE.

DAN

Bug detector, courtesy of wannabe spy, double O Bro, Doug Stokes.

DAN gestures for quiet and searches the room---

CLOSE ON - DAN holds up TWO tiny SURVEILLANCE DEVICES.

JULIA

What the Sam He---

DAN Wireless mini cameras, with audio, remote sensing.

LADONNA Well I'll be dipped---

JULIA Did you INSTALL those?

DAN

No. Can't blame you for not trusting me. I didn't handle this well. I DID put a tracking device in your car. Please leave it---

JULIA

You WHAT?!

DAN Can't help you if I can't find you. CELESTE Could be a good idea, Jules. James Bond is after you.

DAN unfolds a PAPER and places it between JULIA and CELESTE. LADONNA walks over and looks over their shoulders.

CLOSE ON a HAND DRAWN MAP of the tunnel system.

LADONNA Where'd you get this?

DAN (Winces at Julia) The box from Mary Craig.

JULIA You STOLE that from me!

DAN You'd have gone exploring---Which you did anyway, correct?

CELESTE It's like he knows you.

JULIA gets up huffily and starts clearing the coffee table. She stops, stands upright and glares at DAN.

JULIA

What's it TO you, DOCTOR?

CELESTE Doctor? A medical doctor?

DAN Paleontology, anthropology. I'm investigating Anne Tyler's death.

CELESTE

That doesn't make sense. What's one got to do with the other?

DAN

I knew Dr. Bernard a long time ago. I knew she's been here at Whitcomb, but with Huxley and Ledoux BOTH coming---

CELESTE What's the connection to Annie? DAN Whitcomb, working in genetics, her age, her DEATH, no family---

JULIA looks at CELESTE and LADONNA. Should she tell him what they know? She looks suspiciously at DAN.

JULIA Why haven't any REAL policemen approached us about her case?

DAN What case? No signs of foul play, at least nothing easy to trace.

LADONNA glances at her watch, shocked at the late hour. She asks JULIA with her eyes, Will you two be OK if I leave?

LADONNA Addie had plans---

JULIA I'll call you later. Promise.

LADONNA gives DAN a warning look and lets herself out.

DAN Had Annie's hair analyzed. She was poisoned. Easy method for a woman.

JULIA picks up the TINY CAMERAS.

JULIA How do we set these up?

DAN Finding them's one thing---

CELESTE Samuel loves this. He'll know.

JULIA Think he'd be home?

CELESTE Has a class. They always go long.

INT. BUTLER UNIVERSITY - LECTURE HALL

SAMUEL sits in darkness among several students, showing SLIDES of APE and ANCIENT HUMAN SKULLS. Light cuts into the dark hall. JULIA, CELESTE and DAN enter, quickly find seats.

*

SAMUEL

---Just the skull, nasal bones glasses rest on? Apes don't have them. Or nasal spines, the little point at the base of your nose---

As Samuel clicks slides, STUDENTS feel their nasal regions.

MALE STUDENT

He's right.

A SLIDE from the antique book INDIGENOUS RACES OF THE EARTH, a YELLOWED PAGE OF DRAWN ILLUSTRATIONS, "Apollo", "Negro", and "Young Chimpanzee". There's a collective gasp.

SAMUEL

Theory is we evolved in Africa from apes. This seems to imply different races have different levels of development.

MALE STUDENT Racist. Nobody believes that now. Not the scientific community.

SAMUEL

Sure? Ever heard of eugenics? Called social biology now-- Truth is, the way our genes combine, all human DNA's essentially the same. Doesn't matter if we're blonde Swedish types or African bushmen. Think about it, what group has the most diverse genetic traits? Largest range of eye and skin colors, hair colors, hair TEXTURES? --- As for primitive living, American Indians used stone tools, caves too. Were they cavemen?

MALE STUDENT You saying cavemen didn't exist? ---What about brow ridges?

SAMUEL

Skulls, cartilage in our ears and noses grow as long as we live. Brow ridges indicate very long lives. If we lived as long as they did, we'd have brow ridges too. By the way, Neanderthal brains were larger than ours are now. Back to CAVE men. Caves had lots of uses. (MORE) SAMUEL (cont'd) Ceremonial, burial, a place to stay when people were traveling or hunting. The dead sea scrolls were stored in caves.

FEMALE STUDENT (AMY)

The tomb of the Patriarchs was a cave, bought by Abraham. People live in caves now.

MALE STUDENT Amy, I agree about the racist---

AMY You wanna hear racist? Some guy in the 1920's tried to hybridize apes with humans.

There's a low rumble of disgust in the room.

SAMUEL

I've heard that. Wanted to prove we're related to apes. That native Africans evolved from gorillas, orientals from orangutans and Caucasians from chimps.

AMY He DID experiments, with gorillas and women who thought they were having normal exams. Some died.

Disgusted faces all around.

FEMALE STUDENT Where do you GET this stuff?

SAMUEL doesn't seem to notice as some STUDENTS walk out.

SAMUEL Ivanov, Ilya Ivanov.

DAN (TO CELESTE) He doesn't get in trouble for this?

CELESTE Regular class is over. These kids chose to be here. Amy's in love with him. Course, some just want a chance to trip him up.

Students chat as Samuel shows slides re life spans written of in Genesis, then some of NEANDERTHAL SKULLS and DIAGRAMS.

CLOSE ON - SLIDE CLEARLY LABELED "PECH DE L'AZE CHILD".

In ambient slide show light, unaware of each other's response, DAN'S and JULIA'S's eyes widen in recognition.

DAN (TO CELESTE) Where'd he get that?

CELESTE

Annie's landlady.

SAMUEL

In Paris, the seventies, an orthodontist took the first x-rays of actual Neanderthal skulls.

DAN's in shock, realizing the Doctor is Ozbourne.

SAMUEL

Kids in his practice were reaching puberty earlier and earlier, so he compared their growth with early man's. Neanderthals matured MUCH slower. He ALSO found the specimens were aligned to look like apes. Lined up correctly, they were obviously human.

BRAD

Misalignment would leave gaps.

SAMUEL

Nothing modeling compound or dental tools can't fix. He found that too. ---Artistic license based on academic speculation.

BRAD

They'd never get away with it. Real evidence of fraud would be all over the news.

SAMUEL

You'd think so, wouldn't you? The only case I know of when anyone was caught was about Piltdown man. That took forty years to come out.

Lights on, most students are gone. Holding papers, AMY speaks to SAMUEL as he gathers his equipment.

AMY Uncle Lior's sending a book in Hebrew about it for your dad. (MORE) SAMUEL What are you talking about?

AMY Don't you remember? He knew your Dad in Israel. The TORAH CODE! I KNEW you weren't listening--- or you didn't believe me. Here!

SAMUEL is speechless. AMY gives him papers and stomps off. He stands looking at the papers. Overcome, he takes a seat.

CLOSE ON; PAPERS re Equidistant Letter Sequence Code found in the Torah by Rabbi Eliyahu Rips and Doron Witsum. Notes are written in the margin. CLOSE ON SATAN ...thou(S)h(A)l(T)e(A)t(N)o

leavened bread... Uncle Lior says it may take a few years to develop Code software for the public.

SAMUEL puts the papers on his stack and joins DAN, CELESTE and JULIA who sit nearby, studying Ozbourne's folder.

DAN (IN AWE) He got it published.

CELESTE What do you mean?

DAN

I was with him in Paris when he found all this. Been kinda leery of contacting him, denial I guess---Bernard was there. They were up to something even THEN.

CELESTE

They?

DAN Bernard, Paul LeDoux, Niven Huxley--They're the only ones I'm sure of.

SAMUEL

THE Niven Huxley?

DAN

With Bernard already here, Huxley and Ledoux both coming for the conference. Then a death---

CELESTE (HOLDING FOLDER) Why would Annie have this?

DAN She had it before she left Mary's.

JULIA

It obviously ties into Bernard and Whitcomb Genetics. We know she worked in that tunnel where I saw those files. Same name, Pech de---

SAMUEL listens, his eyes getting bigger.

DAN

Pech de l'Aze.

JULIA

Charts, records, all one kid. Six, but small like four. REALLY smart, like a teenager even.

SAMUEL raises his eyebrows, as if to question.

CELESTE No way that kid's a clone.

JULIA But with Saperstein involved---

DAN IDA Saperstein?

SAMUEL Annie was a--- Surrogate?

CELESTE DNA from dry old bones can't be

viable after millions of years!

DAN (REMEMBERING) Not bones, tooth pulp.

SAMUEL Millions of years is debatable. If it's early as Noah's time, it's not ordinary DNA. We've de-volved. *

CELESTE

Dream on.

DAN (TO SAMUEL) What would a (AIR QUOTES) "Neanderthal" child be like?

SAMUEL

Compared to modern kids? My guess is, smarter, stronger, healthier. Their brains were larger, but physically they'd mature slower. Start behind in growth, motor skills, maybe slower to begin speech. Hard to say. Eventually they'd leave us in the dust.

JULIA

That jives with the files.

CELESTE

Whoever he is, we've got to get him out of there. Bernard talked about terminating somebody.

DAN That's it. Annie knew they'd have to kill him.

CELESTE

But WHY?

SAMUEL

He's not monkey boy like they expected. He's living, breathing proof, their whole meal ticket's based on lies.

DAN With all that at stake, they've kept him alive...

EXT. WHITCOMB TUNNEL ENTRANCE - DUSK

LEON whistles faintly. LADONNA and JULIA approach.

LADONNA Whoa-- You look awful.

LEON Stomach's upset, just a bug. JULIA Annie was poisoned. If they give you anything flush it. Pretend you're still sick. They don't suspect you know.

LEON doubles over, rushes past the girls into the office. (O.C.) RETCHING SOUNDS, a TOILET FLUSHING.

(O.C.) FOOTSTEPS, FAINT STATIC comes from inside the tunnel. LEON steps from the office as LADONNA and JULIA back into it.

LEON holds his stomach, walks to EDWARDS into the tunnel.

EDWARDS (O.S.)

No better?

LEON (SHAKES HEAD "NO") Don't want to give this to anybody.

EDWARDS (O.S.) We can cover for you. Drink lots of liquids. Can I get you something?

EXT. TUNNEL ENTRANCE - NIGHT - CONTINUOUS

LEON stands at the door with JULIA and LADONNA. LADONNA hands him a bag. He pulls out a SANDWICH and holds it, not hungry.

LEON They suspect something.

LADONNA How do you know?

LEON Edwards or Zina's always watching.

JULIA Who's she? Can you trust her?

LEON Older lady, real nice---VIP's come in a couple days, wanted time to nose around.

LEON nibbles his sandwich without enthusiasm.

JULIA

How many?

LEON Three besides Bernard and Edwards. No, four. Max Jacobsen. Never met him. Big deal locally.

JULIA shows LEON the TWO MINI CAMERAS found by Dan.

JULIA

Battery operated cameras, motion activated, remote sensing, with sound. If you can hide 'em maybe we can find out what's going on.

LEON Where'd you get these?

JULIA They used them on us. Payback.

LADONNA (TO LEON) You've got to get out of here.

LEON takes the CAMERAS from JULIA.

LEON Just as soon as I plant these.

INT. JULIA'S CAR /MOVING - CONTINUOUS

Taking LADONNA home, JULIA parks at the curb by her house.

LADONNA

I keep thinking we should've told him about Seth. But then I'm afraid he wouldn't leave without him.

JULIA I know--- We'd have the advantage with someone inside, but these people play for keeps. Too risky.

LADONNA

I wonder what he looks like. I bet he's never even been outside. He's not gonna know how to act.

JULIA

We can say he has, issues.

LADONNA

Your nephews. How old are they now?

JULIA Wyatt's ten, Henry's seven. Why?

LADONNA You know how they are. He's got to have a video player, a computer too. Kids that smart can drive you crazy. Gotta keep 'em occupied. Put what he needs to know on a tape, or a floppy dish--- Think Leon'd leave it for him to find?

LADONNA gets out and looks back.

JULIA Scary...It's a disc, not a dish.

LADONNA WHAT ever! And have some faith!

LADONNA winks, smiling as she turns and walks away.

INT. HALL OUTSIDE TUNNEL LIVING QUARTERS

GREEN LIGHT ON above the door. LEON checks the TINY CAMERA that looks like a button on his shirt. He pats his shirt pocket to feel the second camera hidden there.

INT. LIVING QUARTERS - POV BUTTON/CAMERA - CONTINUOUS

The room's unoccupied. LEON turns on the TV, slipping the MINI CAMERA from his shirt pocket between the TV SCREEN and the VIDEO PLAYER. ZINA walks in and looks at him crossly.

ZINA Done with inventory already?

LEON

Almost.

LEON turns off the TV, heads for the door.

ZINA Are you feeling alright? You look like you don't feel so hot.

LEON Just a little queasy. I'm OK. ZINA

Maybe your blood sugar's low. I made a plate of meatloaf and fruit salad for you. Brownies too.

LEON You're spoiling me. Thanks, Zina

LEON walks past ZINA and goes back into the tunnel.

INT. CHILDREN'S HOSPITAL EMERGENCY WAITING ROOM

LADONNA sits nervously with ADDIE, a PRETTY BLACK LADY 55. DOCTOR enters, walks to Ladonna.

DOCTOR Mrs. Wallace, we've scheduled a transcranial doppler first thing in the morning. We need to keep James overnight.

INT. TUNNEL BY LIVING QUARTERS

The RED LIGHT is ON above the door.

INT. LIVING QUARTERS - POV HIDDEN CAMERA

SETH (appears four) is handsome, sturdy, has brown hair and eyes. His olive complexion is pale from no sunshine. Sprawled across the couch, he intently watches a CHESS VIDEO.

ZINA appears and emits an exasperated sigh.

ZINA Would you mind turning that off?

SETH uses the remote to turn the TV off, then politely sits up to make room as ZINA takes a seat beside him. ZINA shows SETH an old hand tinted photo (same as Bernard's) of her red headed self, playing swords with a little boy.

> SETH (ENVIOUSLY) You had someone to play with!

ZINA He <u>always</u> got to be Zorro. Then my sister called me Zina the Terrible.

SETH Were you mad? ZINA Loved it. Been Zina ever since!

SETH (TENDERLY) You're not terrible.

ZINA grabs and tickles SETH, who laughs with delight.

ZINA (imitating Wicked Witch) Don't be so sure, my pretty!

ZINA naps on the couch. The CHESS VIDEO sets in it's sleeve by the TV in front of her. SETH plays at the computer.

INT. LAB/OFFICE/ POV LEON'S BUTTON/CAMERA - CONTINUOUS

LEON walks through the lab, scanning the layout with the camera. He opens the FRIDGE showing FOUR UNITS of BLOOD and his special plate from ZINA.

LEON carries the food to the bathroom. (O.S.) FLUSHING.

LEON rinses the plate in the sink and leaves it there, then fastens the CAMERA from his shirt to a SILK PLANT over looking the door, kitchen, fridge and lab. The lounge is out of camera range.

EXT. TUNNEL ENTRANCE - CONTINUOUS

LEON walks out, shutting the TUNNEL DOOR from the outside. He walks across WMRC grounds away from the tunnel door.

EXT. JULIA'S CAR - CONTINUOUS

LEON gets in. JULIA sheepishly holds up a VIDEO TAPE.

INT. TUNNEL BY LIVING QUARTERS

GREEN LIGHT above door is ON.

INT. LIVING QUARTERS - POV BUTTON CAMERA - CONTINUOUS

(O.S.) SOUND of VIDEO GAME being played in other room. ZINA lies on the couch reading. She barely looks at LEON. He notices a VHS CHESS TAPE by the TV.

> ZINA Was dinner OK?

LEON

Yeah. Thanks Zina--- Isn't it time for your show? Channel five?

ZINA I would've missed it!

ZINA sits up as LEON turns on the TV and finds channel five. He smoothly takes the VHS CHESS TAPE from it's cover, replacing it with the VHS TAPE from JULIA.

LEON

I feel lousy. think I'll turn in.

ZINA Check the door first?

INT. TUNNEL BY LIVING QUARTERS - CONTINUOUS

LEON walks around the corner from the lab and living quarters. He enters a plain door.

INT. LIVING QUARTERS - CONTINUOUS

ZINA naps on the couch. EDWARDS comes in and ZINA wakes up.

EDWARDS How's Leon doing?

ZINA Sicker. Went to bed--- I'm so glad Clyde's back!

EDWARDS Yeah. How about that? Vet says now there's bio-chips for tracking too.

EDWARDS leaves. ZINA snuggles into the couch again.

INT. TUNNEL LAB - POV SILK PLANT CAMERA/ SAMUEL'S TV

EDWARDS frowns when he sees the empty plate in the sink. He opens the fridge.

INT. LAB REFRIGERATOR - CONTINUOUS

POV From back wall of fridge; FOUR UNITS OF BLOOD on fridge shelf. EDWARDS closes the fridge door.

EDWARDS peeks in the dark room. Light from the tunnel falls on LEON, asleep. Edwards shuts the door, LEON opens his eyes.

INT. SAMUEL'S HOUSE/ TV ROOM - NIGHT - CONTINUOUS

The cozy nest of a geeky homebody. PHOTOS of FAMILY and FRIENDS are scattered around the LARGE STEREO, TV, VHS PLAYER and COMPUTER EQUIPMENT. Shelves of BOOKS on ancient history, Biblical archeology, biology.

SAMUEL, CELESTE, JULIA, DAN sit, process what they've seen.

CELESTE What's all that blood for? It can't all come from that little kid, they'd have to tap him like a keg. I wonder what type it is.

JULIA The file said O negative.

SAMUEL Universal donor.

DAN THAT'S why he's still alive. And Bernard---

CELESTE

No. She takes care of herself. Maybe had some work done. So she's over fifty, Who cares?

DAN She's sixty-six. Born in 1925.

CELESTE

(Shaking off astonishment) Well--- anyway, James is worse. The transfusions were to prevent strokes, but he's getting a doppler. They must suspect he's already had one. When we get the boy, maybe we can get the blood too, to boost his immune system---His choice, of course.

JULIA

Even if it's ordinary O negative, there's nothing to lose.

*

*

*

DAN

Ordinary? Why do you think Bernard looks so young? Vitamins?

JULIA spots a PHOTO of CLAIRE hugging SAMUEL. Her eyes fill as her eyes meet his.

INT. JULIA'S HOUSE/ LIVING ROOM - NIGHT - CONTINUOUS

Answering a KNOCK at the door, JULIA tightens the belt of her robe, looks out the peep hole and opens the door to SAMUEL. She pulls him inside and points to the couch.

SAMUEL That picture's been there so long I didn't think. I'd never hurt you.

SAMUEL sits on the couch, hoping JULIA will join him. ANNIE'S BIBLE rests on the coffee table.

JULIA You can't walk on eggshells forever. The picture of you and Claire--- just caught me off guard.

SAMUEL watches JULIA as she moves to the kitchen.

SAMUEL Mom took it, she was baby sitting.

JULIA (O.S.) Beer, milk or orange juice?

SAMUEL Beer's good.

JULIA Uncle Sam. She was crazy about you.

SAMUEL

It was mutual.

JULIA hands SAMUEL an opened bottle, sits by him, casually putting her feet on the coffee table. She has great legs. SAMUEL tries not to notice as he takes a swig of his beer. She leans her head back and looks sadly at the ceiling. SAMUEL shifts to watch her then puts his beer down.

> JULIA I've never even said this out loud. She believed everything I said---Do little kids go to heaven, even if they don't believe in God?

SAMUEL She was too young to reason for herself. He knows our hearts. She's with Him.

JULIA I hope you're right.

SAMUEL

Not believing doesn't make it not true. When you do believe, you can be sure you'll be with her again.

JULIA Sam, if you knew--- I don't deserve it. I look at people .Everybody, really. I think why are they alive and not Claire?

SAMUEL takes JULIA'S hand.

SAMUEL If she was still alive and did something REALLY bad, if she asked you to forgive her, wouldn't you do it?--- God feels that way about you ---Julia, I can't imagine heaven without you in it.

After a moment SAMUEL reluctantly takes his hand away and reaches for Julia's phone.

SAMUEL (MORE) Get some clothes on.

INT. FRIEDMAN'S HOME / LIVING ROOM - CONTINUOUS

The house is dark.(O.S.) FAINT SNORING in a nearby bedroom. ESTHER in her robe, greets JULIA and SAMUEL at the door and leads them back to her classic, old timey eat-in kitchen.

INT. FRIEDMAN'S HOME/ KITCHEN - CONTINUOUS

The only light is over an old stove. SARAH in her wheelchair, sits at the table with SAMUEL and JULIA. She pats JULIA'S hand as ESTHER pours hot chocolate and joins them.

JULIA Sorry to bother you so late. ESTHER

We were awake anyway. Mama was just saying, when she thinks about it at night, it's like it's happening all over. She'll tell her story in German. I'll translate. OK?

INT. PRISON CAMP/ WOMEN'S QUARTERS - NIGHT - WINTER 1944

On crowded wooden bunks three levels high, women huddle for warmth. The only light is through broken dirty windows when guards use lanterns on patrol. A cloud of musty breath rises from sleeping prisoners. An unlit wood stove sits in their midst. The only sounds are wheezing, coughs, whimpers, and guards outside talking, or stomping their feet to warm them.

> ESTHER (V.O.) Just before the end of the war, my friend Milda was sleeping behind me. She was so sick. I don't know how she kept working. God forgive me, the heat of her fever felt good. I slept like a stone.

TWO thin dirty WOMEN (late twenties) lie spoon fashion for warmth, facing out the side of a top bunk. The one on the inside has raspy, rattly breathing.

SARAH, nudged awake by MILDA, rolls to face her friend.

ESTHER (V.O.) She was nudging me, woke me up. I thought she was having trouble breathing again. I rolled over and faced her, to help her. There came a glow behind us. Then I saw them, shining in her eyes---

The bunk is illuminated. Nobody wakens, the guards don't see. CLOSE ON; MILDA'S FACE, visible from the glow, smiles in ecstasy. She weakly reaches behind Sarah toward the light.

SARAH sees TWO GLOWING MEN reflected in Milda's eyes, then shuts her own eyes in fear.

TWO magnificent MEN, 7 ft. tall, dressed in BELTED ROBES of white light, stand by the bunk behind SARAH, facing MILDA.

ONE MAN smiles and reaches toward MILDA .

SARAH cautiously reopens her eyes. MILDA'S eyes are CLOSED.

SARAH turns timidly to face the men, to get a better look. One man remains. He smiles at Sarah's frightened face and turns to stand guard.

> ESTHER I've never seen anything so magnificent, so Holy. His expression was so loving. He spoke to me, and stood right there--

INT. FRIEDMAN'S HOME / KITCHEN - NIGHT

SARAH smiles, her eyes filled with happy tears.

JULIA What did he SAY?

SARAH looks intently at JULIA and says something in German.

ESTHER Fear not, for I am with you always. I was never afraid after that.

JULIA What did Milda say about it?

SARAH looks at JULIA thoughtfully then speaks in German.

ESTHER She died when she closed her eyes.

JULIA That was the angel of DEATH?

SARAH speaks in German and holds Esther's hand.

ESTHER He must have been. But neither of them were--- sinister in any way. Maybe different destinations have different guides. I just know, I felt safe after that, peaceful. I was not afraid to die anymore, but I knew I was meant to survive the war. I would see my Esther again.

INT. SETH'S BEDROOM

No windows. Seth reads on a twin captain's bed, flanked by shelves filled with books, VHS tapes, games and puzzles. In front of the bed is a TV, VHS player, desk and chair.

EDWARDS (O.S.) You can't blame ME! He was asleep. Right after I talked to you.

ZINA Well he's not here now. Maybe he crawled off somewhere---to die.

EDWARDS What? You mean like an ANIMAL?

ZINA Like an old Indian, I don't know. Just find him! I don't have time for this!

SETH listens briefly, gets up and removes what he thinks is a chess tape from it's cover. He sets the empty cover on the TV, inserts the tape then sits on the bed to watch. Puzzled because the screen's blank and there's no sound, he gets up to adjust the set. A HANDWRITTEN SIGN appears. CLOSE ON TV.

HANDWRITTEN SIGN This is a SECRET TAPE for you only! Turn volume down low.

JULIA appears on screen, speaking softly. Seth turns the volume down. Fascinated, his face is very close to the TV.

JULIA Seth, I'm Julia, a friend of Annie's. I'm not sure if you remember her or not.

JULIA holds a PHOTO of ANNIE, JULIA, LADONNA and CELESTE close to the screen. She points to ANNIE in the photo.

JULIA (MORE) She'd want us to help you leave. You don't have to know the details. We'll take care of that. Don't let ANYONE see or hear this tape. Hide it as soon as you've seen it.

There's a RAP on the door. ZINA instantly opens it as SETH turns the TV off. She looks inside suspiciously.

ZINA Are you watching chess AGAIN?

ZINA sighs and closes the door. SETH rewinds the tape a little, turns volume down, hits play and watches. CLOSE ON TV

---hear this tape. Hide it as soon as you've seen it. Be ready to come with me quickly and quietly as soon as you see me. Here's the plan...

EXT. FRIEDMAN'S FRONT PORCH - DAY

Isaac sits with AMY on the porch swing. He opens a brown wrapped package with ISRAELI POSTAGE and an almost illegible return address. He finds a HARDBOUND BOOK in HEBREW. Isaac reverently studies it's cover raptly for several moments.

ISAAC This is beyond anything I've ever seen. This is proof God exists. How can I accept such a present? You should keep it in the family.

AMY No! Uncle Lior is so happy to give it to you! He couldn't believe my professor turned out to be your son. He wants to discuss it with you. He has another copy. Besides, I can't read Hebrew.

ISAAC looks inside the front cover (which is the back) and reads a CURSIVE MESSAGE, followed by HANDPRINTED NOTES, all in English. CLOSE ON;

LIOR (V.O.) (Heavy Israeli accent)

To my dear Isaac, I am overjoyed to find you again. I am more certain all the time, there are no coincidences in this life. You will realize better than most, G_d's hand in hiding these most precious jewels in the Books of Moses. You used to tell me, "Follow truth where ever it leads". Now I tell you, this knowledge, this truth, is of the greatest gift. G_d has hidden jewels in the New Testament as well. Lior

AMY follows Isaac's gaze, looking to see what's captured his attention.

AMY

He said he wrote some encryptions in English. Mind if I look?---Why does it all run together?

ISAAC, having read the inscription and glanced at the encryptions, is in a daze. He responds to AMY as if by rote.

ISAAC There were no spaces or punctuation in the original.

ISSAC and AMY read in silence. Amy looks discreetly over at ISAAC, then directly. He looks into space, no longer aware of her. She quietly picks up the brown paper, folds it, places it between them on the swing, then stands to leave.

> AMY It was an honor to meet you, sir. ---I'll leave you to your thoughts.

AMY walks to her car. ISAAC studies the book.

CLOSE ON - LIOR'S ENCRYPTIONS

GENESIS 43:17,18 JESUS

theemandidas(J)osephcommandedandthemanbroughtthemenin tojosephshous(E)andthemenwereafraidbecausetheywerebrought intojoseph(S)houseandtheysaidbecauseofthemoneythatwas returnedino(U)rsacksatthefirsttimearewebroughtinthathe mayseekocca(S)ionagainstus...

LEVITICUS 8:20 CROSS

He(C)utthe(R)amint(O)piece(S)andmo(S)esburntthehead...

NUMBERS 19:13.14 MESSIAH

...t(H)atsoulshallbecutofffromisr(A)elbecausethewaterof
separat(I)onwasnotsprinkleduponhimhe(S)hallbeunclean
hisuncleannes(S)isyetuponhimthisisthelawwh(E)namandieth
inatentallthatco(M)eintothetent...
INT. FRIEDMAN'S HOME/ LIVING ROOM - NIGHT

In her robe, ESTHER stands over Isaac. He sleeps in his recliner with a pen in his hand, LIOR'S BOOK and a TORAH on his lap and a legal pad with notes on his chest.

ESTHER leans to focus on his notes. She reaches her hands to the ceiling, then clasps them together in prayer, closing her eyes a moment. She opens them and gently takes the legal pad.

CLOSE ON PAD as ESTHER reads from it softly.

ESTHER (O.S.) Hayehudim W'Melech HaNazarei Yeshua (circled) H W H Y - Y H W H Yahweh

Jesus the Nazarene and King of the Jews

Adam - Man Seth - Appointed Enosh - Mortal Kenan - Sorrow Mahalalel - The Blessed God Jared - Shall Come Down Enoch - Teaching Methuselah - His Death Shall Bring Lamech - The Despairing Noah - Comfort

Man appointed mortal sorrow, The Blessed God shall come down teaching, His death shall bring the despairing comfort

ESTHER takes the pen from Isaac's hand. He wakes, seeing that she's read his notes. She breathlessly awaits his verdict.

ISAAC All my life--- I have been blind. My own child tried to tell me.

ESTHER falls to her knees, takes ISAAC'S hand and presses it to her cheek.

EXT - MAIN ENTRANCE/ WHITCOMB MEDICAL RESEARCH CENTER - DAY

BERNARD struts up the steps, followed by distinguished but bored NIVEN HUXLEY 70, PAUL LEDOUX 66 and EDWARDS.

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INT. - OUTSIDE DR. BERNARDS OFFICE - DAY

As BERNARD, HUXLEY, LEDOUX and EDWARDS approach, KAREN jumps up from her desk to greet them.

KAREN

Dr. Huxley, Dr. Ledoux! I'm so---

BERNARD, HUXLEY and LEDOUX walk into the office, closing the door in the faces of KAREN and EDWARDS without a word. They both step back, shocked at the rudeness.

POV KAREN, EDWARDS storms down the hall, fists clenched.

INT. DR. BERNARDS OFFICE - DAY

NIVEN HUXLEY passes DR. BERNARD and sits at her desk. He lights his pipe, discarding the match in her flower vase. PAUL LEDOUX sits across from her. Her teeth are clenched. PAUL gets up, opens a cabinet by her desk and looks at her.

> PAUL (French accent) You look better than I've ever seen you. Do you attribute that to the tonic you've promised for later?

BERNARD crosses her arms, glaring as PAUL uncorks wine and fills a wineglass. He smells, swirls, tastes it then makes a face and spits it back.

> PAUL (MORE) No wonder you've such a lousy disposition, Marie. Life's too short for cheap wine.

PAUL gets a stiffer drink and takes a long look at BERNARD. NIVEN smokes his pipe studying her too. She glares back.

PAUL (MORE) You were a wrinkly old bag last time. Perhaps next trip you'll look good enough, I'll chase you around the desk! Isn't she lovely, Niven?

The MEN almost cry with laughter. PAUL chokes on his drink.

NIVEN (Aristocratic English accent, to Paul) Straighten up and fix me a highball. BERNARD stomps out. PAUL and NIVEN exchange raised eyebrows.

PAUL Was it something I said?

They bust out laughing again. NIVEN moves to the bathroom.

NIVEN Let's take the unsupervised tour.

PAUL sets down his drink and follows NIVEN.

INT. SAM'S TV - LAB/OFFICE - POV SECRET CAMERA - CONTINUOUS

NIVEN and PAUL enter the lab kitchen like they own it.

NIVEN ---has the humor of a rock. No personality. She grates on me.

PAUL

No mental giant either, or she'd never leave us on our own!

NIVEN and PAUL chuckle. PAUL takes keys from behind the fridge and opens a file cabinet. NIVEN goes to the fridge and finds the blood in the refrigerator.

NIVEN Looks damned decent for sixty six.

PAUL

Look here.

PAUL hands NIVEN a file from the cabinet. NIVEN looks at it.

NIVEN Good God! Look how often they draw blood! Recovery time's amazing!

PAUL Maybe we should be watching her, see if she starts walking on her knuckles!

NIVEN

No more joking. This might be our last chance to talk. We have a phenomenal opportunity here. So few people know he exists, we could eliminate them. Total monopoly.

PAUL looks at NIVEN like he's crazy.

PAUL You can't keep him for your own private blood bank.

NIVEN Blood bank, sperm bank, think of the implications for the gene pool.

PAUL Too many low lifes now!

NIVEN Not for THEM!

NIVEN sneers at PAUL, puts down the file and gets another.

NIVEN (MORE) No inoculations, never sick a day. Perfect vision. No CAVITIES even!

PAUL He doesn't NEED inoculations, he's never LEFT this place. Lots of kids don't need glasses, I doubt he gets any sugar to rot his teeth.

NIVEN They exposed him to all kinds of things. It's in the files. Where's Annete? I haven't seen her at all.

NIVEN returns that file and gets another.

PAUL Annie. I wondered about her too.

NIVEN I've got questions for her, nothing personal. Get a grip.

As NIVEN looks at the file, PAUL looks at NIVEN, repulsed.

PAUL Everyone else is an idiot, the world totally bores you. Why would you want to live so long?

NIVEN moves to the lounge area out of camera range.

NIVEN (O.S.) I was with my father when he died. BOTH times.

PAUL'S eyes widen. He follows NIVEN to the lounge area.

76.

INT. SAMUEL'S HOME/TV ROOM - NIGHT

DAN, JULIA, SAMUEL and LEON lean toward the TV to listen. SAMUEL turns up the volume.

INT. LAB/OFFICE - LOUNGE AREA - CONTINUOUS

PAUL, riveted, sits facing NIVEN, smoking in the lounge area.

NIVEN

First time, they revived him. He was hysterical. Thought his heart would give out again right there. Took three men to hold him down. He dreaded death like anyone else before. But after THAT---

PAUL

What did he SAY?

NIVEN

Awesome, beyond words. Wanted to stay. Then so horrible he was terrified he'd die in his sleep.

PAUL He believed it was hell?

NIVEN

Absolutely. Really got to him. Before he was so--- detached. You can't appreciate the change without knowing him before.

PAUL YOU believe in hell?

NIVEN A bad place maybe. I don't know.

PAUL How was it, when he DID pass away?

NIVEN

Selfish pig all his life, finds JESUS, gets a happy ending. (Smirking) Maybe he IS in hell, just wasn't revived in time to know the difference. INT. SAMUELS TV/ POV SECRET CAMERA - CONTINUOUS

PAUL goes to the kitchen, drinks bottled water from the fridge and looks at NIVEN who remains off screen.

PAUL

My brother died instantly, playing golf with his son. Lightning strike. I'd JUST talked to him.

NIVEN (O.S.) The point IS? Obviously, he didn't tell you about the other side.

PAUL

The point IS, you can bite the big one any time, anywhere. That kid's blood can't guarantee anything.

NIVEN (O.S.) Guarantee or NOT, when this is over, he comes with me.

PAUL You can't DO that. He can't be kept forever like a mole in a hole.

NIVEN (O.S.) He doesn't know the difference.

Paul leans on the counter and glares at Niven.

PAUL

He's not going anywhere--- He's not STAYING either. It's a miracle he's still secret. Max is right, no trace left. It's a done deal.

NIVEN(O.S.) But we can do a harvest first.

PAUL Only what's used right away, then he's cremated. No trace.

NIVEN (O.S.) How do you propose to do that?

PAUL Max set it up. INT. SAMUELS TV ROOM - NIGHT - CONTINUOUS

SAMUEL, ISSAC, JULIA, DAN and LEON watch the TV in shock. Tears stream down LEON'S face. SAMUEL passes him tissues.

> LEON I left him there, alone with---

JULIA You didn't know. And it's NOT over.

DAN Leon, who's Max?

LEON Jacobsen, never met him. Big shot.

INT. SAMUEL'S TV SCREEN/ POV HIDDEN CAMERA - CONTINUOUS

The lab door opens. A WOMAN, 60 (IDA SAPERSTEIN) enters, smiling at NIVEN and PAUL.

LEON (O.S.) That's Saperstein.

INT. LAB/OFFICE - LOUNGE AREA - CONTINUOUS

IDA walks over to take a seat near PAUL and NIVEN.

IDA (Australian accent) I got the impression, I'm consorting with the enemy.

PAUL She has no sense of humor.

NIVEN She's an overbearing, smothering twit. We needed relief.

IDA Have you seen Seth? I very much want to meet him again.

NIVEN Excellent idea. Shall we?

The THREE move into camera range as they leave.

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INT. LAB/ KITCHEN - POV SECRET CAMERA/ SAMUEL'S TV - CONTINUOUS

NIVEN looks at and pokes the blood in the fridge.

NIVEN (softly, smiling) See you after the conference.

NIVEN follows the others into the tunnel and shuts the door.

INT. SETH'S LIVING QUARTERS - CONTINUOUS

In a huff, EDWARDS leaves SETH in the supervision of IDA, NIVEN and PAUL. Smiling, IDA approaches SETH and shakes his hand. PAUL and NIVEN sit on the couch observing them coldly.

> IDA I doubt you remember me. You were very small when we last met.

SETH timidly smiles at IDA.

SETH I remember. You played with me.

IDA Heard you're a chess player.

INT. SECRET LAB/OFFICE - CONTINUOUS

TWO UNITS of BLOOD sit on the counter by a BOTTLE marked ISOPROPYL ALCOHOL. EDWARDS adds alcohol to one bag of blood. ZINA sits in the lounge area and smiles at EDWARDS.

> EDWARDS Perfect endings for perfect asses.

ZINA Do three. Saperstein will want one.

EDWARDS She won't use it, never did before.

ZINA Do it anyway--- Then, when it's over, not a trace. INT. NIVEN HUXLEY'S HOTEL ROOM - NIGHT

MOONLIGHT streams through fine lace curtains onto a bedside table holding Niven's sinister claw pipe and fine wallet. In the massive bed, he tosses fitfully, whimpering like a child.

There's movement in the leather chair by the window. A SHADOWY SEMI TRANSPARENT FIGURE vents a low, perverse chuckle when NIVEN cries out in his sleep, not waking.

The DEMON'S HANDSOME PROFILE, eyes closed, is barely visible.

Long fingernails scratch the moonlit arm of the chair. The DEMON opens glowing eyes and smirks at NIVEN in the bed.

INT. OUTSIDE DR. BERNARDS OFFICE - DAY

The hall is abandoned. Wearing a raincoat, JULIA knocks on Bernard's door. No answer. With a key from her pocket, she unlocks and gently opens the door.

INT. OUTSIDE LIVING QUARTERS - CONTINUOUS

RED LIGHT ON over the door. JULIA slowly opens it a crack.

INT. TUNNEL LIVING QUARTERS - CONTINUOUS

SETH sits on the couch reading. He looks up and see's JULIA. She puts a finger to her lips for quiet. SETH looks around to be sure he is alone, then nods at her. She removes Percy's FUZZY TOWEL from under her raincoat, wads it up and tosses it toward SETH. She softly closes the door.

SETH rubs the towel on the couch, then stuffs it underneath. He sits again. ZINA comes in, sits by SETH and within moments she's sniffing and rubbing her eyes miserably.

> ZINA Better get my pills. Again.

SETH Can I watch my video?

ZINA (clearing her throat) The chess one? Again? OK. In your room. But turn it down, it's driving me nuts. ZINA goes in a room. (O.S.) Sound of SETH turning on the chess video. He closes his bedroom door and sneaks quickly out into the tunnel.

INT. TUNNEL BY SETH'S LIVING QUARTERS - CONTINUOUS SETH looks around cautiously and runs to JULIA.

INT. MAINTENANCE ELEVATOR - CONTINUOUS

JULIA looks kindly at SETH. He cautiously gives her his hand.

JULIA Samuel's waiting upstairs. Do exactly what we say. Then we'll go to Henry and Wyatt's house, OK? Remember them from the video?

SETH stares at the TOPAZ RING. JULIA stoops to look into SETH'S eyes. She holds the ring so he can see it.

JULIA You remember this, don't you? It was Annie's ring--- She never ever wanted to leave you.

The elevator door opens into the maintenance closet.

INT. CHILDREN'S HOSPITAL ROOM - DAY

With similar coloring and dark hair, SETH and SAMUEL look related. JULIA puts Claire's PINK RAIN GEAR on unhappy SETH.

JULIA It's just for a little while. Pretend you're our sick little girl and we're taking you home. We'll do the talking. Understand?

SETH nods without conviction. SAMUEL smiles reassuringly, takes SETH'S hand and leads him to the door.

INT. CHILDREN'S HOSPITAL HALLWAY - CONTINUOUS

Being vigilant but trying to act casual, JULIA follows SAMUEL and SETH. AIDES and NURSES come and go, no problems.

POV JULIA - SETH walks ahead of JULIA in Claire's RAIN GEAR.

FLASHBACK; In her PINK RAIN GEAR, CLAIRE runs away from JULIA toward her father TED and his convertible.

JULIA closes her eyes a moment as she walks, whispering.

JULIA Dear Heavenly Father, please help us protect this little one.

EDWARDS watches SAMUEL, SETH and JULIA turn a corner out of his sight. Hurrying to keep up, Edwards looks around the corner and stops short. He doesn't believe what he sees.

POV EDWARDS; A TALL ATHLETIC MAN, SEVEN FEET TALL in street clothes, follows SAMUEL, JULIA and SETH. The ANGEL looks without emotion, directly into EDWARD'S eyes.

SAMUEL, SETH and JULIA step into an elevator and face forward, looking through the ANGEL who stands guarding them.

EDWARDS frowns when nothing happens as he repeatedly fires at the ANGEL and into the elevator. The ANGEL looks on sadly as Edwards crumples, curling into a fetal position on the floor. Elevator doors close, it's occupants unaware of any drama.

EXT. WHITCOMB CHILDREN'S HOSPITAL - RAINY DAY - CONTINUOUS

(O.S.)Proceedings of the Global Research Conference blare from loudspeakers over the wet WMRC grounds. SAMUEL and JULIA, with SETH in PINK GEAR between them, pause at the top of the hospital steps. JULIA opens a LARGE UMBRELLA, holding it over Seth and herself. SETH pushes it away, fascinated with the rain and moving clouds. He experiences the world for the first time, breathing deeply. He smells rainy fresh air, looks at trees, feels a breeze. Blissfully he takes it in.

SAMUEL and JULIA smile at each other as they hold SETH'S hands, lifting him playfully over puddles as they walk.

BERNARD (O.S.) It's my pleasure to introduce the great grandson of the founder of the renowned Huxley Foundation, our President, Dr. Niven Huxley.

SETH is delighted to recognize Bernard's voice.

SETH That's Dr. Bernard!

A WMRC CAR drives slowly by, it's DRIVER searching the grounds. SAMUEL leans down, adjusting SETH'S raincoat.

SAMUEL

Please don't talk yet. OK? Someone might recognize you.

SETH looks at SAMUEL as if he might cry.

JULIA

It's OK Seth. You're doing great.

SETH brightens. They walk, listening to the speakers. A WMRC car cruises by, it's DRIVER ignores SETH in the PINK GEAR.

NIVEN(0.S.) Genetic research has had a profound impact upon humanity. We've strived to gather data to discover the genetic basis for health and human disease. Genetic counselors will be able to focus on diet and lifestyle changes, medical surveillance and medical interventions.

JULIA watches SAMUEL tenderly as he relates to SETH, who's mesmerized by a DOG being walked. The DOG'S OWNER smiles as SETH gently pets the DOG. SAMUEL checks his watch. He, JULIA and SETH walk briskly as another WMRC car creeps by.

PAUL (0.S.) We can access health risks before there are symptoms, and in the unborn, based on genetic makeup. I present my esteemed colleague, famous for contributions in the study of genetic markers and their significance in the predisposition for certain diseases in certain populations, Dr. Ida Saperstein.

IDA (O.S.) The Global Research Consortium has established an interdisiplinary team. Biological aspects are combined with engineering and informatics.

SAMUEL slows the pace, looks at JULIA and leans down to SETH.

SAMUEL I'd like to carry you, all right? Can you pretend you're asleep? I can hide you better that way. SETH allows SAMUEL to pick him up. JULIA hands the umbrella to SAMUEL, who covers SETH with it. SETH shyly lays his head against SAMUEL'S shoulder. JULIA tugs at Seth's hand.

> JULIA We're going to Wyatt and Henry's house. Remember? From the video? Now close your eyes, OK?

SETH smiles at JULIA as he jostles gently along on SAMUEL'S shoulder. Soon he's asleep for real.

IDA(O.S.) We've integrated international endeavors such as the human genome project, beneficial to the entire world community. The Global Research Community has emerged to meet an international need!

JULIA tugs SAMUEL'S back pocket as they walk. Chemistry obvious, they look every bit like a married couple.

DR. BERNARD (O.S.) We'll take questions now--- Yes?

ANONYMOUS QUESTIONER (O.S.) Dr. Saperstein, what's the latest you've heard on the human genome?

IDA We're very excited. A sequence may be finished within the next year.

ANONYMOUS QUESTIONER (O.S.) How would that effect ordinary people?

DR. BERNARD (O.S.) By discovery of genes that cause many diseases plaguing us now.

As they near the van, a WMRC guard approaches. JULIA releases Samuel's pocket. He casually turns SETH away from the guard.

SAMUEL May we help you?

GUARD What brings you here today, sir?

The GUARD looks at the PINK RAINCOAT. SAMUEL smiles.

SAMUEL We're bringing this one home!

GUARD Could you please move the umbrella? I'd like to see her.

SAMUEL hands the umbrella to JULIA. The pink hat lifts in the breeze, revealing Seth's short hair. He's still asleep.

GUARD Hair's short for a girl, isn't it?

SETH wakes up and starts to whimper in the strange setting. SAMUEL pats SETH'S back in a comforting gesture and frowns. He nods at the children's hospital in the distance.

> SAMUEL They cut it. We don't like to call attention to it.

GUARD I'm sorry I had to bother you, but I have to ask. Have you seen anything out of the ordinary? Anyone running? Anything?

SAMUEL All normal as far as I can tell.

The rain is over. The GUARD drives away. Julia closes the umbrella and SAMUEL takes her hand as they walk off again. Footsteps approach from behind. JULIA looks back, sees ZINA and pushes SAMUEL to walk faster.

> ANONYMOUS QUESTIONER (O.S.) Analyzing genes could, would mean manipulation and selection of our genetic codes. Who gets to decide the ideal?

DR. BERNARD (O.S.) It would be NEGLIGENT not to raise genetic standards!

Breathing hard, eyes red, ZINA reaches them. JULIA turns into her, blocking access to SETH.

POV SAMUEL ZINA looks around apprehensively as she gives a MANILA envelope to JULIA, who cautiously accepts it.

Awake now, SETH is delighted to see ZINA.

SAMUEL It could be dangerous here. Maybe you should come with us. Please hurry though.

ZINA I'm afraid you're right. Thank you!

JULIA buckles SETH into the backseat on the drivers side. SAMUEL points ZINA into the front passenger seat.

> DR. BERNARD (O.S.) When we have the ability to predict and eliminate a less than ideal human condition, it's our moral obligation to do so!

JULIA tosses the ENVELOPE beside SETH. As she stands and shuts the door, Samuel kisses her deeply, then lets her go.

INT. CONFERENCE RECEPTION

Grazing on high brow chow, BERNARD sneers when she sees NIVEN and PAUL leaving early. She turns back to her VIP GUESTS.

INT. SECRET ROOM OFF TUNNEL LAB - CONTINUOUS

PAUL and NIVEN recline in adult med chairs, hooked up to IV bags of blood. PAUL lays down to read. NIVEN starts to nap.

INT. VAN - LATE DAY - CONTINUOUS

The van drives off WMRC, SETH smiles at ZINA. She winks back.

The van rolls to a stop in a FAST FOOD PARKING LOT. JULIA taps ZINA'S shoulder from the back seat.

JULIA

We're getting out here.

ZINA stands by as JULIA helps SETH into the front seat. She takes the TOPAZ RING from her finger and gives it to SETH.

JULIA This is yours now.

JULIA gives SETH a kiss, closes the door and waves.

SAMUEL See you at Jill's. Be careful. EXT. FAST FOOD PARKING LOT - LATE DAY - CONTINUOUS

SAMUEL drives away. JULIA leads ZINA to her own car.

ZINA Can I use the rest room? All the excitement---

JULIA Just hurry, OK?

INT. SECRET ROOM OFF SECRET LAB - CONTINUOUS

The BLOOD BAGS are EMPTY. NIVEN'S arm dangles from the chair. On the floor under a fallen I.V. pole, PAUL'S unseeing eyes are open, blood pools by his mouth.

INT. JULIA'S CAR - LATE DAY - CONTINUOUS

JULIA sits alone, checks her watch, taps her steering wheel and stares at the door of the fast food restaurant.

INT. FAST FOOD BATHROOM - CONTINUOUS

JULIA quietly enters, sees no one but stands still when she hears STATIC, then ZINA whispering in one of the stalls.

ZINA (0.S.) Tell Rick we're meeting at Jill's, I think she's her sister. The chip's in the van with Seth. They drove north---

JULIA busts in the stall door. A WALKIE TALKIE falls from ZINA'S hand to the floor. JULIA grabs it and listens.

JULIA Cal?! What the---

ZINA fights to get the walkie talkie. It falls in the toilet.

Enraged, ZINA grabs JULIA'S hair with her left hand and tries to pull her close. With a SYRINGE in her right hand, ZINA deftly removes it's protective tip with her teeth. The needle is poised to inject.

JULIA stomps ZINA'S instep and knees her in the stomach. ZINA cries out, turning JULIA loose as she falls to the floor. ZINA grabs for Julia's legs, almost catching her. INT. VAN - SLOW MOVING - LATE DAY - CONTINUOUS

Bumper to bumper in the middle of three lanes, SETH laughs as SAMUEL grooves to the RADIO. His hands on top of the steering wheel, SAMUEL'S index fingers dance to FUNKY MUSIC.

EXT. CAR BESIDE VAN - SLOW MOVING - CONTINUOUS

One lane over, a LITTLE GIRL smiles at SAMUEL'S finger play. Her eyes get BIG.

INT. VAN - MOVING - CONTINUOUS

POV SETH - SAMUEL makes silly eyes at the LITTLE GIRL in the next car.

SETH and SAMUEL laugh together as she ducks below her window.

SAMUEL suddenly gets serious. Reflected in his rearview mirror, a WMRC CAR is three cars behind the van.

THROUGH THE WINDSHIELD, the traffic light ahead is YELLOW. SAMUEL holds his ARM in front of SETH and HITS the GAS.

EXT. WMRC CAR - CONTINUOUS

TRAPPED at a RED LIGHT between two lanes and behind two cars, EDWARDS fumes and CAL smacks the steering wheel.

EXT. JULIA'S CAR - SPEEDING - CONTINUOUS

HORNS BLAST as JULIA peels out of the fast food parking lot, barely missing other cars.

EXT. CROWDED PLAYGROUND - LATE DAY - CONTINUOUS

SAMUEL carries SETH deep into the crowd as the WMRC car parks behind the VAN.

DAN speeds to the curb nearest SAMUEL and SETH, then pushes the passenger door open.

DAN Going my way? INT. DAN'S MOVING CAR - LATE DAY - CONTINUOUS

Unaware that they've been seen, DAN drives off. SAMUEL pushes SETH down and out of sight. CAL and EDWARDS run from the playground to the WMRC car.

EXT. JILL'S HOUSE/SIDEYARD- SUNSET

Beside an old farmhouse, a PONY WHINNIES in the pasture (ELECTRIC WIRE FENCE, REBAR POSTS with PLASTIC INSULATORS). DAVID(35) pets his chained BIG DOG as he sets a LANDSCAPE RAKE against a huge old tree.

DAVID uses an ICE PICK on ICE in a COOLER. JILL (0.S.) calls him from the front porch. He drops the PICK in the grass as he heads to where JILL(33), CELESTE and LEON talk (0.S.).

WYATT(10) and HENRY(7) knock the RAKE over (TINES UP) as they drop their BIKES by the tree to play on a TIRE SWING.

(O.S.)SOUNDS of TIRES ON GRAVEL and DOG BARKING.

EXT. JILL'S DRIVEWAY - CONTINUOUS

LEON, JILL, DAVID, WYATT, HENRY and CELESTE rush to DAN'S CAR as it rolls to a stop.

DAN(PISTOL VISIBLE in holster), SAMUEL and SETH get out of the car. SAMUEL frowns as he looks around.

SAMUEL Where's Julia?

WYATT (TO SETH) C'mon! Wanna try the tire swing?

SETH runs awkwardly after WYATT and HENRY.

JULIA speeds up the drive and jumps out of her car.

JULIA We've got to get the kids in the basement! They know he's here!

DAN (TO DAVID) Heard you're a marine. If you've got heat, bring it out!

As DAN takes his pistol from it's holster, SETH cries out from the tree area. Everyone runs toward him.

EXT. JILL'S HOUSE/ SIDEYARD - CONTINUOUS

Tire swing empty, WYATT and HENRY look horrified at SETH, whimpering, eyes wide and his mouth bleeding profusely.

WYATT I didn't mean it! He was in the way!

The WOMEN hustle the kids to the house. All lights go dark.

DAVID has TWO PISTOLS. He gives one to LEON, one to SAMUEL.

DAVID Doubt they'll hit the front. More cover in back. One of you get the back door. The other with the kids. Let 'em know it's you.

LEON and SAMUEL run toward the house as DAVID and DAN head for shadowy cover. A CAR with LIGHTS OFF cruises the house. The DOG BARKS fiercely toward the pasture then the tire swing. DAN gives his pistol to DAVID.

> DAN It's your castle.

DAVID gives DAN a nod of thanks. Before DAVID can reach the swing, the INTRUDER trips over the cooler, cries out and goes down. Holding his neck, he tries to get up but steps on the RAKE TINES and is smacked in the head by it's handle, dazing him. He shoots the sky and curses as he trips on a bicycle. The INTRUDER moans and thrashes on the grass. (O.S.) Sound of a car speeding away in the distance.

> DAVID (TO THE HOUSE) Call 911! Police and ambulance!

INT. WMRC CAR /MOVING - CONTINUOUS

CAL is terrified, speeds away from the scene.

INT. TUNNEL LAB/OFFICE

DR. BERNARD lays dead on the PEDIATRIC chair, hooked to an empty unit of blood.

EXT. JILL'S HOUSE/ SIDEYARD - NIGHT - CONTINUOUS

Flashing lights and crime scene tape surround the pasture's edge by the tire swing. A WHITE SHEET covers a semi prone BODY, head FENCE POST high. It looks odd.

A CORONER is briefed by POLICE OFFICER ONE. A YOUNG DETECTIVE walks ahead to the sheet, carefully stepping past the swing, cooler, bike, rake, a walkie talkie and pistol.

OFFICER TWO ---white male, Richard Edwards, age 46. Looks like an ice pick punctured the carotid. When he tried to get up he fell on the electric fence post. Went in under his chin, into the brain. Insulator kept it from going any further---

The DETECTIVE lifts a corner of the sheet, looks under it then rushes away and loses his dinner in some bushes.

Shaking heads, OFFICER 1 and the CORONER walk to the body.

INT. TUNNEL LAB/OFFICE

ZINA cries as she drags Bernard's body onto a tarp.

INT. MAINTENANCE AREA/ INCINERATOR - CONTINUOUS

ZINA hastily burns files, Seth's clothes and lab waste.

INT. CAL'S KITCHEN - NIGHT

ZINA nervously hustles about, cleaning. CLYDE THE DOG hides under the table. We HEAR a knock at the door.

Acting innocent, ZINA opens the door to POLICE ONE and the DETECTIVE from the scene at Jill's house.

OFFICER ONE Dr. Maxine Jacobsen?

ZINA

Yes.

OFFICER ONE We're trying to locate your sister, Dr. Marie Bernard. ZINA

She's probably still at Whitcomb. There was a big conference today. Is something wrong?

EXT. CAL'S APARTMENT OVER FUNERAL HOME - CONTINUOUS

The FUNERAL HOME SIGN is LIT, shining on the stairs leading up to a landing where the TWO OFFICERS stand. ZINA steps outside with them. CLYDE looks out through the storm door.

> DETECTIVE She's the mother of Richard Edwards, is that correct?

ZINA wrings a dishcloth, appearing to be a helpless old lady.

OFFICER ONE He was involved in a fatal...

ZINA By himself? Was he by himself?

The OFFICERS are taken aback at the question.

DETECTIVE There were no other fatalities, ma'am. But someone was with him and left the scene. We're investigating that now.

The side of ZINA's face start's to go slack, she raises one hand to her head as if it hurts while reaching for OFFICER ONE. He cushions her fall as she goes down. Her eyes are open but blank. The officers exchange looks.

The DETECTIVE runs down the stairs to the POLICE CAR as OFFICER ONE feels ZINA'S pulse. He looks away to yell directions. Not moving her head, ZINA smirks at him then goes blank again.

> OFFICER ONE (YELLING) Pulse is regular, but elevated...

(O.S.) The DETECTIVE calls for an ambulance as OFFICER ONE pat's ZINA'S unresponsive face.

EXT. WMRC GENETICS PARKING LOT - NIGHT

The lot's empty except for CAL, sitting in a dusty parked WMRC car, driver's door open. He grasps and leans his head on the steering wheel.

INT. 747 AIRPLANE IN FLIGHT - NIGHT

Most PASSENGERS are asleep. Under a task light, a FLIGHT ATTENDANT reads the INDIANAPOLIS STAR. She gets up, putting the paper on her seat, CLOSE ON ARTICLE HEADING;

Whitcomb Center Staffer Dies in Home Invasion

Unaware, DR. SAPERSTEIN watches the moon through her window.

INT. JAMES BEDROOM - DAY

A PACERS DECAL in the window, LARRY BIRD/ MAGIC JOHNSON POSTER is over JAMES in a twin bed wearing an IU JERSEY and pajama bottoms. He rolls a (CLOSE ON) TOOTH between his fingers as he sits on one of two twin beds playing chess with SETH. SETH'S LIP IS SWOLLEN. He wears ISAAC'S FEDORA. It is WAY too big.

A TOPAZ RING hangs from Seth's neck on a string. Seth looks up from a comic book as James makes a move.

> JAMES (referring to tooth) Sure I can keep this?

SETH Yeah. We ARE blood brothers now.

JAMES

Cool.

There's a KNOCK at the door. LADONNA smiles as she opens it. HENRY runs in, jumping on the other bed. WYATT enters slowly and looks sadly at SETH.

WYATT

I didn't mean to kick you.

SETH It's OK, doesn't hurt at all.

HENRY jumps off the bed and playfully pushes WYATT aside.

HENRY

Look Theth! Me too! We're twinth!

INT. RESIDENTIAL CARE CENTER - NIGHT 1993

A NURSES AIDE (name tag BECKY) sits watching TV in a cozy chair as her client naps in the recliner beside her, already dressed for bed.

(O.S.) In the next apartment, ZINA talks loudly with CAL.

ZINA Get outta --- Gotta find--- Where's my purse? I'm going home!

CAL This IS home. See? Here's your bed--Are you getting tired?---You really look tired mom--- Jeez!

BECKY hears a knock. Her client is still dozing. She opens the door. CAL stands there looking helpless.

> CAL Hey Becky, I've got to leave. Would you see if somebody can stay with mom until she goes to bed?

BECKY Terry should be done with meds. I'll call upstairs.

BECKY dials the phone.

CAL I hate this. I mean, most the time she's like perfectly normal---

INT. ZINA'S ROOM - CONTINUOUS

ZINA looks at her watch as she paces. She looks through her chest of drawers. The closet door is partly open. CLOSE ON Top shelf of ZINA'S CLOSET; The distinctive edge of a PISTOL GRIP peeks from a PURSE on the top shelf.

EXT. HOLCOMB GARDENS/OUTDOOR WEDDING - SUNSET 1993

Gorgeous weather. A wedding canopy, flowers and chairs are arranged for an out door wedding. Children play under trees, paper lanterns and chatty adult guests. LADY GUEST They're honeymooning in France.

MAN GUEST Heard he used to live there.

A DARK HAIRED BABY BOY sits on the grass, inspects a bug.

LADONNA sings a wedding song by the wedding canopy. She watches a now healthy James(13) take a seat by LEON who talks to ADDIE and MARY CRAIG seated behind him.

ESTHER picks the BABY up and sets him on the lap of SARAH ROSEN in her wheelchair. GUESTS rush to their seats.

JILL sits with husband DAVID, WYATT(12), HENRY(9) and Jill's MOTHER, who holds a GRAY FEDORA in her lap.

DAN stands at the WEDDING CANOPY beside his brother DOUG, best man and SAMUEL wearing a YARMULKE, a groomsman.

PREGNANT JULIA, wedding ring apparent, is MATRON OF HONOR. She walks to the front. LADONNA steps up beside her.

SETH(looks 5) is RING BEARER. He walks toward the canopy with a FLOWER GIRL(5). She smiles at him. He looks very annoyed.

The WEDDING MARCH plays, ISAAC in PRAYER SHAWL and YARMULKE, proudly walks CELESTE to the canopy and an adoring DAN.

ISSAC steps forward and turns to perform the ceremony.

EXT. HOLCOMB GARDEN/ WEDDING RECEPTION - NIGHT - CONTINUOUS

Paper lanterns glowing, LADONNA sings as CELESTE and DAN dance among quests.

ESTHER holds and dances with her BABY GRANDSON.

HENRY dances like a maniac with a gaggle of LITTLE GIRLS. * ISAAC coaches JAMES and WYATT, playing chess with SETH, who * wears the FEDORA.

Grinning, wearing the FEDORA, SARAH plays cards with SETH.

CELESTE tenderly feeds DAN wedding cake, then kisses him to remove a trace of icing from his mouth.

At the head table, SAMUEL holds the BABY. JULIA brings cake then takes the baby. SETH walks up, talks to them and takes off his suit coat. SAMUEL helps him remove his tie. *

Standing alone, DAN exchanges a long look with CELESTE as she playfully dances with Henry and some little girls.

SETH tugs on DAN'S coat. DAN smiles, leaning low to hear SETH over the music. We HEAR a faint GUNSHOT.

MUSIC PLAYS ON as SETH'S eyes grow wide, too shocked to cry out. A CRIMSON PATCH spreads on his sleeve.

SLOW MOTION; DAN throws himself on top of SETH. MORE GUNSHOTS. MUSIC STOPS, GUESTS CRY OUT and scatter.

CELESTE rushes to DAN and SETH as others try to hold her back.

CELESTE reaches them, DAN tries to push her out of danger. MORE SHOTS and screams.

TWO MALE GUESTS wrestle a PISTOL from ZINA, DRESSED as a WEDDING GUEST.

INT. FRIEDMAN'S LIVING ROOM - NIGHT - 2012

ISAAC looks over CELESTE'S shoulder as she works at a computer, explaining how to use a program.

CELESTE

If you search a word and this box over here stays blank, either the word isn't in the code, the search area isn't big enough, it could be in a completely different area. It might need to be abbreviated, you just have to play with it. Think of the simplest, shortest way to say something.

CLOSE ON MONITOR; CELESTE has entered RAPTURE, JESUS, GROOM, HOOPA, SHOFAR into a search list. The box on the right is filled with lines of numbers.

ISAAC So all those words are in the code?

CELESTE Right. I tried this one already. Sometimes words are attached, or abbreviated, like this. See?

She types KTWELVE into the search bar then hits the search key. In another square, columns of numbers appear. She clicks the last line of numbers and a big window appears with words running together, tiny dots and scattered bold red letters. CLOSE ON SCREEN as she enlarges the window, scrolls around and finds the ENCRYPTED LETTERS of RAPTURE in RED appearing diagonally across scripture. Below RAPTURE she finds JESUS horizontally. She points them out to ISAAC. CELESTE gets up from the desk so her dad can sit down.

CELESTE (MORE)

Now, you try it. Wish we could enlarge it. It's pretty small.

CELESTE leans over ISAAC as they continue the lesson.

INT. LARGE CHURCH SANCTUARY - DAY - 2012

A CHURCH CHOIR backs LADONNA(59) as she finishes "For my Good" for an enthusiastic CONGREGATION. LADONNA and the CHOIR sit as a MINISTER walks to the PODIUM.

Front pew, a PRETTY(30) BLACK WOMAN and her TWO YOUNG CHILDREN.

MINISTER

Our esteemed guest, an associate professor of anatomy, has Ph.D's in anthropology and cell biology. Please welcome Dr. James Curtis.

JAMES (32) walks to the podium. LEON'S RING is on his right hand, a wedding band on his left. He absently removes SETH'S TOOTH from his pocket and handles it like a worry stone.

DR. JAMES CURTIS

Questioning theories embraced as valid since the 1800's invites ostracism. So much for academic and intellectual freedom. The first law of thermodynamics, "energy can never be created or destroyed, but can be transformed from one form into another". Entropy's the second law. "When energy' transformed from one state to another, energy available for useful work is reduced".

A MAN in a suit opens an exterior church door. Seen through it, a SCHOOL BUS drives past the church.

INT. INDIANAPOLIS CHILDREN'S MUSEUM - DAY - 2011

Lifelike displays of apelike people are eerily similar to the 1979 version in the Musee De L'Homme. A grade school class studies geological earth layers, complete with index fossils.

DR. JAMES CURTIS (V.O.) Evolution requires the opposite to work. Scientific LAWS contradict evolutionary THEORY, which requires a VERY old earth. To Evolutionists, all things are possible, providing there's enough time. Rocks are dated by the fossils they're found with, called index fossils. Those species became extinct at an age assigned arbitrarily by ... evolutionists. Some index fossils have shown up alive and had to be removed from the list. Another problem, earlier fossils have been found in layers above the later ones. Ever notice how fast road kill breaks down? Fossils become fossils under sudden and catastrophic conditions. They're found all over the world.

POV A mechanized Pterodactyl gazes down at the class. They study a display of reptiles evolving into birds.

> DR. JAMES CURTIS (V.O.) MORE God created animals to reproduce after their own kind. "All flesh is not the same flesh, but there is one kind of flesh of men, another flesh of beasts, another flesh of fishes, and another of birds".

INT. DARKENED STATE OF THE ART THEATRE - CONTINUOUS

Their faces aglow, the CLASS watches bursts of light from special effects meant to depict the Big Bang theory.

DR. JAMES CURTIS (V.O.) Matter and energy that didn't exist, exploded to form a perfectly ordered universe.

A SEPIA TINTED MONTAGE of stock evolutionary theory footage includes CHARLES DARWIN, LOUIS LEAKEY with AFRICAN NATIVES.

DR. JAMES CURTIS (V.O.) MORE From nowhere, by natural unguided processes, non living biochemicals appeared and developed into the first life forms, immediately capable of and being mature enough, for reproduction. Even developed sight, smell, touch, taste, hearing, thinking, and for some, even a sense of morality.

An alleged early hominid "Lucy" statue intelligently looks through artificial tropical foliage.(St. Louis Zoo exhibit)

EXT. ZOO/ PRIMATE ENCLOSURE - DAY - CONTINUOUS

Sepia tint changes to color. POV A LIVE MONKEY parts live foliage. The CLASS makes faces at GORILLAS, who appear more dignified than the kids.

DR. JAMES CURTIS (V.O.) No missing links have ever been found of ANY type, even in a lab under ideal conditions. How could they occur by chance? There's no gene mutation or evolutionary process which is seen to increase the information in the genome.

INT. BERNIFAL CAVE - FRANCE - 2011

O.S. Faint footsteps on dirt. Total blackness, then very faint light of distant moving lanterns on irregular rock surfaces. Footsteps get louder, light brighter. O.S. Two angry adult male voices.

> FRENCH MAN 1 Je sais que vous etes la' dedans! Sortir!(I know you're in there! Come out!)

FRENCH MAN 2 Ll n 'y a personne la'-bas. Allons! (There's nobody there. Let's go)

The Frenchmen out of view, but their lights reveal the silhouette of a MAN hiding in the rocky shadows.

FRENCH MAN 1 Peut-etre vous avez raison. (Maybe you're right.) Total darkness. A FLASHLIGHT comes on. The faces of JONATHAN OZBOURNE 45 and SETH 18 glow as they share an OLD BROCHURE. Carrying backpacks, they're dressed for the cool cave. Their ball caps have visor lights that are turned off. They direct flashlights along the irregular cave floor.

JONATHAN (SOFTLY) I KNEW these'd pay off.

LIGHTS OFF, SETH and JONATHAN carefully follow jagged bits of FRISBEE GLOWING at their feet. The bits end abruptly. VISOR LIGHTS come on. The men gasp and fall to their knees.

SETH'S TOPAZ PINKIE RING hovers by the CAVE DRAWING of a WOOLLY MAMMOTH FIGHTING A DINOSAUR HEAD TO HEAD. Similar to photo, page 132 "Buried Alive" by Jack Cuozzo)

EXT. CEMETERY - DAY - 2011

Samuel 54 and Julia 50 (with flowers) walk along the graves.

A huge WINGED ANGEL STATUE resembling Sarah's Angel gazes down as Julia kneels to leave the bouquet at a simple grave. Beloved Mother and Friend, Anne Elizabeth Tyler Fear not, I am with you 1964 - 1989.

Samuel looks up into the ANGEL'S FACE, set against a MAGNIFICENT SKY.

DR. JAMES CURTIS (V.O.) Their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools...

CHURCHGOERS LEFT BEHIND (V.O.) (Two seconds) SHOCKED SILENCE. WAILS OF SHOCK, FEAR and PANIC.

INT. BERNIFAL CAVE - SIMULTANEOUS

A BRILLIANT FLASH OF LIGHT. The VISOR LIGHTS and FLASHLIGHTS shine haphazardly around and on SETH'S and JONATHAN'S EMPTY CLOTHES and FALLEN EQUIPMENT, resting under the CAVE DRAWING.

EXT. CEMETERY - SIMULTANEOUS

A BRILLIANT FLASH OF LIGHT. The ANGEL looks down at JULIA'S and SAMUEL'S EMPTY CLOTHES and BOUQUET by the GRAVESTONE.

ENDING CREDITS OVER:

THE CEMETERY ANGEL'S FACE AGAINST A MAGNIFICENT SKY.

FADE TO BLACK.