FADE IN:

EXT. HOUSE - SHIPROCK, NEW MEXICO - NIGHT

Chirping crickets serenade the night.

A NAVAJO, mid 40's, steps from a house onto the front porch. He's drunk and holds what's left of a pint bottle.

Through the window behind him, FOUR NAVAJO MEN around his age play poker. They're loud and speak in their native language.

The Navajo looks over his shoulder at them and grunts. He finishes off the bottle, then flings it into the dark.

He staggers off the porch to the yard with the ancient volcano, Shiprock mountain, behind him.

He lights a cigarette and looks up at the starlit sky just as a burning meteorite flashes through the atmosphere.

The meteorite strikes the mountain.

The ground trembles. A roar builds.

The rumbling earth knocks the Navaho man to the ground.

He calls out in his native language.

NAVAJO Help me, God! Help me, God!

The poker players rush outside. They clamor unintelligibly.

The mountaintop explodes followed by a bright beam of light that shoots to the heavens.

INT. SANTA FE, PRIVATE RESIDENCE - CONTINUOUS

A MAN flips through the channels on his TV finding nothing but static.

EXT. GRAND CANYON NATIONAL PARK, ARIZONA - CONTINUOUS

A YOUNG CAMPER tunes through a portable radio and continual static.

EXT. ALBUQUERQUE INTERNATIONAL AIRPORT - CONTINUOUS

Taxiing planes slow to a halt.

INT. AIR TRAFFIC CONTROL TOWER - CONTINUOUS

TRAFFIC CONTROLLERS call to different flights.

TRAFFIC CONTROLLER Delta, five four-seven, how do you read? (beat) This is Albuquerque Air Traffic Control calling Delta flight five four-seven.

A SUPERVISOR walks slowly past his controllers. He listens as each calls different flights without response.

He stops at one controller and observes the computer screen.

SUPERVISOR How long before it gets nasty?

The controller checks his screen. He looks up at the supervisor.

EXT. SKIES - NIGHT

Two jet airliners collide and burst into flames.

INT. HAROLD OSGOOD'S APARTMENT, WASHINGTON D.C. - NIGHT

BEDROOM

PROFESSOR HAROLD OSGOOD, a British-American citizen in his 50's with salt-and-pepper goatee and mustache, awakes, gasping and covered in sweat.

He reaches for a liquor bottle and glass on the night stand, spilling it as he quickly pours and drinks it.

A framed front page of The Hoya Georgetown newspaper hangs on a wall in the bedroom. The headline reads:

"Professor Harold Osgood Named Humanitarian Of The Decade"

EXT. STREET, WASHINGTON D.C. - DAY

The street is filled with PEDESTRIANS dressed for the cold winter day.

Professor Osgood walks down Wisconsin Avenue reading the front page of the Washington Times. He's dressed with distinction.

He bumps the back of a SHORT, FAT WOMAN as pedestrians stop for the traffic light.

The woman throws a dirty look over her shoulder...

#### OSGOOD

Sorry.

then huffs and snaps her head forward.

Professor Osgood returns to the newspaper and the headline that explodes from it:

"WEST NILE VIRUS ON RISE ACROSS THE WORLD"

A small article at the bottom of the page catches Osgood's eye:

"Noted Scientist Disappearance From Seattle Home Remains A Mystery"

The light changes. The pedestrians cross the intersection. Osgood follows last, his pace slowing as he reads.

Suddenly, tires screech.

Osgood looks up, a taxi's bumper just inches from his leg.

The TAXI DRIVER lays on the horn.

Osgood scurries to the sidewalk.

The taxi's window slides down.

TAXI DRIVER Are you crazy?! Watch where you're goin'!

The taxi's tires screech as the cab speeds away.

TAXI DRIVER

Asshole!

Osgood shouts back.

OSGOOD So's your old lady! (to himself) I believe is the proper vernacular.

He folds the newspaper and tucks it under his arm.

Continuing down Wisconsin Avenue he notices a MAN, early 30's, dressed in a long black overcoat, standing by the steps to an apartment building.

The man smokes a cigarette and watches Osgood as he approaches.

The professor slows his pace and makes eye contact with the man as he passes. After a few steps Osgood stops, turns, and looks back.

A BLACK MAN, dressed as the man at the steps, hurries from the same building's vestibule.

At the street the two men exchanges words. A taxi pulls up. The men climb in the back. The taxi speeds away.

Osgood stares for a moment before continuing his walk to a nearby liquor store.

At the liquor store door, Osgood bumps into another on the way out.

#### OSGOOD

Sorry.

KIA JAMES, a Native American in his early 30's and dressed in the familiar long black overcoat, stares intently. His eyes scan the professor's face.

KIA That's all right, professor.

Kia steps past Osgood and down the street. Osgood watches.

A taxi pulls up. Kia climbs in. The taxi speeds away.

INT. LIQUOR STORE - CONTINUOUS

Osgood steps into the store...

CLERK (O.S.) We seen you comin' professor.

and up to the counter.

CLERK Got old Jim Beam ready for you.

OSGOOD

We?

CLERK The fellow you ran into when you came in the door.

OSGOOD I'm afraid that meeting was my first with the gentleman. Although he seemed to know me somehow. The clerk laughs.

#### CLERK

He don't know you, professor. He just picked up a fifth of Beam himself and I happen to see you comin'. Told him I better go ahead and pull up another. That it was your brand, too.

Osgood lays the newspaper on the counter. As he counts out the money for the bottle, the article on the missing scientist stares up at him.

> OSGOOD You called me professor in front of him?

CLERK Well, yeah, I guess so. How else would he know you?

OSGOOD

How else.

CLERK You know that's been a couple of months now.

Osgood's eyes question the clerk's words.

The clerk points to the article on the scientist.

CLERK The missing scientist. You know him?

Osgood picks up his paper.

OSGOOD His name is Thomas Lang.

EXT. SIDEWALK - CONTINUOUS

The wind howls as Osgood climbs the steps to the same apartment building where the man in the black overcoat stood.

INT. APARTMENT BUILDING - CONTINUOUS

HALLWAY

Osgood unlocks an apartment door. The door creaks open.

#### OSGOOD'S APARTMENT

#### KITCHEN

Osgood takes a glass from a cabinet and pours a drink from the fresh bottle.

The clock in the living room strikes six as he pours another drink, then pops a frozen dinner into the microwave.

## LIVING ROOM

He sets the steaming entree on an end table beside a lamp next to a framed photograph that faces the easy chair beside it.

His eyes lock on the picture of a pretty, young woman in her 30's.

#### OSGOOD

(to photo) I know. Same meal as last night.

He picks up the remote and turns on the TV.

At the fireplace, Osgood fumbles through his pockets before spotting the lighter on the mantle.

He lights the gas logs. The flames hesitate, then ignite in a burst that startles him before extinguishing themselves completely.

The disgruntled professor relights the logs that now cooperate.

Osgood flops into his easy chair, eating the dinner from his lap as he flips through the news channels.

NEWS COMMENTATOR (V.O.) A devout group of people calling themselves "Servants of the Beast" warn the end of the world is but a few days away...

Flips channel.

NEWS COMMENTATOR (V.O.) Police say a wild shoot-out in a robbery attempt last night has left four people dead while...

Flips channel.

NEWS COMMENTATOR (V.O.) Last month's solar eclipse ignited a small war between usually friendly tribes in the Amazon. It seems they each blamed each other for the death of the sun.

Flips channel.

NEWS COMMENTATOR (V.O.) With biological and chemical terrorists attacks possible, the president...

The TV dies.

KITCHEN

Osgood throws the remainder of his dinner in the garbage. He picks up the bottle and pours another drink.

LIVING ROOM

The professor picks up an issue of Newsweek from a cluttered coffee table of magazines and newspapers.

He thumbs through the magazine to an article on global warming.

The magazine hits a window the winter wind whistles through.

Osgood flops back into his chair, disgusted.

He stares at the Bible partially covered by the week's headlines.

Osgood reaches for the Bible, opening it to a handwritten inscription:

"To my darling husband, Harold, and only love, Martha"

Osgood's eyes are sullen. He closes the Bible and places it on the end table by the photograph.

He brings the TV back to life and pours another drink.

His eyes become heavy as he stares at the dancing blue flames in the fireplace.

INT. OSGOOD'S HOME - PAST

BEDROOM

Osgood sits on a bed. His wife, MARTHA, packs a suitcase.

MARTHA You could come with me. You don't have to spend every minute of your existence trying to save the world.

OSGOOD I'm needed elsewhere, and besides they'll drink 'till dawn, and you know I don't fit in that environment -- Look, I'll be on the red-eye. We'll have a beautiful breakfast together -- I promise.

EXT. CITY STREET - DAY

Osgood leads anti-abortion protesters in a march. He carries a "Save the Children" sign.

A newspaper truck delivers the latest edition to a box the protestors pass by.

Osgood stops and stares at the headline:

"MIDAIR COLLISION KILLS ALL"

INT. BAR - NIGHT

Osgood sits in a empty bar staring down at the full shot glass in front of him.

Suddenly, he's standing in an

OLD ENGLISH TAVERN

by a clock on a fire mantle with the shot glass in his hand. Osgood downs the drink and sets the glass by the clock.

The clock begins to chime.

The door to the tavern creaks open.

Kia James, dressed in a black Stetson hat and overcoat, enters.

Osgood watches him approach.

The tavern door creaks open again. TWO MEN enter dressed the same as Kia.

Osgood finds the shot glass full in his hand. He turns it up then places the empty glass by the clock.

The clock begins to chime.

The door to the tavern creaks open again. PEOPLE of different race and sex, some dressed professionally, some naked with diseased bodies, file into the tavern.

Osgood finds the shot glass full in his hand. He turns it up, then places the empty glass by the clock.

The clock begins to chime.

Kia steps up to Osgood.

KIA Are you all right, professor?

The floor beneath Osgood's feet, spins.

The voices of Kia and the men in black echo one another.

#### KIA/MEN

# Professor?

Osgood gasps for breath. He pulls at his collar.

OSGOOD'S APARTMENT - PRESENT

Osqood's eyes shoot open. He's panicked.

He turns his eyes to the hypodermic needle that penetrates his arm, then...

looks into the face of Kia James standing over him.

HALLWAY

Curious ONLOOKERS stand at Osgood's doorway.

OSGOOD'S APARTMENT

Emergency TECHNICIANS, one WHITE, one BLACK, strap Osgood to a stretcher.

The black technician places an oxygen mask over Osgood's face while an i.v. drips a saline solution through a line attached to his wrist.

Kia, dressed as the other technicians', observes.

An onlooker calls to the men from the doorway.

ONLOOKER Is he going to be all right?

KIA (to white technician) Get everyone out of the way. We're ready to leave.

The BLACK TECHNICIAN whispers into Kia's ear.

BLACK TECHNICIAN City police just drove up.

KIA I'll take care of it. Just get him out of here.

The two technicians' wheel the professor toward the door. Kia follows.

WHITE TECHNICIAN (to onlookers) All right, folks, everyone out of the way.

HALLWAY

The BUILDING SUPER meets Kia at the door.

BUILDING SUPER Okay to lock it up?

KIA That's fine. Just leave the window up until the gas company makes their check.

The door creaks as the super closes it.

Spectators move out of the way as the technicians' move down the stairs with the stretcher while...

TWO POLICE OFFICERS are moving up.

They meet half-way.

BLACK TECHNICIAN Could you get the door, officer? The SECOND OFFICER turns back.

SECOND OFFICER No problem.

The FIRST OFFICER stands in place as the stretcher passes.

FIRST OFFICER (to Kia) Whadda you got?

Kia answers on the walk.

KIA Ventilation problem in 201. Gas company has the call.

The officer follows Kia.

FIRST OFFICER Has it been secured?

KIA Yeah. I shut the valve off.

EXT. CITY STREET - NIGHT

The two technicians' load the stretcher into the ambulance.

FIRST OFFICER He gonna be okay?

KIA He'll be fine.

Kia enters the rear of the ambulance.

FIRST OFFICER Why didn't we get a call from your dispatch on this?

Kia shrugs. He pulls the rear door closed.

The ambulance speeds away, emergency lights flashing.

The officer stares, confounded.

EXT. WASHINGTON STREETS - CONTINUOUS

THE AMBULANCE DRIVES...

- past the Mall.

- by the Navy Yard.

- over the Potomac.

BOLLING AIR FORCE BASE

The ambulance cuts its emergency equipment and enters through a gate on a dark side of the base without breaking speed.

A waiting military escort leads the way.

The procession races to a far runway.

A C-141 transport plane waits with its cargo door down, vehicle ramp in place, engines humming.

The escort peels off.

The ambulance hits the ramp hard and speeds into the belly of the plane.

The ramp folds. The cargo door closes. The jet engines rev.

The plane taxis to a runway, then goes to full thrust.

Lift off.

INT. EMERGENCY ROOM, ST. ELIZABETHS HOSPITAL - CONTINUOUS

The walls in the examination room vibrate, the lights flicker.

A BEARDED DOCTOR examines a YOUNG BOY assisted by an INTERN.

BEARDED DOCTOR Why don't they just drop a bomb on us and be done with it!

INTERN They must be using nine-north.

The doctor peers through a scope into the boy's ear.

BEARDED DOCTOR I was under the impression nine north had been closed, permanently.

He moves the scope and wipes dried blood from the boy's earlobe.

#### BEARDED DOCTOR

Especially after the report on noise pollution and its affect on the sick and elderly.

The intern examines the boy's eyes with a pen light.

#### INTERN

It was supposed to have been.

He turns the light off and stares at the boy's blank expression.

INTERN But it looks like that's been rescinded.

BEARDED DOCTOR Still showing dilation?

INTERN Complete. He's definitely in shock.

The doctor reexamines the boy's eyes himself.

BEARDED DOCTOR Damndest thing I've ever seen. This is the third child this week with the same symptoms and no explanation.

He pushes the boy's hair from his forehead.

BEARDED DOCTOR Are his parents still maintaining nothing happened to him at all?

#### INTERN

They give the same story as the others. The boy had been depressed for about a week, then the ear bleeds began. They rushed him right over.

BEARDED DOCTOR Alright. Get blood samples from all three to the CDC.

He peels the latex gloves from his hands.

BEARDED DOCTOR We keep this quiet until we have reason not to. The doctor rubs his tired eyes.

BEARDED DOCTOR It's only three cases. Strange as it may seem, they may all be nothing more than unexplainable phenomena.

INTERN And if it's not?

The doctor's brow furrows.

EXT. SKY - NIGHT

The C-141 flies on.

INT. C-141 - CONTINUOUS

Now?

AMBULANCE

Kia and the technicians' remove their white medical jackets. They're dressed in black T-shirts, fatigue pants, and military boots.

Kia props his boot on Osgood's stretcher.

The black technician, now Mr. BLACK, takes a seat across from Kia.

MR. BLACK (to Kia)

Kia nods.

Mr. Black removes the dripping solution from Osgood's arm. He draws from a small bottle with a hypodermic and injects it into the i.v.

Osgood's breathing accelerates. His eyelids wince, then open.

Awake, Osgood stares from face to face of each man.

Kia props a bottle of Jim Beam on his knee.

KIA Drink, professor?

Osgood looks at Kia, then the bottle.

OSGOOD I must assume that I'm dead and you're the devil, and hope there indeed be drink in that bottle and my back not broke. Mr. Black grunts a laugh. The third technician, now Mr. WHITE, cranks the stretcher to a sitting position. He takes a seat beside Kia and extends a shot glass. Kia fills it. Mr. White hands it to Osgood. KIA My name is Kia James. My men and I are with the National Security Agency. He introduces the others. KTA This is Mr. White. Mr. White nods. KIA Mr. Black. Mr. Black stares. KIA And let's just say you're right in part. The liquor is real -- You've been abducted, professor. Shanghaied if you will. OSGOOD Shanghaied? Since when did a fact finding organization become a covert operation? KIA When it's ordered to. Everything will be explained when we reach our destination. Osgood downs the drink. He stares at the empty shot glass. OSGOOD How strange. Even in my nightmares I can still taste the bite of the

spirit.

Kia refills the glass.

KIA I assure you, this is no dream.

OSGOOD Then I assure you, someone has made a terrible mistake!

KIA

That's always a possibility.

Osgood hurls the glass to the floor.

OSGOOD Enough of this nonsense! Where the hell are you taking me?

Kia caps the bottle.

KIA

To your destiny.

INT. CDC HEADQUARTERS, ATLANTA - NIGHT

CHIEF OF STAFF'S OFFICE

DOCTOR FREDRICK GOLDSTEIN, a small man in his 60's, sits behind his desk and rubs the back of his neck. His glasses lie on a open file in front of him.

He looks up at the wall clock and squints.

A tall, handsome, YOUNG DOCTOR, early 30's, steps into the doorway.

YOUNG DOCTOR That's what those things on your desk are for, doctor.

Doctor Goldstein returns the glasses to his eyes, then picks up the open file.

DOCTOR GOLDSTEIN No, they're to remind me that without them I can't see when I'm being spied on.

The young doctor enters the office.

YOUNG DOCTOR I'm sorry, Dad... don't get your blood pressure up. I was just on the way home and saw your light -- What are you doing here this time of night?

Goldstein shoves back in his chair and throws the report on his desk.

DOCTOR GOLDSTEIN Trying to make sense of this.

He opens a side desk drawer and pulls a thick file from it, then flops it beside the report.

DOCTOR GOLDSTEIN

And these.

The young doctor takes a seat across from his father. He picks up the report and scans it, then pulls another from the file and compares the two.

YOUNG DOCTOR I'm waiting on something to jump out at me here... but I just don't see it.

DOCTOR GOLDSTEIN Of course you don't see it, you're not looking for it! The report in your left hand came from Bangor, Maine. Look at the one in your right.

The doctor reexamines the report.

YOUNG DOCTOR I'm afraid shock is still shock, whether it's in North Carolina or Maine.

DOCTOR GOLDSTEIN A good reason why I'm still here at this hour.

Dr. Goldstein pulls the remaining reports from the file.

DOCTOR GOLDSTEIN Someone has to read the narrative.

YOUNG DOCTOR (sighs) All right, let's see what's got your dander up. The doctor pulls several more reports from the file, reading aloud as he scans over each.

YOUNG DOCTOR Eye dilation... pulse slow, blood pressure low... blood-work fine. The bleeding from the ears a bit unusual but not unheard of.

DOCTOR GOLDSTEIN The narrative. Read the narrative.

The narrative is read.

YOUNG DOCTOR No cause for the depression?

Goldstein shakes his head.

DOCTOR GOLDSTEIN

None.

YOUNG DOCTOR

Dad.

He stacks the reports.

YOUNG DOCTOR Go home. There's no sign of any contagious virus present. It has to be coincidental.

DOCTOR GOLDSTEIN Doctor, there are fifty reports there from twenty different cities, and we have no idea how many of the same symptoms haven't been reported. But the devil of it is, everyone of those cases... are children -- Coincidental?

EXT. HOLLOMAN AIR FORCE BASE - NIGHT

The C-141 lands.

The plane taxis to a stop on the runway.

The cargo door opens followed by the vehicle ramp that locks into place.

A lone jeep with only a DRIVER pulls to the plane.

Professor Osgood and Kia emerge from the ambulance.

#### OSGOOD

Now what?

Kia motions to the ramp.

KIA After you, professor.

Osgood shakes his head and starts down the ramp.

I/E. HELICOPTER - CONTINUOUS

An MI-8 transport helicopter warms up.

Kia makes sure Osgood is secured in his seat...

then locks his own belt in place and smiles at Osgood who doesn't reciprocate.

The helicopter lifts off.

INT. HELICOPTER - SUNRISE

Osgood squints at the sunrise.

EXT. HOUSE - SHIPROCK, NEW MEXICO - MORNING

A Native American FAMILY load their truck with household items. They look up as the helicopter passes over.

I/E. HELICOPTER - CONTINUOUS

The helicopter circles a cordon off military base built around Shiprock Mountain.

The base bustles with PERSONNEL.

Kia points out a helicopter in the distance to Osgood, then another out the opposite window.

# KIA

Apaches!

Two Apache Longbow helicopters, fully armed, patrol outside the base's perimeter.

EXT. LANDING PAD

The helicopter lands.

A jeep flying a three-star flag is waiting occupied by GENERAL JACK CASPER, a large man in his mid 50's.

He wears a green beret and chews an unlit stogie in the corner of his mouth.

A GREEN BERET SERGEANT stands by the drivers side of the jeep as the helicopter's blades die.

Osgood and Kia emerge from the transport.

KIA Welcome to Genesis, professor.

Osgood looks around him.

General Casper yells from the jeep.

GENERAL CASPER (to Kia) 'Bout time you got back!

Kia and Osgood approach the general.

KIA General Casper... Professor Harold Osgood.

GENERAL CASPER Just call me, general.

OSGOOD All right, general -- Now tell me what in God's name am I doing here?

GENERAL CASPER Nothin' in God's name.

The sergeant opens the jeep's door.

GENERAL CASPER (to Osgood) Get in.

Osgood climbs into the back of the

JEEP

The general follows. Kia sits up front.

OSGOOD Why have I been abducted from my home?

GENERAL CASPER We'll get to that.

Casper gnaws down on the cigar.

GENERAL CASPER Right now it's time for breakfast. Sergeant!

BERET SERGEANT Sir!

GENERAL CASPER Chow's on the table and I ain't there!

# BERET SERGEANT

Yes, sir!

The jeep speeds off, leaving a cloud of desert sand in the air.

GENERAL CASPER Know where you are?

Osgood looks around him.

OSGOOD Shiprock, New Mexico -- Which I believe is a Navajo Indian Reservation.

GENERAL CASPER Still is. At least most of it. We've taken control of a five-mile perimeter around the mountain. Nothing comes in or goes out, except by air.

OSGOOD Doesn't that take some kind of act of Congress?

GENERAL CASPER No, it just takes the goddamn president to say that's what he wants. Congress knows nothing of this operation. Only a few do.

OSGOOD And the Indians don't complain?

GENERAL CASPER Complain to who? I told you, no one comes in or out of here... unless they're authorized. He takes the cigar from his mouth.

GENERAL CASPER To the outside world it's just another restricted military area --No explanation needed.

A tremendous bellow is heard, liken to a movie Tyrannosaurus Rex.

Professor Osgood's eyes widen. His face freezes in sudden fright.

The bellow ceases.

Casper shakes his head before replacing the stogie.

GENERAL CASPER Goddamn thing still scares the shit outta me, even though I know it's comin'.

Osgood stares down at the hairs on his hand standing on end.

OSGOOD How often?

GENERAL CASPER

What?

OSGOOD That... roar -- How often?

GENERAL CASPER Every two, three hours, sometimes less, sometimes more. There is no pattern, you just know it's comin' --Still scares the shit outta you though.

OSGOOD What is it?

GENERAL CASPER Sergeant.

BERET SERGEANT Sir?

GENERAL CASPER Identify the bellow.

The sergeant looks at the general through the rearview mirror.

BERET SERGEANT Bellow, sir?

OSGOOD Surely you heard it, sergeant.

BERET SERGEANT Heard what, sir?

Osgood turns to General Casper. He's confused.

GENERAL CASPER He didn't hear it. None of them did.

OSGOOD That's impossible -- And none of "who" didn't hear it?

GENERAL CASPER The military personnel you see here -- They're all cyborgs... and top secret.

OSGOOD Cyborgs... and you're?

GENERAL CASPER Real as a tick on a hound's ass.

INT. GENERAL'S TRAILER - LATER

General Casper takes a bottle of whiskey from his desk drawer.

Osgood sits directly across from him.

Kia studies a wall map of the interior of the mountain.

GENERAL CASPER Like a little Irish in my coffee. (to Osgood) How 'bout you?

Osgood nods.

Kia looks over his shoulder.

KIA General... Casper pours into Osgood's cup.

GENERAL CASPER Don't get your feathers ruffled, chief.

Casper caps the bottle and puts it away.

GENERAL CASPER I said, a little.

OSGOOD (to Kia) You didn't seem to mind my drinking earlier.

Kia turns away from the map.

KIA That was to relax you.

Casper reaches into another drawer and pulls out a thick file.

OSGOOD Well I'm not relaxed, and general, I'm afraid I must protest...

Casper tosses the file onto Osgood's lap.

GENERAL CASPER Feel free. Won't do you any good though -- Everything you want to know is in that file, professor. But I'll give you a quick run down.

Kia takes a seat, propping his feet on Casper's desk.

GENERAL CASPER Sometime ago a meteorite crashed into the mountain scarrin' the hell out of the locals. And though everyone of 'em tells the story a little different, they all agree on one thing -- A beam of light shot from the mountaintop skyward.

KIA Radio signals were disrupted for hundreds of miles.

GENERAL CASPER Then the light just vanished. KIA Everything went back to normal.

OSGOOD Nothing either of you has said tells me what I've got to do with this.

GENERAL CASPER You familiar with Shiprock being a volcano?

OSGOOD

Yes.

GENERAL CASPER The meteor bore into the mountain, collapsing the floor of the shaft, triggering the beam of light.

OSGOOD Triggering it?

Casper nods.

KIA We think it was an alarm.

OSGOOD

Alarm?

GENERAL CASPER A warning.

KIA Of an awakening.

OSGOOD

Of what?

KIA That's what we intend to find out tomorrow.

Kia looks at his watch.

KIA I'm going to check on my men. Make sure everything is in place.

OSGOOD Your men. They cyborgs, too? Kia shakes his head.

KIA No -- We all bleed.

INT. NBC NEWS STUDIO - NIGHT

Cameramen move into place.

Last second touch-up to the NEWS COMMENTATOR'S makeup is being done.

A DIRECTOR gives the countdown to the evening news.

DIRECTOR All right in 5-4-3-2... you're on.

#### NEWS COMMENTATOR

Good evening. We open our coverage tonight with an unexplainable phenomenon, occurring not just within our national boundaries, but apparently worldwide -- NBC has learned that, in the past few weeks, the CDC in Atlanta has received numerous reports from different cities across the nation of an undiagnosed medical condition affecting a number of our children. And now we're hearing the same from cities around the world -- London, Paris, Tokyo, Beijing... and Jerusalem, where it is now believed the first cases may have occurred --Little is known other than they all carry the same symptoms. A period of depression, followed by ear bleeds and a state of complete shock... then comatose.

INT. AMERICAN HOME - CONTINUOUS

LIVING ROOM

A MAN sits watching the NBC news broadcast. He looks over at the TWO BOYS lying on the floor doing homework.

A WOMAN enters the room. She wears an apron and dries a dish with a towel. She's absorbed with the broadcast.

NEWS COMMENTATOR (V.O.) There is another ingredient to this event now affecting so many families around our planet.

INT. NBC NEWS STUDIO

NEWS COMMENTATOR Although at NBC we only report to you what we know to be true and not speculation, we will report to you what is being researched as I speak -- What we know is each case reported involves a male child ranging in years from six to twelve -- The possibility of them all being first-born... is being studied.

EXT. TIMES SQUARE - NEW YORK CITY - CONTINUOUS

Sounds of the city surround PEDESTRIANS as they stop to stare at the scrolling marquee:

"NEW PLAGUE UNLEASHED ON EARTH"

INT. GENERAL CASPER'S TRAILER - SUNDOWN

Osgood sits by the window and reads over a file. The cover on the file reads:

"Top-Secret"

General Casper sits near drunk at his desk, across from Osgood. He pours from a bottle of Jack Daniels.

GENERAL CASPER Your file says you were stationed in Korea.

Osgood continues reading.

GENERAL CASPER I said your file says you were stationed in Korea!

Osgood looks up.

OSGOOD Yes... I was.

GENERAL CASPER What's your thoughts on it? OSGOOD

It was cold.

GENERAL CASPER Goddamn right it was.

The bellow comes.

Osgood flinches.

General Casper pulls a semi-automatic pistol from a desk drawer. He rushes to the door, throws it open and fires six shots at the mountain.

GENERAL CASPER Goddamn you, you son of a bitch! Come out and fight like a man!

A SOLDIER standing guard approaches the general.

SOLDIER Is there a problem, sir?

GENERAL CASPER Yeah, go oil your dick!

The general slams the door.

OSGOOD

General...

GENERAL CASPER Hell, just call me Jack.

The general returns to his desk. He pulls a fresh glass from a drawer, fills it, and hands it to Osgood.

GENERAL CASPER And have-a-drink. I hate gettin' drunk alone.

The professor lays the file on the desk. He takes the drink and pushes back in his chair.

OSGOOD It's not so bad. I've been doing it for years.

GENERAL CASPER You do it 'cause you lost your wife. OSGOOD

I did not lose her! She died in a aviation accident.

GENERAL CASPER Like I said...

Casper downs his drink. Osgood is annoyed.

OSGOOD I see no reason for my drinking to be any concern of yours, general.

### GENERAL CASPER

Jack.

OSGOOD And I don't like my personal life being dissected and displayed by you or anyone else.

GENERAL CASPER You through?

Osgood downs the drink. He picks up the bottle and pours another.

OSGOOD Just getting started.

The general follows Osgood's lead.

GENERAL CASPER Now you're talkin' -- Got any questions about the file?

OSGOOD I have questions about it all.

GENERAL CASPER

Shoot.

OSGOOD What am I doing here, general --What I've got to do with all this?

GENERAL CASPER It's your background.

OSGOOD Shiprock is a volcano, millions of years old... and I'm no rock climber.

#### GENERAL CASPER

The mountain's been bored and an elevator shaft installed. Take you right to the bottom -- No sweat involved.

OSGOOD What's down there?

The general props his feet on the desk.

GENERAL CASPER You read the file?

OSGOOD I read it, but it makes no sense.

Casper pours himself another drink.

GENERAL CASPER I came in with the cyborgs, after the others were removed.

OSGOOD

Others?

Casper points to the file.

GENERAL CASPER That's not in the file.

The general motions for Osgood to lean forward. He pours him another drink.

GENERAL CASPER The original ones here were regular army, special units, but human. When they first located the chamber, there was no sign of life... least not what you'd call life. But there was something there, in the dark -- They said you could feel it.

OSGOOD

Feel it?

GENERAL CASPER Sense it -- They couldn't penetrate that darkness or shine a light through it. Said it was like some kinda force barrier standing between them and whatever was on the other side --So they brought in this ultrasound device, or some shit. It sent a distorted image back to computers operating from a mobile unit on the outside -- Whatever it was had life, but was asleep.

Osgood's interest is spurred.

OSGOOD Cryonic sleep.

GENERAL CASPER One of your fields I believe.

OSGOOD And Thomas Lang's.

GENERAL CASPER Bingo -- He's not in the file either.

OSGOOD So that's what happened to him. Kidnapped from his own home I expect.

GENERAL CASPER Probably so. Didn't know him. Knew of him. He was before my time here, too.

OSGOOD Was? Is he dead?

GENERAL CASPER They all are.

Osgood is taken aback.

GENERAL CASPER That's what I was about to get to --All we know is... the thing woke up one day. The computers went crazy. They began downloading and transmitting back through the same line they'd been receiving from. It's all in the file there. Everything you can find on the internet or archived in government files was transmitted back... to whatever is down there.

OSGOOD And the soldiers that were here?

GENERAL CASPER Security cameras caught it all.

EXT. BASE AT SHIPROCK - FLASHBACK

SOLDIERS are running, fighting. ACTION as described in VOICE OVER.

GENERAL CASPER (V.O.) The ones in the hole standing guard came up screaming. Their hair had turned white, and they ran until they dropped dead. The ones up top went crazy, too, runnin', shootin' each other... until they were all dead.

BACK TO SCENE

GENERAL CASPER That's when me and the cyborgs came in.

OSGOOD Why don't the cyborgs hear the bellow?

GENERAL CASPER 'Cause it ain't real.

Osgood stares, confused.

GENERAL CASPER You know cyborgs, professor?

OSGOOD I'm afraid I'm not schooled in robotics.

GENERAL CASPER Well they don't think, they just obey, react to situations they're programed for. They're mechanical in human form but only hear and see what's real... and they don't know fear -- What you see here is the army of the future.

OSGOOD You're saying there's nothing real here?

GENERAL CASPER No, I ain't sayin' that. Whatever's down there is real all right. Just that the bellow ain't. Still...

OSGOOD I know... scares the shit out of you.

#### GENERAL CASPER

It's a mind thing, professor. Mass hysteria -- That's what happened to those boys before me -- For whatever reason, the thing won't, or can't, leave that chamber -- It can't scare the cyborgs -- Just you and me.

OSGOOD Why are you here, general?

GENERAL CASPER

Jack.

OSGOOD Jack. And why hasn't it turned you mad?

GENERAL CASPER I'm here because the cyborgs are here. I'm their commander.

The general holds up his drink, then downs it.

GENERAL CASPER And because I'm deemed expendable --I don't know the answer to the other... and don't know that I want to.

The general stands. He caps the bottle, then puts it away.

### GENERAL CASPER

Question for you, professor... just outta curiosity -- Your file says you got a doctorate in theology --Why not doctor instead of professor?

OSGOOD The word associates with someone who practices what they've studied --Professor, suits me better.

Casper nods, then points to a hallway.

GENERAL CASPER Your room's at this end. Get some sleep. Morning comes early around here -- And the bellows... well... you know.

EXT. SHIPROCK MOUNTAIN - CONTINUOUS

The sun sets behind Shiprock Mountain, turning day to night.

A coyote howls.

INT. GENERAL'S TRAILER - MORNING

Kia stands by a blueprint of the interior of the mountain tacked to the wall, the operation file in his hand.

He traces the diagram of the shaft with his finger.

General Casper is at his desk with a cup of coffee.

Osgood sits quietly, observing Kia.

KIA You familiar with Shiprock's legend, professor?

OSGOOD Not really, Agent James.

> KIA was Na

My mother was Navajo. That's how I come by the name, Kia. The legend of Shiprock is instilled in all Navajo children. (smiles) Required reading.

Kia stares out at the forbidding volcano.

KIA To the Navajo, Shiprock is simply, Tse'Bit'Ai.

He turns to Osgood.

KIA

Rock with wings -- The ancient ones wrote of how the rock was once a great bird that saved them while crossing a narrow sea as they fled from a warlike tribe. The legend says when they prayed to the great spirit for help the ground suddenly rose from beneath their feet to become an enormous bird -- For a day and a night the bird flew south, finally settling, sundown, at Shiprock.

Kia turns back to the mountain.

KIA And today, we find out what's buried in it.

OSGOOD'S ROOM - LATER

Osgood is dressed in the agent's garb. He goes through the pockets of his other trousers and finds the lighter from his mantle. He ponders for a moment, then puts it into his pocket.

EXT. BASE OF THE MOUNTAIN - AFTERNOON

NSA AGENTS man the electronic equipment in the tents. They run tests showing earth composition and movement, surface and below-surface temperatures.

One agent checks a monitor that receive's multiple visual transmissions.

Another checks the tiny flat camera attached to the front of the hard, head gear the men will wear, a small light built into the top of each.

Two agents', AGENT ONE and AGENT TWO, check a rifle like instrument they hold attached to a hose connected to a hard plastic backpack.

Two armed cyborgs stand with the agents.

Kia James and Professor Osgood stand at the bored entrance to the mountain.

KIA

You look good in black, professor.

OSGOOD I look better in my apartment.

KIA

When we reach bottom, we'll have a full circumference of light around us. Check the walls of the tunnel for signs, symbols, writings, whatever. One of the reasons you're here. The tunnel wasn't bored, so it's been there since whatever is down there has.

Osgood takes notice of the men with the rifle like instruments.

OSGOOD What are they going to do... shoot it?

Kia looks at the cyborgs.

KIA

Not my men. What they carry produces a beam of liquid nitrogen.

Osgood nods his understanding.

OSGOOD You're going to freeze it.

#### KIA

We're going to try. If we're successful, you'll be able to tell us at what temperature we can remove it... and how to prepare it. Another reason you're here.

OSGOOD

How do you plan on seeing what the others couldn't?

KIA Myself and another will carry a sonic tracer.
### OSGOOD

A what?

KIA Sonic tracer. It's brand new and classified...

OSGOOD

Top-secret.

Kia smiles.

#### KIA

We already know that sound waves will penetrate the barrier that surrounds the chamber. The tracer will outline the entity's exact size, configuration, and of course, location. We hope the waves will create an opening for the nitrogen beams to penetrate.

OSGOOD For the sake of argument, Agent James, say none of this works, and we piss whatever it is, off -- What then?

KIA The cyborgs carry hydro-isoto fusion expulsors.

Osgood stares at Kia.

KIA A death ray.

The other men and cyborgs step up.

OSGOOD I'm not going to ask who it's for.

# KIA

(to everyone) Alright... let's do it.

They all enter the bored tunnel.

INT. SHIPROCK MOUNTAIN - CONTINUOUS

At the elevator Kia looks up the volcano's shaft to the opening and sunlight.

Osgood looks down the side of the shaft.

## OSGOOD How far down?

Kia lifts the safety rail on the platform. They all step on.

# KIA We're about to find out.

The seven ride down the open platform surrounded by guard rails and a steel-mesh top.

Kia observes the volcanic rock as the elevator descends.

KIA They built this big enough to get whatever we have to out.

OSGOOD I hope my body has not been included in that calculation. As of the present I have no family to mourn it.

The platform moves deeper into the shaft.

KIA (0.S.) That's the other reason you're here.

BOTTOM OF SHAFT

The elevator reaches bottom.

The light from above is gone, the tunnel dark.

The men's lights atop their hard hats come on.

OSGOOD Where's the circumference of light?

Kia and two others shine flashlights on the rock walls outside the shaft. The lights are in place.

Kia calls the command post from his radio.

KIA Command to central. Are you there, Lenny? LENNY (filtered) Go ahead, Kia.

KIA Are the generators running? We've got no light down here.

EXT. MOUNTAIN - COMMAND POST - CONTINUOUS

LENNY looks over his shoulder at the noisy generators.

LENNY How do you think you got down that shaft? Of course they're running.

INT. BOTTOM OF SHAFT - CONTINUOUS

KIA (to Lenny) Could the lights be on a separate circuit?

LENNY (filtered) I don't think so, but I'll check.

The men move from the elevator into the tunnel.

KIA All right, we'll walk staggered, three abreast. Professor, you take the rear. Check the walls around us as we pass. You may notice something no one else would.

Osgood nods.

They walk slowly into the tunnel, the lights from their head gear leading the way.

Osgood searches the rock walls and ceiling with a separate flashlight.

The men continue on. Their lights precede them as they come to a bend in the tunnel that...

straightens in front of the chamber.

Their lights shine on the rock outlining the black hole.

Each mans' face is the same. They view the black chamber with frozen stares of awe. The cyborgs stare, emotionless.

KIA It's true... the light doesn't penetrate.

NSA AGENT ONE Do you feel that? Do you feel it?

NSA AGENT TWO I feel somethin'.

NSA AGENT THREE It's like that chill you get... when they say somebody just walked over your grave.

The men's lights all dim simultaneously.

NSA AGENT TWO What the hell?

A growl builds from the chamber.

NSA AGENT THREE Jesus Christ!

The four agents and Osgood step back. The two cyborgs remain in place.

KIA Command to central! Are you gettin' this?!

The radios receive a static-filled, unintelligible transmission.

KIA

Shit!

The growl continues.

OSGOOD Don't be alarmed. It's not real.

NSA AGENT ONE

What?!

OSGOOD

Excuse me.

Osgood steps up to a cyborg PRIVATE.

OSGOOD Private, what did you just hear? PRIVATE

Hear, sir?

OSGOOD Did you hear the growl?

PRIVATE No, sir. No growl.

OSGOOD (to others) The cyborgs only hear and see the real world... not fantasy.

KIA He's right.

The growl ceases.

Thunderous footsteps from the chamber are heard and felt approaching in a run.

The agents look at Osgood. He shrugs.

OSGOOD It's not real.

The footsteps stop.

From the black chamber, two large eyes the size of watermelons open. The whites are yellowish, the pupils bright red.

The four agents prepare their machines to fire.

OSGOOD (to agents) Wait! (to private) Private, what do you see?

PRIVATE Two large red eyes, sir.

Osgood turns back to the eyes.

OSGOOD

Shit!

KIA Take your positions!

The cyborgs take the flank on each side.

Kia and agent three hurry into position with the sonic tracers, each next to a cyborg.

Agents one and two step to the middle with the nitrogen beams.

The sonic tracers come on.

A broken, but continual red line shoots into the chamber.

The red lines move from the outside in. They locate and outline a huge figure.

The figure bursts from site. The tracers follow in a blur.

A loud bellow comes.

The blur moves at tremendous speed from one location to another.

KIA Fire the beams!

NSA AGENT ONE At what?! It's movin' too fast!

KIA Get behind the tracers! Follow their path!

Agent one moves behind Kia, agent two behind three.

The tracers stop to reposition. They open fire. The nitrogen beams shoot forward atop the broken line tracers.

The beams are unable to penetrate the chamber. They splinter and bounce back.

Agents one and three are hit by a return beam that freezes them into solid ice.

The floor of the mountain shakes.

Kia's tracer outlines the huge figure slashing about.

The bellow comes.

The eyes glow red.

Osgood falls to the ground.

The cyborgs point their weapons.

Beams of electricity shoot from the chamber into the cyborgs...

then into Kia and agent two.

The cyborgs explode.

Kia and agent two scream as the electricity burns through their bodies. They fall dead.

Another bellow comes.

A stream of electric current flashes from the chamber, followed closely by the dark that encompasses it.

Osgood holds his head and lies still as the current passes over and the blackness engulfs him.

The current follows the tunnel, then races up the elevator shaft.

At the...

TOP OF THE ELEVATOR SHAFT TO THE BORED TUNNEL

the current speeds from the shaft through the tunnel while the dark continues up the volcano's throat.

EXT. SHIPROCK MOUNTAIN - CONTINUOUS

The electric current explodes from the bored tunnel and splits into different directions.

The dark shoots from the top of the mountain skyward, peaks, and flows downward.

The current seeks out and destroys every cyborg and agent, then races toward General Casper's trailer and surrounds it.

INT. GENERAL'S TRAILER - CONTINUOUS

The inside of the trailer glows from the electric current. General Casper falls back, his arms pinned against the trailer's wall.

EXT. OUTSIDE PERIMETER - CONTINUOUS

Navajos fall to their knees as they watch the electricity shoot through the military base.

The dark settles to the ground, covering all within the base perimeter.

INT. TUNNEL - OUTSIDE CHAMBER - CONTINUOUS

Total blackness and heavy, rapid breathing.

A lighter flicks. It flicks a second and third time.

Finally...

Osgood holds the flame out.

A blurred figure leaps from the light.

Osgood cries out in fear.

A sudden wisp of wind extinguishes the lighter's flame.

Osgood grunts his panic. He flicks the lighter repeatedly before it lights again.

Osgood extends the lighter in his quivering hand as he slowly searches the tunnel.

## OSGOOD Where are you?!

The voice of NAYPOLLO is distinct and deep:

NAYPOLLO (O.S.) Do you fear the dark?

Osgood moves the lighter from left to right, and back again.

OSGOOD Who are you?!

The entity's loud expulsion of breath precedes it's voice.

NAYPOLLO (O.S.) Again I ask... do you fear the dark?

Osgood is terrified and yet bedazzled. The lighter shakes in his hand.

OSGOOD I fear this dark!

The voice comes from behind Osgood this time.

NAYPOLLO (O.S.) Why this dark?

Osgood turns quickly.

OSGOOD Because you're in it!

The voice remains to Osgood's rear.

NAYPOLLO (O.S.) Then it is no different from any dark...

Osgood follows with his body as the words move around him.

NAYPOLLO (O.S.) ...for I am always there.

Osgood shouts.

OSGOOD Again, I ask! Who are you?!

The voice continues its movement.

NAYPOLLO (O.S.) I am the wind you feel but cannot see.

Osgood's breathing becomes heavier. He turns slowly to the presence he feels behind him.

Three Stars of David ignite and burn into the rock wall.

A heavy breath behind him turns Osgood, again.

Two bright, normal size blood-red eyes stare over a low growl in the pitch blackness.

Osgood's eyes are a frozen stare of pure fright.

The entity grunts, then sniffs.

It blows Osgood back against the rock wall with a blast from its breath. The stench of it makes Osgood vomit.

Faint light is given off by the three burning stars, but the dark keeps all but the entity's eyes hidden.

Osgood, breathing hard...

OSGOOD Are you the beast?!

Naypollo's voice is eerie.

NAYPOLLO I am Naypollo.

OSGOOD It charged us! Its eyes were red, as yours, but larger!

NAYPOLLO There is no one but me.

Osgood panics.

OSGOOD It's somewhere here! Somewhere in the dark!

NAYPOLLO There is no dark beyond the chamber.

The lights on the tunnel wall brighten, but the entity remains in darkness.

EXT. MILITARY BASE - CONTINUOUS

The dark surrounding the base dissolves to light.

INT. OUTSIDE CHAMBER - CONTINUOUS

Osgood squints, his eyes trying to pierce the blanket of dark.

OSGOOD Why can't I see you?

NAYPOLLO You would not survive my image.

The bodies of the dead lie on the stone floor: Two frozen, two smoldering.

OSGOOD You killed these men.

NAYPOLLO Man... was born to die.

OSGOOD How do you know my language?

NAYPOLLO It's mine you know. You, your kind, were placed here with me.

#### NAYPOLLO

Criminals from conquered worlds given their own to destroy as they chose.

#### OSGOOD

This planet... Its population... descendant of criminals from other worlds?

NAYPOLLO Segregated from the pure to face death by me at the time of the light.

Osgood's confusion overwhelms him.

# OSGOOD Death by light? Criminals from other worlds? I've gone mad. Lost my mind. All this can't possibly be happening.

The entity blows its stinking breath.

The stench brings Osgood to his knees. He heaves.

## NAYPOLLO

Plague sweeps your world as I speak. More will follow. Darkness shall fall upon the eyes of a third and races shall war with each other, until the dark covers them all. Then shall I call down the light, and death come to call.

OSGOOD Is there no hope!

NAYPOLLO See for yourself.

INT. PROFESSOR OSGOOD'S APARTMENT - NIGHT

Osgood sleeps in his easy chair, a newspaper in his lap.

The sounds of civil defense sirens and automatic gunfire startle him awake.

The TV screen displays the civil defense symbol.

Osgood stands. The newspaper falls to the floor, its headline: "END NEAR!" Confused, Osgood walks toward the window. A shaken news commentator replaces the warning on TV. NEWS COMMENTATOR (V.O.) The government of the United States has fallen. Anarchy reigns through the streets of our once great nation. Osgood lifts the curtain aside. NEWS COMMENTATOR (V.O.) As Europe and Asia burn, a final communication was received from Israel... The commentator fades. Osgood is terrified. EXT. STREET OUTSIDE APARTMENT - CONTINUOUS The street is jammed with SCREAMING PEOPLE. A WOMAN falls to her knees to pray. She's trampled by the crowd. Some walk with pistols in hand, murdering at will, while others fire automatic rifles into the crowd from the top of automobiles. OSGOOD'S APARTMENT WINDOW Osgood's eyes turn skyward. THE SKY OVER D.C. Shooting stars are everywhere. A commercial airliner plummets, smoke trailing from its engines. THE CAPITOL BUILDING The airliner crashes into the Capitol. A huge explosion follows.

OSGOOD'S APARTMENT WINDOW

Osgood crosses his arms in front of his face.

The window shatters.

BACK TO SCENE

INT. OUTSIDE CHAMBER - CONTINUOUS

Osgood falls to the ground.

OSGOOD Again I ask! Is there no hope?!

NAYPOLLO

Hope?

OSGOOD Yes, hope! Hope for whatever this planet is made up of, to survive and go on?!

NAYPOLLO I am the Destroyer, Naypollo... I know of no such word.

It suddenly comes to Osgood.

OSGOOD Why am I here? Why haven't you killed me, too?

NAYPOLLO You are the messenger, I, the answer.

OSGOOD You speak in riddles.

#### NAYPOLLO

Much lies ahead before the light. But I shall spare one, one meaning all, of the one who stands mighty, the tallest of tall. One race shall survive, but only one stays the fall.

Osgood stares as if he's seeing into the future.

OSGOOD You want them to kill each other. Naypollo's heavy breath breaks the silence.

OSGOOD I won't do it. I won't destroy what I've spent my entire life trying to save.

NAYPOLLO Then save what you can of it. And take this one with you.

The wall lights on the rock walls brighten.

Frantically, Osgood looks all around him.

Kia's body rises as a zombie. Three black Stars of David, burnt into his forehead, smolder.

Osgood can't believe his eyes.

OSGOOD

My god.

KIA What the hell happened?

OSGOOD

It's gone.

KIA What's gone?

Osgood stares at the empty chamber, the darkness gone.

OSGOOD

The beast.

# KIA

Beast?

Osgood, still shaken, turns back to Kia.

OSGOOD You don't remember?

Kia finds the hole in his chest.

OSGOOD You were killed.

KIA That's right -- I was. Kia stares at Osgood.

KIA What's that on your forehead?

Osgood returns the stare.

OSGOOD Is it three black Stars of David?

KIA

How'd you know that?

Osgood points to Kia's forehead.

Kia feels the mystic stamp on his forehead.

KIA Damn... I've never even had a tatoo.

EXT. CDC HEADQUARTERS, ATLANTA - LATE AFTERNOON

News media and their vehicles line both sides of the street.

A CROWD of angry PROTESTERS are held back by a police line. They shout to the building.

A MALE PROTESTOR yells out.

MALE PROTESTER You're not tellin' us what you know!

A WOMAN protester pulls at a police officer. She shouts over his shoulder.

WOMAN PROTESTER Don't you let my son die!

The woman breaks down and cries.

WOMAN PROTESTER Don't you let him die!

MALE PROTESTER It's just another government conspiracy! Tell us the truth! We want to know!

The man turns to the crowd and urges them on.

MALE PROTESTER We-want-to-know! We-want-to-know!

CROWD IN UNISON We-want-to-know!

INT. CDC CHIEF OF STAFF OFFICE - CONTINUOUS

Doctor Goldstein stands at his window, watching the protest.

Young Doctor Goldstein enters the office.

He walks to the window and stands by his father.

YOUNG DOCTOR What do they think we are, miracle workers?

DOCTOR GOLDSTEIN They're in search of hope -Something I'm afraid I can't offer them.

The young doctor is frustrated.

YOUNG DOCTOR First time we haven't been able to find a cause.

Doctor Goldstein steps away from the window.

DOCTOR GOLDSTEIN Without which... we have no prevention.

The doctor takes a seat at his desk. He dons his glasses and studies a file.

The young doctor stays at the window.

YOUNG DOCTOR How many cases now, worldwide?

DOCTOR GOLDSTEIN A million known. God knows how many unknown.

The young man turns to his father.

YOUNG DOCTOR How could that be? There were only a handful a day ago. DOCTOR GOLDSTEIN World communication and media scare has brought in a more accurate count since that time.

YOUNG DOCTOR Some are calling it, God's wrath.

Doctor Goldstein clears his throat in annoyance.

DOCTOR GOLDSTEIN I believe it was an evil Pharaoh that brought down God's judgment on Egypt's first-born male.

He turns to his son.

DOCTOR GOLDSTEIN Not God.

The doctor steps away from the window.

YOUNG DOCTOR How's sis doing?

Goldstein returns to the file.

DOCTOR GOLDSTEIN She's coping -- She believes he can hear her.

YOUNG DOCTOR But the bleeding means rupture, and the coma itself...

DOCTOR GOLDSTEIN She believes, and that gives her hope. When she loses that...

He stops in mid-sentence, drops the file and turns away.

INT. GENERAL CASPER'S TRAILER - LATER IN THE DAY

General Casper stares out the trailer's door at Shiprock Mountain.

He looks back at Kia touching the burnt stars on his forehead.

BATHROOM

Osgood stares into the mirror at his own marred forehead.

TRAILER MAIN ROOM

Osgood enters, subdued.

KIA Cheer up, professor. You act like you were killed.

General Casper stares at Kia for a moment, then walks to his desk and removes the familiar bottle of Jack Daniels.

GENERAL CASPER (to Kia) You drinkin'?

Kia looks down at his scorched clothing.

KIA Just don't see any point in it, general.

Casper takes two glasses from the drawer and fills both.

GENERAL CASPER Osgood, I been through two wars, three wives, shot, stabbed, and spit at -- Compared to today, those were good times.

The general holds a glass out to the professor.

OSGOOD No, thank you.

GENERAL CASPER You don't want a drink?

OSGOOD The taste seems to have left me.

GENERAL CASPER What's that shit on your head mean?

OSGOOD It means this world is in danger of no longer existing -- At least as we know it.

Casper turns his drink up. He looks down at Osgood before downing the second glass.

#### GENERAL CASPER

You realize I'm the only American general to lose his entire base to hostile forces in one day? Guess I've made my place in history.

OSGOOD

General, this is not the time to worry about your legacy. You need to get us to Washington as soon as possible.

GENERAL CASPER Why are we going to Washington?

OSGOOD To inform the world they're all about to die -- All but one race.

Casper turns his stare to Kia.

KIA You don't have to worry about me, general. I'm already dead. Besides, bows and arrows are not going to be much of a threat in this battle.

The general shakes his head and takes a seat behind his desk. He picks up the phone and hits a direct-line button.

A few moments pass...

GENERAL CASPER This is Lieutenant General, Jack Casper, Special Forces. I need to speak to the president asap. (listening) I ain't got time to talk to General Hayes or for your bullshit. All my men are dead. Now you get me the goddamn president on the phone, and I mean now.

The general winks at Osgood.

Osgood stares out at Shiprock Mountain.

OSGOOD Tell the president, the children will wake at the strike of the next hour. GENERAL CASPER What children?

OSGOOD He'll know. Then tell him, some time tonight... I'll address the world.

Osgood turns to the general.

OSGOOD He'll need to make the arrangements.

EXT. LEICESTER SQUARE, LONDON - NIGHT

A BOY selling papers on the street calls the headline out to passersby.

BOY World plague continues! Latest, hot off the press!

BIG BEN CLOCK

The hands on Big Ben reach the hour. The clock strikes.

INT. HOSPITAL CHILDREN'S WARD, LONDON - CONTINUOUS

A NURSE checks on a comatose CHILD. She turns away to record his vital signs.

CHILD (O.S.) Excuse me, nurse.

Startled, the nurse turns back to the child.

CHILD Could you call my mum -- I'd like to go home now.

INT. AMERICAN HOME - EVENING - CONTINUOUS

A network COMMENTATOR gives a special news bulletin on the television.

The home is empty. The front door stands open.

COMMENTATOR (V.O.) I repeat. The comatose children are waking... all over the world. EXT. AMERICAN HOME - CONTINUOUS

A car peels rubber as it backs out of a driveway.

COMMENTATOR (V.O.) The nightmare is over.

EXT. CDC HEADQUARTERS, ATLANTA - EVENING - CONTINUOUS

A news van drives away.

A rival station finishes packing up.

INT. CDC CHIEF OF STAFF OFFICE - CONTINUOUS

Young Doctor Goldstein observes from the window in his father's office.

YOUNG DOCTOR There goes the last of them, thank God.

Doctor Goldstein is at his desk, watching the evening news from a television in his bookcase.

He points the remote at the TV ending the broadcast.

DOCTOR GOLDSTEIN Yes, thank God -- But not for your reason -- They say the president will address the nation at eight o'clock tonight.

YOUNG DOCTOR On what? Does he know something we don't?

DOCTOR GOLDSTEIN To tell us all is well I presume. If he knows anything at all, he knows more than we do.

YOUNG DOCTOR It was the strangest thing I've ever seen. Now it's like... it never happened.

DOCTOR GOLDSTEIN But it did happen.

Doctor Goldstein stands.

DOCTOR GOLDSTEIN And I'm going home to wait for my president to assure me we're all safe.

The young doctor stares at his father.

YOUNG DOCTOR

Are we?

EXT. SKY - NIGHT

A C-12 transport plane is in flight with fighters off each wing in escort.

INT. C-12 TRANSPORT - CONTINUOUS

Professor Osgood sleeps, dressed in the clothes he wore when abducted.

In the lavatory General Casper is attired in his dress uniform. He stares in the mirror. Suddenly, he glances over his shoulder.

Professor Osgood, restless in his sleep, stirs. He hears the voice of his wife, MARTHA, call out to him:

MARTHA (O.S.)

Harold.

Osgood's eyes open. He sees his deceased wife standing in the isle and looking down at him. She's dressed in a white robe.

MARTHA Remember your faith.

Osgood sleeps. Naypollo's voice calls out to him.

NAYPOLLO (O.S.)

Osgood.

Osgood stirs.

GENERAL CASPER (O.S.)

Osgood!

Osgood's eyes shoot open.

General Casper is standing in the isle bent over him.

GENERAL CASPER Osgood! Wake up! Osgood's eyes are fixed, staring.

GENERAL CASPER What's wrong with you?

OSGOOD I'm waiting on the next voice.

GENERAL CASPER Don't get weird on me, Osgood.

Kia, seated across from the professor, stares at his hands.

KIA Am I deteriorating?

Casper looks back at Kia.

GENERAL CASPER Hell, I don't even believe you're really dead. Whoever heard of such bullshit?

Kia pulls the scorched shirt apart to reveal the hole through the center of his body.

KIA As far as I know, general. This spells d-e-a-d... dead.

GENERAL CASPER So what we got here is living proof zombies exist?

OSGOOD No. Agent James is an example of the living dead.

KIA An oxymoron. Very good, professor.

GENERAL CASPER (to Osgood) And this example is to?

OSGOOD Show the world the power it's up against.

Kia, still checking himself...

KIA I am deteriorating. GENERAL CASPER Look on the bright side. Your decomposition is about to hit a wall.

General Casper bites down on his stogie.

GENERAL CASPER 'Cause right now it's colder than hell in Washington.

Kia holds his ravaged hands up to Casper.

KIA It better be.

EXT. BOLLING AIR FORCE BASE - NIGHT

The plane lands and

taxis to a well-lit hanger where a MILITARY ESCORT waits.

INT. C-12 TRANSPORT - CONTINUOUS

An AIRMAN opens the plane's door.

General Casper glances out. He sees the soldiers are heavily armed. He turns to Osgood.

GENERAL CASPER After you, Osgood.

The professor steps to the door. He looks out over the awaiting party, then steps from the plane.

General Casper and Kia stay behind.

Two ranking officers walk toward the plane:

A LIEUTENANT, an average man of looks and height in his 20's, walks alongside MAJOR HARDEN, tall, square-jawed, in his late 40's.

The major stops short of Osgood.

The lieutenant steps forward.

LIEUTENANT (to Osgood) That's far enough.

Osgood stops.

The soldiers lock and load their rifles.

LIEUTENANT Slowly, place your hands on top of your head.

Osgood turns back to General Casper who remains in the plane's doorway.

OSGOOD

General?!

Casper hesitates.

GENERAL CASPER Lieutenant! Call your men off!

The lieutenant looks to Major Harden.

The major stands staunch.

The lieutenant readdresses his superior.

LIEUTENANT General, I have my orders.

General Casper answers the lieutenant on a fast walk down the plane's steps on his way to the side of Osgood.

GENERAL CASPER Well if you wanna keep given 'em, I'd remember the chain of command if I were you!

Major Harden smirks. He steps forward and speaks in a heavy southern accent.

MAJOR HARDEN General, I'm Major Harden, and the lieutenant's orders came from me, which I got from the top brass. Now this is not somethin' you want to interfere with.

GENERAL CASPER Major, are you aware of who you're talkin' to?

MAJOR HARDEN Your reputation precedes you, general; but in this matter it's me, who supersedes you. Now if you'll just... The soldiers suddenly drop their weapons. They reach out with empty hands and blank expressions.

The lieutenant's back is to the major. He turns his head.

## LIEUTENANT

Major?

# MAJOR HARDEN What the hell?

The lieutenant turns toward the major's voice. His eyes are vacant.

## LIEUTENANT

Major!

The major stares at the lieutenant. Confused, he turns to Osgood.

GENERAL CASPER Osgood? What's happening?

OSGOOD They're all blind.

Kia, as he approaches Casper and Osgood.

KIA Bummer.

The major is frozen in place. He stares at Kia's appearance.

KIA I've had a bad day.

Osgood stares down at his feet. His anguish overwhelms him.

OSGOOD

My god.

GENERAL CASPER What is it, Osgood?

OSGOOD What time is it?

The general checks his watch.

GENERAL CASPER Nine thirty-six.

Osgood shakes his head. He's overwhelm.

OSGOOD At the strike of the next hour... one-third of the world will enter their own darkness.

The major breaks his trance on Kia. He watches the lieutenant and his soldiers stagger about. Some fall.

General Casper looks to the sky.

GENERAL CASPER How many commercial flights you think are up there, major?

The major lifts his eyes skyward.

GENERAL CASPER I'd say you got some calls to make... quick.

EXT. NEW YORK CITY STREET - 22 MINUTES LATER

OUTSIDE A BAR

A BLACK MALE with hair in platted rows, and a WHITE MALE with short cropped blond hair, ear rings in each ear, stand looking up and down the street. Both are in their 20's and wear army field jackets.

INT. BAR - CONTINUOUS

Half the bar stools are empty, half occupied by PATRONS.

Two young BARTENDERS tend bar.

The TV plays a Knicks-Lakers game.

The digital clock over the TV changes from 9:58 to 9:59 p.m.

The two men from the street enter the bar.

The white male steps to the corner of the first bar stool. He turns his head away when a patron looks up at him.

The black male walks to the far end of the establishment.

The men make eye contact with each other, then nod.

The black male pulls a 9mm from inside his jacket, while the...

white male pulls out a sawed-off pump shotgun.

The black male presses his gun barrel against the head of a MAN on the last stool.

BLACK MALE Everybody stay cool! Look straight down in front of you! Nobody look up!

Everyone looks down. The bartenders raise their hands, palms out.

The white male goes behind the bar.

WHITE MALE (to first bartender) Don't you look at me!

FIRST BARTENDER I won't!

The white male rifles the register.

BLACK MALE (to second bartender) Where's the safe?!

SECOND BARTENDER There's no safe here!

The black male pulls his trigger. The man on the end bar stool falls face forward, dead.

BLACK MALE Wrong answer!

The white male touches the shotgun's barrel to the side of the first bartender's head.

WHITE MALE Where's the safe?!

FIRST BARTENDER Behind the last panel under the bar at the far end!

The white male strikes the bartender with the butt of the shotgun. The man goes down hard.

BLACK MALE Keep your heads down!

The white male starts for the safe.

The digital clock changes to 10:00 p.m.

The white male suddenly falls into the stacked liquor bottles.

The patrons on the bar stools look up.

The black male's eyes shoot back and forth. He's frightened. He backs away, feeling open air with his free hand.

The white male rolls in circles, knocking liquor bottles everywhere. He opens fire with the shotgun, screaming as he pumps round after round.

A patron and the second bartender are killed.

The other patrons hit the floor.

The black male opens fire with the 9mm. He fires wildly in different directions.

One of the shotgun blasts hits the black male. He fires repeatedly as he goes down with one of his rounds...

striking the white male between his eyes.

The pupils in both of the robbers' dead eyes turn bright red, then fade to black as they close.

Gun smoke rises in the bar.

Slowly, the shaken patrons get to their feet as the TV plays on.

TV ANNOUNCER (V.O.) What's going on here? Some of the players look like... like they've gone blind!

EXT. WHITE HOUSE LAWN - LATER THAT NIGHT

A helicopter lands.

Osgood, General Casper, Kia, and Major Harden are escorted from the chopper by SECRET SERVICE AGENTS.

Other waiting agents search the four men with handheld metal detecting devices.

An agent finds the hole in Kia's mid-section and takes a step back.

# KIA Different, isn't it?

Kia extends his deteriorating hand and smiles.

KIA I'm Kia James, NSA.

INT. WHITE HOUSE - CONTINUOUS

The four walk down a long hallway, surrounded by Secret Service.

They pass other agents in stationary positions along the way that monitor their presence, each radioing ahead.

The group makes a turn. The Oval Office is in sight.

A man, ASSISTANT to the president, mid 30's, lean and well dressed, steps from the office.

He closes the door and turns to the approaching men with a smug expression.

The agents stop. Osgood, Casper, Kia and Harden approach the assistant.

They stand across from each other for a moment through silent stares.

ASSISTANT I'm the president's assistant.

He stares at the stars on Osgood and Kia's head.

ASSISTANT That supposed to scare us?

GENERAL CASPER Scares the hell out of me.

Kia points to his forehead.

KIA If these don't work for you, try this.

Kia pulls his scorched shirt open, exposing the hole in his chest.

ASSISTANT What kind of a sideshow are you people? Kia looks over his own appearance.

KIA Not a very neat one.

OSGOOD Look, Mister Assistant, or whoever you are, I'm here to deliver a message, and we had all better be scared.

ASSISTANT Do you know what's happening?

Osgood and Major Harden speak over each other.

OSGOOD/MAJOR HARDEN (overlapping) Yes, I do, I.../ I know nothing...

The assistant interrupts.

ASSISTANT The president is blind... as is a large number of the world I'm told.

OSGOOD That's only the beginning, sir. And it's imperative I speak to the president, immediately. Regardless of his condition.

ASSISTANT His doctor is with him at the moment.

OSGOOD His doctor can't help him! And this planet has a limited time to come up with a battle plan against a force you can't imagine.

The assistant's eyes search the professor's.

ASSISTANT

Wait here.

He reenters the office.

The four visitors wait at the door.

KIA (to Osgood) Whadda you think? I got a chance of comin' out of this?

Osgood stares at Kia.

General Casper gnaws down on his stogie.

GENERAL CASPER Only if the Indians win, chief.

The door to the Oval Office reopens.

ASSISTANT

Come in.

OVAL OFFICE

The men enter.

The office is dimly lit, dark except for the area around the president's desk.

The back of the president's chair faces the men. A DOCTOR is leaning over the chair's occupant, conducting an examination on the person's eyes with a small light.

Osgood stares at a family photo on the president's desk.

The doctor finishes his examination and places the light in a medical bag, then backs away.

The MAN in the president's chair swivels around, his face shadowed.

MAN IN PRESIDENT'S CHAIR Identify yourselves.

GENERAL CASPER Mr. President, I'm Lieutenant General Jack Casper, Special Forces, United States Army.

Osgood stares at the shadowed figure in the chair, but says nothing.

Major Harden looks questioningly at Osgood, then rolls his eyes.

General Casper clears his throat to get Osgood's attention.

#### GENERAL CASPER

Osgood?

OSGOOD This man is not the president.

A brief, still moment.

Red tracers suddenly come from different dark locations within the office and lock onto Osgood's body.

Osgood's eyes become wild and searching. His pupils turn red.

The lock on the office door engages by itself.

The man in the chair stands. He points a handgun with a tracer light that locks on Osgood.

MAN IN PRESIDENT'S CHAIR Don't you move!

Osgood whirls away from the tracers in a spinning blur.

Shots are fired.

General Casper dives to the floor.

Major Harden is hit and falls dead.

Kia watches the bullets slam into his body, harmlessly.

Osgood's body stops spinning. The fingers on his hands spread wide, sending electric currents from each finger that peel off in different directions.

The currents burn into the armed agents. The men scream.

The door to the Oval Office is pounded from the outside.

Osgood turns. His red pupils brighten as they focus on the door.

Terrified screams are heard from the other side.

The pounding ceases.

KIA Bet that hurt.

Osgood turns back to the assistant who cowers on the floor against the president's desk.

The red fades from Osgood's eyes.

The assistant pleads.

# ASSISTANT

No... please!

General Casper gets to his feet.

GENERAL CASPER Osgood? Is this you... or that thing inside you?

OSGOOD

It's using me.

Casper calls out to the dark.

GENERAL CASPER Mr. President, this is General Casper. If you're here, just call out. And don't let anybody else pull a gun.

The doctor steps from the dark into the dim light. He pulls a form-fitted mask from his face revealing his true identity: The PRESIDENT, a man in his early 60's.

GENERAL CASPER Mr. President.

PRESIDENT I told them it wouldn't work.

GENERAL CASPER You're not blind?

OSGOOD I'm afraid his darkness lies ahead of him.

The president knows now he has no recourse.

PRESIDENT Tell me what you want me to do.

INT. TV STATION - WASHINGTON D.C. - NIGHT

NEWS SET

The ANCHORMAN is white, the ANCHORWOMAN is black, and the WEATHERMAN, Chinese. They sit in order from left to right.

The late news is finishing up.

# WEATHERMAN Looks like tomorrow is going to be another cold one.

# ANCHORMAN A cold one sounds good to me.

The anchorwoman smiles, shakes her finger at the anchorman. The weatherman chuckles.

ANCHORMAN That's it for another night in the capitol city. Have a good...

A crew assistant breaks in. He hands the anchorman a sheet of paper.

ANCHORMAN Or maybe that's not it.

The anchorman takes a moment to scan the bulletin.

ANCHORMAN Well, ladies and gentlemen, sometime within the hour the president will address not only the nation, for a second time tonight, but this time... the entire world.

ANCHORWOMAN Can he do that?

The anchorman, unsure, just shrugs.

WEATHERMAN Is this going to be one of those nights that make you go... (rubs his chin) Hmmm.

The anchorman and woman turn their head toward the weatherman simultaneously.

EXT. NEW YORK CITY - LATER SAME NIGHT

TIMES SQUARE

A crowd builds in front of a large outdoor TV screen. The president is addressing the world.

INT. WHITE HOUSE - PRESS ROOM - CONTINUOUS

The president is at the podium.

The room is filled with news media.

Professor Osgood, General Casper, and Kia stand off-camera within sight of the president.

A member of the production crew stares intently at Kia.

KIA (to person staring) Could I get a little makeup here?

General Casper's eyes are locked on the president as he speaks to Osgood.

GENERAL CASPER Get ready -- It's showtime.

#### PRESIDENT

There's not much more I can say. My words were by instruction, not by fact or knowledge on my part. Though things have happened of late, that cannot be explained --That is fact -- Professor Harold Osgood of Georgetown University will now address... this planet.

The president leaves the podium, replacing Osgood by General Casper's side as Osgood claims the camera's attention.

GENERAL CASPER Don't you worry about a thing, Mr. President. I got your back.

The president and his assistant exchange leery looks.

Osgood takes the podium, taking a long moment to stare over the media before he begins.

#### OSGOOD

I urge the nations of the world to resist the evil that controls me, and the insanity that will soon be upon it! Only by working together will we find a way to defeat...

Osgood suddenly falls to his knees, grimacing in pain.

General Casper stares hard at Osgood, then shrugs at the president.

The crowd is deathly silent.
Osgood rises in an instant to his previous position, his pupils red, his voice that of Naypollo's.

OSGOOD

I am Naypollo, the Destroyer. Awakened as foretold to end this world and cleanse it of its criminal inhabitants. Your ancestors, all criminals banished from their own worlds, transported and left here to murder among themselves.

The audience murmurs.

#### OSGOOD

But if there is one nation among you, that one nation being as they were of one, of color and creed when banished and delivered, are able to withstand the others and claim this world solitarily -- That nation, I will spare.

The audience's murmur becomes louder. Some laugh among themselves.

One REPORTER stands.

#### REPORTER

My question is not for you but the president, on why this is even being allowed? There's nobody here believes your bull, or that you didn't concoct those stars on your head yourself. But you got a worldwide audience... and somewhere, others will believe.

An uneasiness spreads through the assembled crowd.

The reporter shouts at Osgood.

### REPORTER

People are going to end up dying for no reason other than pure fear and mass hysteria! And that makes you the only criminal here!

The crowd quietens as they turn their eyes from the reporter, to Osgood.

OSGOOD Mass hysteria will be one way -Among many others. Osgood's red pupils brighten. Suddenly the reporter ignites into a ball of fire. He runs screaming until the fireball vaporizes along with his body. The audience gawks, overcome with fear. Kia steps before the crowd. KIA Hi. I'm, ah, Kia James, National Security Agency, and dead for the better part of the day. Osgood turns his eyes to Kia. KIA I just wanted to say... Kia wags his deteriorating finger at the audience. KIA That man's lucky. He sniffs himself. KIA I'm beginning to stink. Kia's finger breaks off. The audience gasps. Osgood's pupils brighten. Kia's body crumbles into a pile of sand. The entity possessing Osgood's body blows its breath over Kia's remains. The stench brings the audience to its knees. They heave and vomit. Kia's dust swirls into a whirlwind that sucks some of the REPORTERS from their seats. They scream in anguish as their bodies are ripped apart before flying into the funnel.

74.

The funnel bores into the floor, the suction so strong it drags more from their seats. They claw the floor trying to resist as they're sucked into the massive hole. Suddenly...

the suction dissipates.

The audience flees, screaming, falling over each other as they try to escape.

With guns drawn White House Security surround the president.

General Casper observes the terror with great interest.

OSGOOD The children were taken from you and given back, and the blind walk the streets as I speak -- Doubt you me! Fools!

Osgood's red eyes scan the fleeing, horror-stricken examples of mankind.

OSGOOD Plague upon plague shall seek you out. The dark will roll over morning and day and your sun will rise no more. As you all lie sick and dying in pitch-black darkness, then shall I call down the light and fulfill what is to be.

A SHAKEN REPORTER pushes himself up from the floor. He yells to Osgood.

SHAKEN REPORTER You said one! One could survive!

Osgood stares over the media that slither over each others bodies like snakes. His red eyes gleam over an evil smile.

The president turns to General Casper.

PRESIDENT I, uh, have got some things to take care of. If you and... (looks to the podium) Mr. Osgood would like to use my office... feel free.

General Casper smiles.

#### GENERAL CASPER

Well, thank you, Mr. President. It looks like I'm just along for the ride, but I'll tell the professor.

The president and his assistant walk away, surrounded by security.

# PRESIDENT

(to assistant)
Have the military put on full
alert. Call zero eighty-four and
tell Mother the weather in
Washington is bad and getting
worse, that I'm on my way home.
I'll need the top brass there, too.

He whispers.

# PRESIDENT

The Caucasian ones.

The assistant writes as they walk.

PRESIDENT And have... general what's-hisname, bring the first-strike file with him.

ASSISTANT First-strike, sir?

PRESIDENT I want a direct hook-up with the European leaders ASAP -- Russians, too.

ASSISTANT What about the Canadians?

The president looks bewildered.

PRESIDENT Do they have an army?

EXT. NEW YORK CITY - TIMES SQUARE - CONTINUOUS

The large crowd begins to dissolve. The different races eye each other.

Some grab their stomachs and fall to their knees, vomiting.

A BLIND WOMAN steps into traffic and is struck by a car.

The car wrecks.

A crowd pulls the DRIVER from the car and beats him to death as...

SWARMS of locust descend from the sky and attack pedestrians and passing vehicles.

INT. AMERICAN HOME - CONTINUOUS

A BLACK MAN enters his bedroom as a TV in the adjacent room replays the worldwide broadcast.

The man opens the door to a closet and pulls a pump shotgun and box of shells from it.

The man's WIFE comes into the bedroom as he loads the gun.

WIFE What are you doing?!

BLACK MAN Gettin' ready for hell.

INT. WHITE HOUSE - LATER SAME NIGHT

OVAL OFFICE

Professor Osgood and General Casper are alone in the dim-lit office.

The general stands by the window and lights his cigar.

Osgood sits with his head in his hands, staring down at the floor.

GENERAL CASPER Nice gesture, president lettin' us use his office while he's away. Didn't even act like he was mad or nothin'.

OSGOOD Why should he be angry? I only killed half his security staff.

GENERAL CASPER Well, in all fairness to you, Osgood, it appeared they were about to kill you. It don't look like he's gonna be needing his office anyway. Osgood looks up.

OSGOOD That's the first time I've seen you actually light one of those.

A smile crosses Casper's face.

GENERAL CASPER Maybe I just feel like celebrating.

OSGOOD What could you possibly have to celebrate?

General Casper puffs on his cigar as his stare remains out the window.

Automatic gunfire is heard in the distance, followed by explosions, and closer short bursts of continual fire.

OSGOOD They're out there, murdering each other.

Osgood looks down at his open palms.

OSGOOD Not since the blood on Judas' hands have any been bloodier than mine.

Despondent, Osgood walks to the president's bookcase and searches through the vast library.

GENERAL CASPER What are you lookin' for?

Osgood pulls the Holy Bible from a shelf.

OSGOOD

This.

Casper's stare is cold.

Osgood seats himself behind the president's desk. He turns on a desk lamp and runs his fingers across the gold lettering of the Bible's cover.

> OSGOOD The Holy Bible -- In my worst times I've taken great comfort in its words.

He opens the Scriptures to Revelations.

A rapid succession of single and automatic gunfire is heard. The general steps away from the window. His face shadowed.

GENERAL CASPER They're getting closer.

Osgood's reading silently.

GENERAL CASPER What are you reading?

A beat.

OSGOOD I'm reading about the last days.

GENERAL CASPER Don't you mean the last night?

OSGOOD I don't know what I mean. I don't know what the truth is anymore. My entire life I've helped others. Done everything I could to try...

GENERAL CASPER And save the world?

OSGOOD It's been my dream. To be the one

that made the difference in a world filled with hate.

GENERAL CASPER I think you've accomplished that. I believe you've made quite a difference.

The general turns back to the window and flashes of gunfire.

GENERAL CASPER Especially today.

OSGOOD Yes -- Now because of me, the world I fought to save, goes to its doom. GENERAL CASPER You don't really believe that, Osgood -- You know the truth.

Osgood looks up from the Bible to Casper, with puzzled eyes.

OSGOOD How in God's name do you know what I believe... or what is true?

GENERAL CASPER Because I told you the truth outside the chamber.

Osgood is taken aback as the truth suddenly hits him.

OSGOOD Naypollo -- You've taken the general's body, haven't you?

General Casper steps from the shadow. His pupils redden.

GENERAL CASPER You didn't really expect me to send my messenger alone, did you?

Osgood has no rebuttal as he turns away, lost in his thoughts.

GENERAL CASPER The message had to be delivered. But not by me -- All great leaders have their subordinates do their dirty work, now don't they?

OSGOOD I wasn't aware you were leading anything.

GENERAL CASPER Ah, but I am. I'm leading this world to its death -- Where it was always destined.

Sirens are heard, some close, some far away.

The general peers back out the window.

GENERAL CASPER City's burning.

# OSGOOD Stop this madness.

Casper ignores Osgood.

Osgood jumps to his feet, advancing toward Casper with clenched fist.

OSGOOD

Stop this madness! This world is a modern civilization! It may not be perfect, but it thrives with its different races, cultures and religions! And it survives! With everything that's ever been thrown at it, it survives!

GENERAL CASPER Days of old, nights of new, the darkness comes, the light to follow 'fore morning dew.

OSGOOD Puzzles, riddles. You say one thing and mean another. You thrive on that, don't you?! You're a liar and a coward! You don't know truth! And you're nothing more than my own worst nightmares tearing at my soul for all my inadequacies!

GENERAL CASPER You through?

OSGOOD You don't exist! None of this is really happening!

GENERAL CASPER You think you're dreaming?

OSGOOD I think I'm having the worst nightmare of my life!

General Casper points his finger.

GENERAL CASPER Bingo. You are. Along with the rest of this planet.

#### OSGOOD

If you're real, kill me! Rip me limb from limb! Turn me into an inferno, then to dust as you did Agent James!

GENERAL CASPER I have no intention of killing you, Osgood.

OSGOOD Because you can't!

GENERAL CASPER You haven't suffered yet.

OSGOOD You're not real!

GENERAL CASPER None of you have -- But you will.

Osgood screams like a madman.

OSGOOD I'm going to wake up!

Casper turns back to the window. The moon is full. The sky filled with stars.

Osgood slaps his face...

OSGOOD

Wake up!

Again and again...

OSGOOD Wake up! Wake up! Wake up!

GENERAL CASPER The dark comes.

Osgood goes to the window. His eyes search the frightening sky as the moon darkens and the stars fade away.

Osgood turns away, wrenching in grief as he loses emotional control of himself. Through tears of anguish he turns back to the president's desk, beating it with his fist as he curses.

OSGOOD God... damn you! He slams his fist once more as the tears flow uncontrollably.

#### OSGOOD

# God damn you.

Through Osgood's tears his eyes refocus as he reclaims his composure and the tears cease.

He picks up the Holy Bible he had been reading and clutches it to his chest, turning slowly toward General Casper with burning eyes of determination.

The general stands staunch, his red eyes frozen to the darkening sky.

EXT. WORLD LOCATIONS - CONTINUOUS

#### PARIS FRANCE

The dark rolls across the sky like black smoke. People run screaming, children cry.

GIZA, EGYPT

The Great Pyramids and desert sands fade as the dark rolls, consuming all in its path.

RUSSIAN - CHINESE BORDER

Divisions of tanks supported by massive troops move toward each other. The tanks open fire as the dark builds on the horizon.

# JERUSALEM

Screaming crowds mob the Wailing Wall. It begins to crack and crumble as the earth shakes and the dark falls.

ROME, ITALY

Hundreds stand in lines on dim-lit streets outside churches, waiting to be sprinkled in baptism. Some cry, some pray with outstretched arms to the pitch black sky.

INT. OVAL OFFICE - CONTINUOUS

General Casper smokes his cigar as he watches TV reports coming in from around the world.

A large fire can be seen burning some distance away through the window behind him.

The sound of gunfire continues in sporadic bursts.

Osgood is standing, leaning over the president's desk as he reads passages from the Bible.

He looks up and stares long and hard at General Casper, then picks up a pen and writes on a sheet of presidential paper.

He checks the paper against the Bible page, then lays it down as his eyes burn into the possessed body of General Casper, who notices.

GENERAL CASPER

What?

Osgood's unyielding.

GENERAL CASPER

What?!

OSGOOD Can you stop this?

GENERAL CASPER Stop what, Osgood? What is it you want me to stop?

OSGOOD This planet's destruction.

GENERAL CASPER This planet is doomed. Always has been.

OSGOOD Doomed by you? Or by God?

GENERAL CASPER What difference does it make? The end result is the same.

OSGOOD

I assume you have free rein then. That it's your call all the way.

GENERAL CASPER

Osgood, shut up and read your book. Find some of that comfort you were talkin' about with what little time you got left.

OSGOOD It is your call. GENERAL CASPER That's the plan, Osgood. Laid eons ago.

OSGOOD Why did you give them hope? Why leave the world to murder each other, trying to find life?

GENERAL CASPER Their hope lies within their fear. They fear death, so they kill to survive, in hope, death will spare them.

OSGOOD But death won't, will it?

GENERAL CASPER No -- It won't.

OSGOOD What was the purpose of telling this world anything? If your awakening was planned for this planet's destruction, why not do it unannounced?

GENERAL CASPER As a thief in the night?

A beat.

OSGOOD

Yes.

A large explosion rattles the windows. One shatters.

Osgood is unshaken, never taking his eyes from the general.

Casper chews his words over the cigar.

GENERAL CASPER Whadda you think... military?

EXT. PENNSYLVANIA AVENUE - CONTINUOUS

Tanks move down Pennsylvania Avenue surrounded by troops. Two stop side by side in front of the White House. They raise their cannons and fire. INT. OVAL OFFICE - CONTINUOUS

The windows rattle, more shatter.

General Casper pulls the cigar from his mouth.

GENERAL CASPER Military.

OSGOOD You don't believe you can be defeated, do you?

GENERAL CASPER Look out the window, Osgood. Your world is burning and you're still trying to save it. Why don't you just give up like the rest of them? Accept your fate.

Osgood looks down at the paper he compared with the Bible page.

OSGOOD Because I can defeat you. I can save this world.

GENERAL CASPER You are dreaming.

OSGOOD I wish I were... but I'm not -- I know the truth now.

GENERAL CASPER Then you can take it with you to your fate because suddenly I've grown very tired of you.

OSGOOD You are the coward I said you were.

GENERAL CASPER If it's pain you need, Osgood, to cleanse yourself of all your shortcomings. I'll be more than happy to appease you.

OSGOOD I can beat you.

How?

GENERAL CASPER

Osgood walks toward Casper, stopping just short of him.

OSGOOD If I could hold something in my hand, that no one else in this world knows of but me, and you couldn't tell me what it was... would you give me what I want?

GENERAL CASPER Why should I?

OSGOOD Because it's your only way to learn what I know.

GENERAL CASPER It doesn't matter what you know, Osgood. None of this can change. It's all predestined.

OSGOOD

Coward!

The entity's anger explodes.

GENERAL CASPER What do you want!

OSGOOD

I want to be back in my apartment, two days ago, and all that's happened since to have never happened at all. Agreed?

GENERAL CASPER Go ahead, Osgood. Hold your, whatever in your hand. But when we're done... you will know pain as no other that ever walked this earth.

OSGOOD

Do you agree?!

GENERAL CASPER

Agreed!

Osgood storms back to the president's desk. He keeps his back to the general as he writes on a piece of paper.

General Casper watches Osgood, closely.

Osgood spins back to the general. He holds his right hand clenched tight and out in front of him.

OSGOOD

Take your guess.

General Casper focuses on Osgood's hand.

GENERAL CASPER It's a piece of paper, Osgood, with scribbling written on it.

Osgood opens his hand and lets the crumpled paper fall to the floor, then brings his left hand up from behind him that holds a folded sheet of paper.

He unfolds the paper, his eyes never leaving Casper's as he moves closer, within arms reach, then turns the paper for the entity to see.

One word is written: APOLLYON.

OSGOOD It's your name.

Casper's breath becomes heavy as his eyes turn blood red.

OSGOOD

Revelations 9: And a star fell from Heaven to the Earth, to the bottomless pit, and the angel rose from it named, Apollyon. And Apollyon covered the earth in darkness, then called down another mighty angel... his face like the sun -- Naypollo -- You used the letters of your name to form another, and hide the truth, without changing your identity at all.

Casper turns his eyes to the sky through the shattered window.

A small, bright light is far away, barely visible.

For the first time since the chamber, the entity speaks in his frightening voice.

GENERAL CASPER The light comes.

The light grows fast, becoming brighter, closer.

Civil defense sirens begin to wail.

OSGOOD I beat you. Pay your debt.

Casper turns to Osgood, staring with contempt as the light gleams through the window.

OSGOOD Pay your debt!

GENERAL CASPER Think you've saved your world, Osgood?

OSGOOD I've done all I can for it. I've fulfilled my dream -- Tomorrow... is up to another.

They stand eyes locked.

The black stars on Osgood's forehead disappear.

The light in the sky is blinding.

EXT. STREET OUTSIDE OSGOOD'S APT. - MORNING

TWO DAYS EARLIER

A police car and ambulance are parked on the street. Curious bystanders mill around.

INT. PROFESSOR OSGOOD'S APARTMENT - CONTINUOUS

PARAMEDICS put their equipment away.

A POLICE OFFICER makes notes.

Professor Osgood is dead in his chair.

POLICE OFFICER (to paramedic) How'd you guys get the call?

PARAMEDIC When he didn't show up for his morning class the university called his super.

The building super is in the doorway, talking to other tenants. He's upset.

### PARAMEDIC

He used his key when he didn't get an answer. Turned the gas off soon as he came in and opened the windows.

The paramedic looks down at Osgood.

PARAMEDIC But it was too late -- He'd been dead for awhile.

POLICE OFFICER Gas leak?

PARAMEDIC Ventilation problem. Something put the flames out -- Super's got a call in on it.

The police officer notices the Bible on the table by the framed photograph.

POLICE OFFICER Looks like he was reading his Bible last night.

A gurney is brought in.

PARAMEDIC Couldn't have picked a better time.

The door creaks as it's slammed shut.

The apartment is void of life.

The clock on the mantle chimes.

The curtains ripple as a gust of wind blows through the open window.

The breeze catches the Bible, opening it and flipping the pages until they reach Revelations, Chapter 9.

The wind dissipates.

EXT. STREET OUTSIDE OSGOOD'S APT. - CONTINUOUS

The curious still mill around.

The police officer closes the ambulance's rear door just before it drives away.

A WOMAN screams.

The officer and people on the street turn their attention to Osgood's apartment building.

The screaming woman emerges from the vestibule to the landing.

She carries an unconscious young male child in her arms, bleeding from his ears.

FADE OUT.