

ATONEMENT  
Written by Evan Gillespie

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FADE IN :

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INT. BEDROOM OF MATTHEW CROSS - NIGHT

MATTHEW CROSS, a handsome man in his early 20's, is relaxing on a sofa lounger in his bedroom, talking on the phone to his best friend DANIEL IRONS. Matthew is the average young adult, caught in the transition between a teenager and an adult.

MATTHEW

I don't see why I'm catching so much hell for this. I told Natalee me and you were chillin tonight like 3 days ago.

DANIEL (V.O.)

It's like she expects you to spend all your free time with her and your friends get what's left over... as long as she approves...and you're not having a good time.

MATTHEW

I know, it's bullshit! She can't understand that you were my best friend like five years before I even met her. She's so frustrating sometimes. Ugh... I swear women will be the destruction of mankind.

DANIEL (V.O.)

Ha Ha, I hear yah. That's why I just keep six girls on the side, then just rotate them for each day of the week.

MATTHEW

What about the seventh day?

DANIEL (V.O.)

Even a pimp needs a day of rest!

MATTHEW

Yea ok, let's get serious. Well,  
let me call her and see what the  
deal is. I'll call you in a hot  
minute. I gotta eat first though.

DANIEL (V.O.)

Aight, late.

MATTHEW

Late.

Matthew Flips through a few channels before turning off the TV and getting up. He exits his room and heads downstairs.

INT. THE CROSS'S HOME - DOWNSTAIRS - NIGHT

Matthew descends the stairs looking towards the dining room. Already seated and the table are his mother DEBORAH, father THOMAS, and 16 year old sister DIANE.

DEBORAH

(jokingly)

So nice of you to grace us with  
your presence Matthew. Fix a plate  
and come sit down. We're going to  
have dinner as a family.

Matthew rolls his eyes, but grins slightly. He walks into the kitchen and begins fixing a plate with his back to his family.

MATTHEW

I don't have a lot of time mom, me  
and Daniel are supposed to meet up  
and talk about the apartment.

DIANE (O.S.)

(Giggling)

Bout time.

MATTHEW stares down at his food trying to think of a comeback. He lifts his head slowing as he notices an absolute silence.

MATTHEW turns as the camera stays focused on him. His mouth drops in shock. His plate falls, shattering on the floor. The camera swings behind him to show what he sees.

DEBORAH, THOMAS and DIANE are all floating several feet off the ground in the same spots they were eating moments earlier. Their heads are tilted back with an almost dumbfounded look frozen on their faces. Their arms and legs hang limp at their side.

MATTHEW is frozen in place with his mouth open and a terrified look on his face. His families' skin has an eerie white glow to it that begins to intensify. Soon only white silhouettes can be seen. Suddenly their bodies disappear out of their clothing which fall to the ground landing on the table, chairs, and the floor.

MATTHEW, looking absolutely horrified, staggers back, taking in short gasps of air. He slips on the fallen food and slams his head into the refrigerator door, cracking the panelling. He falls to the floor landing on his butt, his back rests against the refrigerator.

MATTHEW wears a blank expression on his face as if the blow knocked his emotions right out of him. He slides sideways and falls to his side.

CLOSEUP ON MATTHEWS FACE

A tear rolls out of MATT'S eye and down his face. As MATT loses consciousness, we are left with Matt's point of view looking underneath the table where his families clothing lies.

The screen goes black, the main credits roll to:

INT. MATTHEW CROSS'S BEDROOM - DAY

MATTHEW stands at his dresser cleaning a six shot revolver. There is a mirror on the wall above the dresser. MATTHEW watches himself while he cleans.

MATTHEW (V.O.)

Within a few days of the disappearances it seemed as if the entire world had gone crazy. Planes crashed, boats ran ashore, car pileups on every major highway. I'd say the insurance companies have their work cut out for them. It was estimated anywhere from 15 to 35 million people had vanished worldwide over night. Vanished without a trace. The majority of those taken were children. There were riots in the streets. Looting got so bad that eventually the police only responded if someone got seriously injured or killed. A few men tried to break into my dad's car last night. I fired off a few shots at them from the porch. I think I might have gotten one of them. No cops came this time. I'm sure they're busy. I wonder how long a million missing person

reports takes to sort through. I  
wonder when they'll get to my  
family.

As MATTHEW finishes talking he also finishes cleaning the gun. He loads the revolver, cocks the gun and put the barrel under his chin. He looks into the mirror and squeezes the trigger. The hammer clicks but nothing happens. He cocks the gun again and pulls the trigger. The gun does not fire. MATTHEW yells in frustration and takes a step back. He aims the gun at the mirror and pulls the trigger. The gun goes off shattering the glass.

MATTHEW walks slowly over to his lounge and sits down.

TIGHT SHOT OF MATTHEW

MATTHEW looks at the gun, then the shattered mirror and back at the gun again. He cocks the gun again and puts it to his temple. He closes his eyes and breathes out of his nose three times as he counts to himself. On the third breathe he opens his eyes and puts the gun in his pocket. He walks down the stairs and out the front door.

EXT. MATTHEW'S HOUSE - DAY

Matthew sits down on his front steps and looks up into the clear blue sky then down to the overgrown lawn. Matt looks straight ahead of him. Across the street is a large apartment complex. It looks slightly run down. Matt faintly hears a muffled scream coming from one of the apartments.

YOUNG WOMAN (O.S.)  
(muffled)  
Somebody help me!

Matt stares at the three story apartment complex towards the second floor. He stands up and listens, but there's only silence. He turns back towards his house and starts to walk back inside. The camera looks over his shoulder while he's facing his house. A door quickly opens on one of the second floor apartments. A young woman gets halfway out the door, when two sets of hands reach out and grab her. They pull her back in. Matt pauses as he reaches for his doornob. He turns around and looks back at the apartments, but cannot see anyone. Right before he turns again a hand grabs the doorway and the woman manages to get her head outside the door. She looks directly at Matt.

YOUNG WOMAN (CONT'D)  
Please God help me!

The woman's head disappears back inside and the door slams shut. Looking like his adrenaline has just kick in, eyes

wide, Matt takes out the revolver, and bolts across the street and up the first flight of stairs to the apartment's second level. He stops outside the closed door and pauses for a moment.

MATTHEW

What am I doin'?

He hears another muffled scream and movement from inside the apartment. He kicks the door in and thrusts the revolver forward. Ahead of him he sees a vile looking middle aged man with his shirt off standing over a beautiful young woman, CALLISTA DAVENPORT, on a beat-up couch. CALLISTA looks half Middle Eastern half American. She has long dark hair and gorgeous eyes. The vile man has one hand tightly gripping her shirt and the other hand raised to strike her. The MAN quickly turns his head to look at the doorway. MATT cocks the gun.

MATTHEW (CONT'D)

Don't.

INT. APARTMENT - DAY

As MATT steps into the room the MAN'S eyes dart to the other side of the door MATT just kicked in. Before MATT can turn to see what the MAN was looking at a second man, younger, but still like a dirty thug, rushes MATT and punches him in the face. MATT falls to the ground dropping the gun.

The SECOND MAN gets on top of MATT and begins raining down punches on him. MATT is doing a semi-decent job at blocking. The first man standing over CALLISTA watches the fight and smiles. CALLISTA uses this opportunity to grab a nearby glass ashtray and smashes it with tremendous force into the mans face. He falls to the ground clutching his bloody face. CALLISTA gets up, kicks the man in the groin and stomps on his head. The man stops moving. CALLISTA rushes to where MATT and the SECOND MAN are fighting. She picks up the revolver. The SECOND MAN is still on top of MATT unaware of what has just happened to his friend.

MATT'S POINT OF VIEW - ATTACKER

The SECOND MAN has MATT by the throat with one hand and has the other raised to strike. Suddenly a portion of the SECOND MAN'S right shoulder erupts and little bits of skin and blood spray forward hitting Matt in the face as a bullet tears through and goes into the floor right next to Matt's head.

CALLISTA'S POINT OF VIEW - ATTACKER

CALLISTA removes the barrel of the gun from the entry point on the SECOND MAN'S right shoulder. He falls on top of Matthew. Callista stands shaking, looking down at the man. Suddenly he raises and turns grabbing towards Callista's waist. She pistol whips him upside his head. He falls off MATT onto the floor unconscious. Matt stares wide eyed at Callista from the floor. CALLISTA bends down and offers a trembling hand to MATT. Matt stands up and takes a look around the room.

MATTHEW

Come on, we gotta get out of here.

CALLISTA

(in a daze)

What?

MATTHEW

Let's go!

Matt leads the way outside and across the street and into his house. When they get inside, CALLISTA turns to Matt looking puzzled.

INT. MATTHEW CROSS'S LIVING ROOM

CALLISTA

You just happened to be across the street with a loaded gun waiting to save me?

MATTHEW

Ugh.. Not exactly. I was just..cleaning my gun...then I walked outside and I heard you screaming.

CALLISTA

Lucky for me huh?

MATTHEW

Yeah, I suppose.

Matt looks down at the floor embarrassed. He walks into the living room and put the gun in his coffee table drawer, then walks into the bathroom to clean himself off. Callista looks at pictures on the wall. Matt Walks back in.

MATTHEW (CONT'D)

So, anyway, my names Matt.

CALLISTA

Callista. Thanks for what you did back there Matt, I mean it. If you hadn't come over there I really might be dead right now.

MATTHEW  
Maybe it wasn't your time.

CALLISTA  
(smiling)  
Maybe not. I think we should call the cops and let them know we're over here. Let them know what happened.

MATTHEW  
It doesn't matter they won't show up...they never do anymore. Hey, I gotta make a call real quick then we can get out of here, ok?

MATTHEW picks up the phone and dials in a number. While the phone rings he looks over at CALLISTA.

MATTHEW (CONT'D)  
Make yourself at home.

FADE TO:

INT. HOME OF DANIEL IRONS

DANIEL sits in a dimly lit den at a cluttered desk immersed in research of some type. DANIEL is in his early 20's. He has dark hair and is clean shaven. He has a small scar etched into the corner of his eyebrow. He has a tattoo of a cross on his left forearm. He's well dressed and has his hair gelled even though he has nowhere important to be. DANIEL just likes to look nice. On top of the desk is an expensive computer, an old bible, a small TV turned to a news station and stacks of newspapers. DANIELS leans back in his chair and looks over his shoulder and hollers to his mother NANCY.

DANIEL  
MOM! Call Matt again. He's gotta be there.

NANCY  
Daniel I'm worried about Matthew. Maybe you should just go over there. He doesn't need to be alone so soon after losing...

NANCY bursts into tears and walks out of the room to fetch the phone. DANIEL listens to the TV as he clicks at a link on the computer.

TV REPORTER (O.S.)  
...has the secret service refusing to make an official statement at this time.

DANIEL  
(impersonating a SS  
agent)  
We seem to have lost the President  
along with a couple million of our  
citizens. Don't worry they'll turn  
up. Fucking morons.

DANIEL turns to watch the TV

ON TV SCREEN

TV REPORTER  
Current poles are still leaning  
strongly to terrorist involvement  
yet religious groups still maintain  
we are seeing biblical prophecy  
playing out as we speak. In the  
studio today we have terrorist  
expert and author of *Terror Today*,  
*Tyrants Tomorrow*, Dr. Gregory  
Manning. Dr. Manning, your  
thoughts on the disappearances?

MANNING  
Thanks Erin. I, along with many of  
my respected colleagues believe  
that what we're dealing with is the  
actions of a Unified World  
Terrorist Organization. We need to  
forget everything we thought we  
knew about our countries supposed  
war on terror. The terrorists have  
brought the war to us in a way we  
didn't even know was possible.

NANCY walks back in the room, eyes still red, but looking  
hopeful.

NANCY  
(whispering)  
It's Matthew.

DANIEL mutes the TV and grabs the phone.

DANIEL  
Where the hell have you been? You  
have any damn idea how worried  
we've been?

MATTHEW (V.O.)  
You're not going to believe what  
happened to me today.

DANIEL

You're right I'm not. When are you coming over? You're still eating dinner here tonight right?

MATTHEW (V.O.)  
Yeah, I'm coming, but I have someone with me. I'll tell you the whole story when I get there. We're leaving now.

DANIEL  
Alright good, hurry up. I have some things to show you. I think I'm starting to get an idea of what's going on.

CUT TO:

INT. MATTHEW'S FATHER'S CAR - NIGHT

Matt and Cal are pulling out of Matt's driveway, headed towards Daniel's house.

MATTHEW  
Can I ask you something?

CALLISTA  
Sure.

MATTHEW  
What were you doing in that apartment anyway?

Callista grows silent and stares out the window.

MATTHEW (CONT'D)  
We just met in the craziest way possible and now I get the silent treatment? Not cool.

Callista sighs. She turns to face Matt.

CALLISTA  
I was there to get pills.

MATTHEW  
What kind of pills.

CALLISTA  
Xanax, Vikatan, Percocet...  
Whatever.

MATTHEW  
Look Callista, I don't blame you...

CALLISTA

Call me Cal.

MATTHEW

(with a slight smile)  
Ok, Cal. I mean this shit is hard on everyone. Sometimes we need help dealing with pain and loss.

CALLISTA

Matt, I didn't lose anybody. I just like to take pills.

MATTHEW

Oh...well that's cool too I guess. You didn't lose anyone?

CALLISTA

All my family lives in Israel. I haven't spoken to them in years. We had a pretty rough parting. I moved here to go to school and make a better life for myself.

Callista grows silent again. Wanting to avoid an awkward silence Matt keeps the conversation going.

MATTHEW

So what was the deal with those guys today.

CALLISTA

It was the first time I had dealt with them. They were really messed up when I got there. I guess they weren't used to being in a room alone with a girl that had all her teeth.

MATTHEW

Ha ha yeah. And you weren't related to them so that had to be pretty confusing too.

CALLISTA

Hahaha exactly.

DISSOLVE TO:

INT. HOME OF DANIEL IRONS - NIGHT

Daniel sits on a couch by the door waiting for Matt. In addition to Daniel and his mother, there are several people all in their early to mid twenties, both male and female, walking around, eating, watching tv, etc.

The doorbell rings. Daniel bolts up and answers the door.

DANIEL  
Hey man you alright?

MATTHEW  
Yeah, I'm ok.

Daniel pauses when he sees Callista

DANIEL  
Uhh is this your guest?

MATTHEW  
Yeah, this is Callista, Callista  
this is Daniel. Can we come in or  
what?

DANIEL  
(blushing)  
Yeah, come on.

Daniel leads them into the living room. Matt looks around  
the house at the different people.

MATTHEW  
Daniel who are all these people?

DANIEL  
Mom's been letting people that lost  
their parents come stay with us  
until they can get back on their  
feet. It's a little crowded but I  
think it's a good thing she's  
doing.

Daniel turns to Callista and smiles.

DANIEL (CONT'D)  
There should be some sleeping space  
left in the bathtub.

CALLISTA  
I can't wait.

DANIEL  
The shower alarm's a little  
annoying though. It doesn't matter  
if you hit snooze cause you're  
already wet.

Callista giggles.

Nancy enters the living room. Her hair is tied back but  
partially fallen down. She's mixing something in a bowl  
while she talks on a phone held between her cheek and  
shoulder.

NANCY

Matty, it's good to see you. You stay as long as you need honey ok?

MATTHEW  
(blushing velvet)  
Thanks Nancy. By the way, I'm no longer 10.

NANCY  
What's that Matty?

MATTHEW  
Nothing Nancy thank you.

Nancy hurries back into the kitchen.

CALLISTA  
Why does she call you Matty?

MATTHEW  
When we were little, she used to call me Matty and Daniel Danny. Guess old habits die hard.

Daniel fights hard to hold back laughter.

DANIEL  
Don't let him fool you. He specifically requests that she calls him that.

Callista giggle.

CALLISTA  
Is that right?

DANIEL  
It sure is.

Daniel leads them into his living room.

DANIEL (CONT'D)  
Ok, Matty, let's hear about your day.

MATTHEW  
(under breath)  
Douchebag.

Matt and Cal sit on a couch against the wall, while Dan sits in a sofa couch across from them. As they recount their story several of the new guests come and sit down wherever they can find space and listen. There are two brothers NICK and ADAM SYKES. A young woman, SARAH MILLER and another young man, RYAN TURNER. As Matt finishes his story he turns to Daniel.

MATTHEW (CONT'D)

...So here we are, ready to hear  
what you think is going on.

Daniel slowly nods his head while biting his lip. The  
newfound company has made him slightly reluctant to speak  
but he continues anyway.

DANIEL

(addressing everyone)  
I've been doing a lot of research  
and digging and from what I've  
gathered the disappearances are not  
terrorist attacks or alien  
abduction. The missing people were  
taken in the rapture. God did this  
and we are all the people left  
behind.

Immediately everyone begins talking at once some disagreeing  
some supporting.

RYAN

Yeah, bullshit.

SARAH

It's not bullshit look it up in the  
Bible.

RYAN

Yeah, just go to biblebullshit.com.  
It's all there.

SARAH

You're an ass.

DANIEL

Whoa geez. Everybody slow it down.  
Listen, the UN leaders are calling  
for global peace and cooperation.

MATTHEW

So what?

DANIEL

Think about it. Global  
unity...global currency...global  
religion...open your eyes this is  
the Tribulation. It's all in the  
Bible

CALLISTA

They haven't asked for a global  
currency or religion.

DANIEL

No, but they will.

MATTHEW

I think it's terrorists. I was listening to the news earlier today. They're talking about a world terrorist organization that could have been in existence for centuries.

DANIEL

Man, fuck that!

MATTHEW

Daniel, if this is the tribulation then why is your mom still here? Why are there a lot of people here that shouldn't be?

DANIEL

I don't know. Maybe she should be. Maybe all those left behind should have been. The only relationship with God I can criticize is my own.

CALLISTA

What if some people were left behind to help; to show people the way. I mean there were a lot of religious figures left behind.

RYAN

They definitely deserved to stay.

SARAH

(rudely)

So what do you think happened then Ryan?

RYAN

I don't know. I guess either terrorists... or aliens...something I don't know.

Sarah rolls her eyes.

SARAH

You just want it to be aliens so you can get an anal probe.

Several people chuckle.

RYAN

You'll have to help me ease it in though. I know that's your specialty and all. Do you have any lube left or have you used it all?

DANIEL

Ok children let's try to get along.  
I think we can at least agree on  
something. Ryan, you're kind of an  
asshole.

RYAN  
(grinning)  
Fair enough.

DANIEL  
Also, we could all use some rest.  
Everybody just help yourself to a  
sleeping bag in the hallway closet.  
If you can't find one I'm sure my  
mom would be happy to sow one for  
you.

Everyone makes preparations to sleep, laying out bags on the  
floor, brushing teeth, etc. Matt picks a spot on a couch by  
a window. The moon is barely visible behind thick clouds.  
Cal climbs into a sleeping back on the floor beside the  
couch.

MATTHEW  
Cal, you sure you don't want the  
couch?

CALLISTA  
No, I'm fine. When the sun starts  
shining through early in the  
morning you'll wish you were down  
here with me.

MATTHEW  
Hmmm.

CALLISTA  
What?

MATTHEW  
I was just imaging. Haha.

CALLISTA  
You know what I meant. Goodnite  
Matty!

Matt pauses for a second. He tries to respond with a  
sarcastic tone, but it ends up coming out sweetly.

MATTHEW  
Goodnight Cally.

Matt stares at the sealing. Neither sees the other  
blushing.

CALLISTA  
Goodnight.

Matt's eyes soon grow heavy and close.

CUT TO:

SUPERIMPOSED MANY MILES AWAY

INT. DOWNSTAIRS OF AN EXPENSIVE TWO STORY HOME - NIGHT

An older man in his 60's lays in a recliner in his den watching the weather channel. The man has grey hair but is still in great shape. The man watches the screen, but doesn't pay much attention.

WEATHERMAN (O.S.)

...series Of earthquakes have many Carolinians scared and confused. The recent quakes have been part of what appears to be a statewide trend that has seismologists scratching their heads. So far the damage has been minimal but...

The old man rises from his chair. Hanging from the wall are many old looking photos of people shaking hands as well as dusty looking awards. Tucked away in the corner of the den is a large desk littered with dusty looking books and blueprints. Above the desk is an old NASA poster. The man rubs his belly and grunts. He looks towards his kitchen and begins the shuffle towards it.

KITCHEN

In the kitchen is a kind looking older woman who is the man's wife. She's misting several hanging plants with a spray bottle while humming softly.

OLD MAN

Think I'll have a sandwich

The woman smiles and continues to hum and tend to the plants. The old man makes his way to the fridge. The camera angle is a side view of the man walking up to the refrigerator. The fridge door swings open towards the screen. The man has a sudden surprised look on his face. The look quickly changes to happiness as the man reaches in the fridge and pulls out some delicious looking turkey meat.

OLD MAN (CONT'D)

I see you got the good stuff this time.

OLD WOMAN

You made such a fuss last time, how could I forget?

The man continues to smile as he pulls out a head of lettuce, fresh tomato and condiments. He reaches on the top of the fridge and pulls down some wheat bread. He lays out all the items in a neat row on the counter. He reaches toward a knife rack and pulls out a long, very sharp looking knife. He begins to slice the tomato and shred the lettuce, working quickly and almost without attention. There are several instances where it seems he will cut himself but he does not. He finishes putting the sandwich together and closes his eyes as he puts the sandwich to his lips.

OLD WOMAN (O.S.) (CONT'D) \*  
AHHHHHHHHHHHHH!!!!!!!

The man's eyes bolt open and he turns to see what the cause of the scream is. He looks to his wife who points towards the entreway leading into the living room.

OLD WOMAN (CONT'D)  
Snake!!!

The man looks at the floor just in time to see a large snake's tail moving out of view into the next room. The camera stays in a 3rd person view behind the old man. The man picks up the knife in his right hand and darts into the living room searching wildly for the large snake. He looks towards the staircase against the wall. He catches a brief glimpse of the tail moving into the upstairs floor.

OLD MAN  
Jesus, he's fast!

OLD WOMAN (O.S.)  
I'm calling animal control!

OLD MAN  
Don't worry, I got em.

The old man runs up the stairs, taking them two at a time. As he reaches the top he looks left then right, seeing the tail disappear into his bedroom. The door is slightly open and the lights are off.

OLD MAN (CONT'D)  
Son of a bitch!

The man charges forward, knocking the door open with his right shoulder and flicking the light on with his left hand. As the man flicks the light on, the bulb blows lighting the room up momentarily with bright light. In that brief flash the man sees the snake's tail disappear into his darkened closet on the opposite side of the room. The man doesn't slow down for a minute as he charges towards the closet.

As soon as the man enters the room the camera stays fixed right outside in the hallway looking in.

When the man reaches the closet he flicks the light on which blows out immediately as well. In the brief moment of light we see the man scream and stumble backwards. With the light from the outside hall we see the man get suddenly jerked forward into the dark closet. His legs hang out into the dimly lit room. They thrash for a moment until we hear a soft crunch and snap come from inside the closet. The man's legs go limp.

The camera cuts to the bottom of the stairs looking at the old man's wife. She stands at the bottom of the stairs looking horrified and frightened. She's holding the phone at her side.

OPERATOR (V.O.)  
Maam...maam, can you describe the  
snake for me?

The camera remains on the woman as she looks up the stairs. She lets out a terrifying scream and drops the phone. She turns and runs for the front door.

CUT TO:

OUTSIDE THE FRONT DOOR - NIGHT

The downstairs lights are on but the curtains are drawn. The woman's silhouette can be seen running toward the front door. Her screams can be heard from out front. The handle turns and the door opens slightly outward when it suddenly slams shut and the woman's silhouette is ripped out of view. The camera begins to pan back from the house as the woman's screams are abruptly stopped.

CUT TO:

DANIELS HOUSE - MORNING

Matt wakes up to intense sunlight shining into his face.

MATTHEW  
Ughh...damn you Callista.

Matt buries his face into his pillow. He can hear voices and laughter coming from the kitchen. Matt takes the pillow off his face and looks around the living room. There are a few people still asleep on the floor. Matt groggily gets up and slowly makes his way towards the kitchen. Nick and Ryan are both asleep on the floor between Matt and the kitchen. Matt does a quick hop over Nick but lands on the corner of his sleeping bag and slips then stumbles, stepping on Ryan's face.

MATTHEW (CONT'D)  
Oops...sorry man.

Ryan grunts and makes a few whiny noises in a very sleepy tone then rolls over and falls back asleep.

As Matt enters the kitchen he sees Nancy cooking along with a young boy just old enough to see over the counter helping. His name is Timothy. He's around 12 years old. He's skinny and has messy dark hair and freckles on his face and arms. Cal, Sarah and Daniel are sitting at the kitchen table talking and laughing. The girls laugh loudly as Daniel finishes telling a funny story. As Matt enters the kitchen he gets a look from the girls making it seem he was somehow involved.

DANIEL

How'd you sleep there big guy?

MATTHEW

Pretty good there little guy. I had a fantastic sunshine wake-up call.

Matt looks at Cal and smiles. She gives him the "I told you so" look. He gives her the "yeah, yeah" look.

Daniel gets up and walks over to Matt.

DANIEL

(talking quietly)

I never got to finish talking about my disappearance theories last night. After we eat, meet me on the back porch. I want to show you the research I've been collecting.

MATTHEW

Ok.

Matt sits down on a bench that has been pulled up to the table to make room for the new company. Daniel runs and hops on the bench sliding down into Matt and almost knocking Matt over. Nancy swings around.

NANCY

(in a stern tone)

Boys!

Nancy's tone sounds like one she used on a regular basis when Matt and Daniel were younger.

NANCY (CONT'D)

Sorry Matthew, you two aren't boys anymore.

DANIEL

Just at heart mom!

MATTHEW

It's ok Nancy, I miss the old times... I miss that cooking too, what's going on with those eggs over there.

NANCY

(smiling)

You mean these scrambled cheese eggs with toast covered in butter and jelly? Ohh I don't think you'd enjoy these at all.

TIMOTHY

I helped!

Daniel stares down at his food, making a grossed out face.

DANIEL

Whoa geez. What part did you help make?

Timothy glares at Daniel.

TIMOTHY

I added some floor spice to *your* eggs.

DANIEL

(laughing)

Floor spice, huh? I like your style.

Everyone in the kitchen laughs. They finish up their breakfast and the girls begin to help with dishes as Matt and Daniel make their way to the back porch. Behind Daniels house is a beautiful wooded area. Matt sits down on the steps and takes in some deep breaths through his nose. Daniel sits beside Matt and pulls some folded pieces of paper out of his pocket. The pieces of paper are covered in notes and Bible verses. Daniel gets right to business.

DANIEL

Alright first of all in second Timothy, chapter 3, verse 1-7 it says "But realize this, that in the last days difficult times will come. For men will be lovers of self, lovers of money, disobedient to their parents, ungrateful, unholy, unforgiving, conceited, lovers of pleasure rather than lovers of God; always learning and never able to come to the knowledge of the truth."

MATTHEW

That first part sounds like every teenager in the world.

DANIEL

(ignoring Matthew's  
sarcasm)

Well, listen to this. In Matthew chapter 24, verse 3, Jesus's disciples ask him what the signs of his coming and the end of times will be. So in verse five through eight Jesus says there will be wars and rumors of wars, nations and kingdoms will rise against each other and there will be famines, pestilences and earthquakes in various places. So I mean all that war shit has been happening, especially in Iraq and the terrorist attacks in the US and overseas. And I'm sure you've seen everything about the earthquakes on the news. But it says these are just the "beginning of sorrows."

MATTHEW

What about the disappearances?

DANIEL

Oh, shit, yeah hold on.

Daniel flips back to the beginning of his notes

DANIEL (CONT'D)

Ok, in first Thessalonians, chapters 16 through 17 it says "For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God: and the dead in Christ shall rise first: Then we which are alive and remain shall be caught up together with them in the clouds, to meet the Lord in the air: and so shall we ever be with the Lord."

MATTHEW

I don't know man, this is all so crazy. I feel like I just need to see something more before I can buy into this...like Angels on TV or something.

DANIEL

Well, I'll tell you what, there's a lot of crazy shit that goes down during the tribulation, so let's just wait and see what happens. The first sign of end of the world and I'll explain everything, cool?

MATTHEW  
I can handle that.

Callista and Sarah can be heard from inside. Matt looks over his shoulder towards the girls. He get's a sad, thoughtful look on his face.

DANIEL  
You miss her don't you?

MATTHEW  
Who? My mom?

DANIEL  
No, Natalee. She would've been gone before you could have called. It's not your fault.

MATTHEW  
I just wish I could have told her I loved her one last time. I wish I could have told all of them.

Daniel hugs Matt around the shoulder.

DANIEL  
Come on, don't stress so much about it. I'm sure the answers will come soon.

Matt smiles weakly as the two get up and go back inside. The screen fades to:

3 NIGHTS LATER

Matt lays down on the couch to go to bed. Everyone is already asleep in their usual spots on the floor. Matt closes his eyes and rolls over to face into the couch. He soon drifts off to sleep.

FADE TO:

MATT'S DREAM SEQUENCE - INT. DANIEL'S HOUSE - NIGHT

Matt wakes suddenly and looks around the room. To his horror everyone is gone. All that remains is their clothes, in the exact spot where they went to sleep. Matt jumps up from the couch and begins to look around frantically. He runs his hands harshly through his hair.

MATTHEW  
No...please.

Matt's attention is drawn towards the front door. The walls seem to vibrate slowly and rhythmically while the door stays

still. The front door is outlined in an intense white light. Matt slowly creeps towards the door, his breathing is shallow and his body shakes slightly. He places a hand on the door and inches towards the peephole. He closes his left eye tightly and puts his right eye to the hole.

It's daytime outside. There's nothing to be seen out of the hole but a calm looking orchard and a single magnificent looking tree in the center. Matt breathes a sigh of relief. He turns around and suddenly is face to face with a deadly viper snake, it's fangs bared. Matt yells and stumbles back into the door.

#### MATT'S POV - THE SNAKE

Callista is scantily dressed with the viper wrapped up around her waist and right arm. The snake almost looks like an extension of her arm. Both Callista's finger and the snake's head point at the door towards the outside.

CALLISTA  
(in an eerie snakelike  
voice)  
Look again.

Matt turns quickly and looks out the peephole again. His mom, dad and sister are floating in a circle around the tree, bodies limp, skin glowing a dim white. Matt jerks the door open and rushes outside.

#### EXT. ORCHARD - DAY

Daniel's house stands out in the middle of an apple orchard. The orchard is deserted except for Matt and the single giant apple tree. Callista descends the front porch steps gracefully. When she gets to the last step she bends down and puts her arm to the ground. The snake slithers off and moves towards Matt and the tree.

The branches of the tree are too far up for Matt to reach except for a single branch. A large apple weighs the branch down to where its only 5 or 6 feet off the ground. Matt looks over his shoulder at Callista. She nods towards the apple. The snake begins to slide up the trunk into a now visible large hole in the tree. The hole is eye level with Matt. He has a very curious look on his face as the snake disappears inside the tree trunk. He pulls the apple down and the branch shoots into the air like an enormous weight has just been freed from it.

Matt holds the apple to his mouth but does not bite into it yet. He begins to walk towards the hole in the tree. He stops several inches in front of the opening. It's pitch black inside. The moment he sinks his teeth into the apple a gruesome face shoots out of the hole almost touching noses

with Matt. Matt cries out and jumps back. The face looks like a human skull covered in snake skin, with a enlarged frontal lobe and massive black eyes. We only see the face for a moment as Matt quickly spins away towards the house.

As he turns a large man's hand grips his shoulder and the blade of a sword is plunged into his chest. Matt cries out in shock and pain. He looks up to see the face of a breathtaking angel. The angel looks handsome and fierce. The angel is dressed in shimmering armor and has outstretched dazzling white wings. The angel puts his cheek against Matt's.

DREAM ANGEL

Be watchful, and strengthen the  
things which remain, that are ready  
to die: for I have not found thy  
works perfect before God.

Matthew stares ahead, mouth open, unable the move. The angel grips Matt's shoulder tightly and extracts the blade as swiftly as he bore it moments before.

TIGHT SHOT OF MATT'S FACE

Matt's eyes burst open and his mouth drops. The camera zooms on his eyes. A full moon is reflected in his pupils. As his retinas contract they form rings around the image of the moon inside his eyes.

CUT TO SHOT OF NIGHT SKY

A vibrant full moon can be seen with a massive cloud ring around it.

As the camera pans back Matt is now sitting upright on the couch but still holds the same face from the dream. Sweat is pouring down the sides of his face. His shirt is soaked. He pants heavily, trying to catch his breath. He looks around to find everyone still sleeping soundly. He collapses back onto the couch.

MATTHEW

(still panting)  
Holy shit!

The screen begins to fade

MATTHEW (V.O.) (CONT'D)

Oh my God.

The screen begins to fade out just becoming black, when it suddenly cuts back to an overhead shot of Matt asleep on the couch. It's morning and he's being shaken awake by Daniel.

DANIEL  
(excited and a little  
scared)  
Come on! Outside! It's happening!

Daniel practically drags Matt off the couch and takes him outside.

OUTSIDE DANIELS HOUSE - DAY

The streets are filled with people looking up.

CUT TO:

SHOT OF THE SKY

A brilliant meteor shower can be seen even though it's daytime. Tiny little fire trails shine all over the sky. The color of the sky seems slightly off. The camera pans over to the sun revealing the beginning of a solar eclipse.

Sarah, Nick and Adam are in the middle of the yard. Sarah looks over her shoulder at Matt and Daniel.

SARAH  
Isn't this amazing?

Ryan, Callista, Nancy, Timothy and the rest of the house guests walk around from the back of the house. Sarah looks at Ryan.

SARAH (CONT'D)  
Terrorists my ass.

Ryan smirks and gives her the "up yours" look. Nancy pops him upside the head.

Matt stares up into the sky.

MATTHEW  
This is amazing. How long has this been going on?

DANIEL  
It started about 45 minutes ago.

MATTHEW  
And you're just now waking me up?  
Thanks buddy.

DANIEL  
Sorry there guy. Mom saw it first, then everyone just kind of jumped up and came outside. Better late than never right?

Matt continues to watch the sky.

MATTHEW  
(absentmindedly)  
Yeah I guess.

Daniel turns to face Matthew. He puts one hand on his shoulder and leans in close. An image flashes of the angel from Matt's dream putting his hand on his shoulder and leaning in close to speak. Matt shudders and steps back.

DANIEL  
What? Don't get any ideas there  
stud, I just want to tell you  
something...shit.

MATTHEW  
Sorry go ahead.

DANIEL  
I think some crazy stuff is about  
to start happening. Right before I  
woke you up this morning I checked  
the news. The meteor showing is  
happening everywhere, all over the  
world...at the same time. Half way  
through the report the satellite  
feed cut out, so I turned to  
another station. They lost their  
satellite feed too. Then the TV  
satellite cut out altogether. That  
got me thinking so I checked my  
satellite radio and got nick to try  
to get online with his wireless  
laptop.

MATTHEW  
And?

DANIEL  
None of that shit works. But the  
house phone still works. I think  
things running through cable lines  
are all working for now. Just the  
satellites are a big negative.

MATTHEW  
You did all that before waking me  
up? Dickhead.

DANIEL  
It's your fuckin' fault for not  
waking up. That doesn't matter  
anyway. You're seeing it now  
aren't you? Before the  
disappearances there was news about  
the signing of a treaty between  
Israel and the Egyptians and

Syrians. It says in the bible that after the rapture, Israel will sign a treaty with her enemies. If that treaty was signed, pretty soon the Antichrist is going to come to power.

MATTHEW

And then?

DANIEL

We're all fucked...oh yeah and one more thing...

A massive earthquake starts. Glass everywhere shatters. Everyone falls to the ground. People are screaming and shouting. Loud thunder begin to sound. Matt looks up to see thick clouds everywhere in the sky. The thunder gets so loud many people have to hold their ears. The earthquake abruptly stops.

CALLISTA

(shouting)

I hear the thunder, but where's the ligh...?

A single massive lightning bolt strikes a tall oak tree about 30 yards away from Daniel's house. The tree splits into two halves which fall to the ground, burnt and smoking. There's a brief pause where nobody says anything, they all just stare at the tree. Suddenly another bolt fires from the sky striking the exact same spot. Several people cry out. The second bolt is intensely bright and stays visible for several seconds creating a semi-blinding effect. The camera cuts to Matt's first person view. A blurry figure is standing right between the two halves of the tree where the lightning just struck. His vision slowly comes into focus, until things are finally clear. The figure is the angel from Matt's dream. He's wearing engraved angelic armor and has long golden hair. Two large white wings spread out from behind his back. Nancy and Sarah both faint. Daniel falls to his knees.

MATTHEW

This can't be happening.

The angel begins to speak. His voice can be heard clearly by everyone regardless of their distance from him.

MICHAEL

I am Michael. You both know me, and you know whence I am: and I am not come of myself, but he that sent me is true, whom you know not. But I know him for I am from him, and he has sent me.

Both Matthew and Daniel have dumbfounded looks on their faces.

MICHAEL (CONT'D)  
Nothing is secret that will not be revealed, nor anything hidden that will not be known and come to light. Therefore take heed how you hear. For whoever hears, more will be given, and whoever does not, even what he seems to have will be taken from him.

Thunder booms as a third lightning bolt strikes right where the angel stands. In a flash he is gone. The crowd stares silently, jaws dropped.

FADE TO:

SUPERIMPOSED - LATER THAT NIGHT

INT. DANIELS HOUSE - NIGHT

TV SCREEN

TV REPORTER  
An official state of emergency has been declared by the Vice President minutes ago. He's expected to...Ok, I'm being told the Vice President is preparing to speak. We now go live to the White House.

CUT TO:

INT. OVAL OFFICE

VICE PRESIDENT  
My fellow Americans. As many of you are already aware, a state of emergency has been declared. Many of us have had to deal with the recent tragic loss of our loved one, including this administration's President. In addition we have experienced mass hallucinations and the disruption of all our satellite technology. The events can all be directly linked to terrorist activity. A Unified World Terrorist Organization does exist, and we must band together not only in the

United States, but all over the world if we hope to make it through these dark times.

CUT TO:

INT. DANIEL'S HOUSE - NIGHT

Everyone is huddled around the TV, hanging onto every word.

DANIEL  
This is unbelievable horsesh...

CUT TO:

INT. OVAL OFFICE

VICE PRESIDENT  
The first step is unification. I have agreed to give my full cooperation to the United Nations. Some immediate changes can be expected. One of the hardest challenges we've faced in the past is cutting the massive funds these terrorist groups has been receiving. There is a man within the UN, who I cannot name at this time, who has found a solution to this financial dilemma. A single world currency. This currency will be known as the United Nations Mark. It will be a completely digital currency only accepted by countries within the UN. The terrorist's hard currency will become useless and any digital funds they currently possess will devalue so much, it will be virtually worthless. In addition, all media outlets will now operate under the jurisdiction of the UN. We will not have terrorists using our satellites, news, or the internet to their advantage.

CUT TO:

INT. DANIEL'S HOUSE

MATTHEW AND DANIEL  
(simultaneously)  
Oh my God.

DANIEL  
I think I'm gonna be sick,  
seriously.

Daniel jumps up and rushes to the bathroom. Everyone else continues to watch the TV.

RYAN  
Can't the damn terrorists just  
accept the mark?

ON SCREEN

VICE PRESIDENT  
There is much work to be done. I  
know a lot is not clear right now,  
but over the next several days  
further details and instructions  
will be given. We must be  
vigilante. God bless you all.  
Goodnight.

There is a long silence in the living room.

CALLISTA  
Mass hallucinations? He calls  
angel sightings mass  
hallucinations? Unbelievable.

Daniel can be heard mumbling from the bathroom.

DANIEL (O.S.)  
UN Mark? Mark? Mark of the beast?  
Mark of the...666..hmmm..no..shit..

Daniel sticks his out into the hall. He looks at everyone.

DANIEL (CONT'D)  
I told you this would happen you  
sons of bitches.

NANCY  
Daniel!

CUT TO:

INT. OVAL OFFICE

The vice president sits at the presidential desk looking down while he unloosens his tie. He looks up towards the doorway.

VICE PRESIDENT  
How was that?

The camera cuts to Sebastian Jareb, a very handsome and devilish looking man in the doorway. His eyes have an unnatural brightness to them. His hair and skin are both dark. He has a very powerful presence to him. He is the newly appointed leader of the U.N.

SEBASTIAN

You did fine Allen. You are doing exactly what must be done to ensure the safety and well being of the American people. I'm confident when this is all over, you will be remembered as one of the greatest presidents in your American history. I am very proud to induct you as the tenth member of the UN world security council. But I fear there is still much work to be done and hardships to endure before we can see the end of these hard times. There is constant resistance to our cause.

VICE PRESIDENT

Like those two in Israel?

SEBASTIAN

Yes. If we are to move forward, people like that must be dealt with swiftly and without hesitation.

VICE PRESIDENT

So what are you going to do?

SEBASTIAN

That problem is being handled as we speak.

FADE TO:

SUPERIMPOSED SOMEWHERE IN ISRAEL

INT. HASHAN'S HOME - DAY

Hashan, a middle eastern looking man in his mid-50's, walks hurriedly down the hallway of his home towards the front door. He is wearing a djellaba and has a prayer matt tucked under his arm. He hurries past some photos on the wall. The camera zooms in on the first photo. The picture shows a family portrait of a beautiful American woman, a younger looking Hashan, a teenage boy and two cute little girls. The camera begins to pan to the right, revealing the other pictures one at a time. The next photo shows Hashan throwing a baseball with the teenage boy. The next picture shows the two little girls wearing excessive makeup and

singing into hair brushes. The camera stops on the fourth picture. It shows Hashan sitting on the couch with a younger looking Callista. Hashan is Callista's father.

CUT TO:

EXT. HASHAN'S HOME - DAY

Hashan exits the front door. There are thousands of people in the streets, bowed down in prayer. The camera stays focused on Hashan, not showing any of the skyline. Hashan walks forward several feet then unravels his prayer matt and gets down on his knees. He puts his face to the ground and stretches out his arms in front of him. A chant sounds throughout the masses. They all raise up in unison. The camera stays focused on Hashan's hands as they raise into the air. The sky becomes visible in the background then comes into focus. Thousands of tiny meteorites blaze through the sky. All the hands go down simultaneously while the camera stays focused on the sky.

The camera begins to focus closer on the meteorites. It moves to one in particular. The meteorite begins to break up as it enters the atmosphere. It's reduced to the size of a softball when it stops breaking up. The camera begins to swing around the meteorite so that it's facing the surface below. The camera locks on a 3rd person view behind the meteorite as it plummets to the ground. Below a massive crowd can be seen formed around a circle of bare earth, 40 feet wide.

In the center of the circle are two raggedly dressed men. The men are named Elikai and Uriah. They look dirty and underfed. As the meteorite speeds closer to the crowd, Elikai can be seen raising an arm.

A third man can be seen just inside the circle, holding a large knife. The meteorite gets closer and closer until finally Elikai lowers his hand just as the meteorite slams into the back of the man holding the knife, killing him instantly.

The camera cuts to Elikai and Uriah's POV. A fourth man runs forward holding a handgun. Uriah raises his hand as the attacker pulls the trigger. The hammer clicks but the gun does not fire. Uriah lowers his hand as a tennis ball-sized meteorite slams into the attacker's head. He falls dead next to the other attacker. Several people in the crowd fall to their knees and begin to pray.

ELIKAI

(loud booming voice)

Let all who may hear listen to  
these things that will come to  
pass.

Elikai's voice can be heard for many miles. As he continues to speak many others fall to their knees as well.

URIAH

(loud booming voice)

The great deceiver will come to power and he will deceive many. He will bring with him the mark, which no man should dare take!

ELIKAI

Repent!

URIAH

Repent. For soon you will witness the abomination of desolation!

ELIKAI

Then there shall be great tribulation, such as was not since the beginning of the world to this time, no, nor shall ever be again!

URIAH

There shall arise false Christs, and false prophets, and they will show great signs and wonders, and if possible, they will deceive even the very elect.

ELIKAI

Behold, I have told you before.

URIAH

Amen.

Cut to Callista's father.

HASHAN

(whispered)

Amen.

FADE TO:

INT. DANIELS HOUSE - DAY

Nancy stands by the door going over a list. The majority of the guests staying at the house are all gathered near the door as well getting ready to go outside.

NANCY

Ok, Daniel, you Callista and Matthew are going to watch over the house while we all go down to the market right?

DANIEL

Yeah.

The young boy, Timothy, pokes his head out through the crowd.

TIMOTHY

Why do we have to go with so many people?

NANCY

Because it's safer to travel as a group. And we have enough people to carry everything so we don't have to take cars. Gas is not very affordable right now. Ok crew, if we hurry we should get back before dark. Danny are you sure you guys will be ok? You all should come too, come on let's all go together.

DANIEL

Mom, we'll be ok. We need someone to watch the house so it doesn't get broken into while you're gone. You have dad's gun just in case though right?

NICK

Yeah, I got it. Don't worry, my dad was a cop, I know how to use it if I have to.

DANIEL

Alright well, I love you mom be careful and hurry back.

NANCY

I love you too. I love you too Matty. We'll be back soon. Watch after these boys Cal.

CALLISTA

I'll try!

MATTHEW

Love you Nancy. Bye.

Nancy leads the group outside. Daniel shuts the door behind them. Matthew walks into the living room and sits down in a chair next to a window overlooking the front lawn. Daniel and Callista can be heard rummaging around in the kitchen. Matt watches the group make their way down the street. He suddenly gets a very serious and thoughtful look on his face. Matt stares out into the cloudy sky looking sad. Gradually a loud chopping of air sound can be heard. It continues to get louder. In the distance Matt can see a fleet of helicopters approaching. There's at least 25 of

them. Matt makes no movements, he just sits and stares out into the sky.

Daniel and Callista poke their heads in the doorway.

DANIEL  
Yo man come check this shit out!

Matt pays Daniel no attention. He just continues to stare out the window, deep in thought.

MATTHEW  
(inaudible to Callista  
and Daniel)  
I think I'm gonna stop by my house.  
I wanna get some things.

Daniel and Callista crouch low to see out the window.

DANIEL  
Sweet ass. We'll be outside.

Taking Cal's hand, Daniel leads the way outside. Matt stands up and walks to the back door. He goes outside and sets off through some tails in the woods towards his own house.

CUT TO:

EXT. DANIELS HOUSE - DAY

Daniel and Callista stand out in the front yard looking up. The helicopters continue overheard and soon disappear out of sight.

CALLISTA  
I wonder where they're all  
going...and why?

Daniel walks over in front of the window that Matthew was looking out minutes before.

DANIEL  
Hey man ...uhh, hey Cal, did Matt  
come outside?

CALLISTA  
I don't think so, why?

DANIEL  
He said he was doin' something. I  
couldn't hear with those damn  
helicopters.

Daniel runs inside and begins checking every room in the house. Callista stands in the doorway, watching him.

CALLISTA  
Is something wrong?

DANIEL  
Yeah, what happens to my ass when  
mom get's back and Matt's nowhere  
to be found.

Callista looks at Daniel sceptically.

DANIEL (CONT'D)  
You don't know this woman like I  
do. With all this crazy shit  
happening...Matt's like a second  
son to her. I'm gonna go look for  
him.

CALLISTA  
I'll stay here in case he shows up.

Daniel grabs a flashlight from inside then makes off through  
the trails as the sun begins to set.

FADE TO:

EXT. MATTHEW HOUSE - EARLY EVENING

Matthew stands outside his front steps looking up into his  
second story window. He looks from side to side for any  
signs of a break-in. Everything seems normal and quiet.  
Matt walks up to the front door and unlocks the dead bolt.  
It makes a soft thud as it slides into the door. Matt steps  
inside and looks around. Shadows are cast all over the  
inside of his house. He makes his way up the steps,  
silently, in the dark. The camera cuts to the darkened  
kitchen area. Matt's broken plate and food still lie on the  
floor. The camera cuts to the dining room. The table is  
still set with 3 plates, now containing moldy food on them.  
The clothing of Matt's family is still strewn about the  
table and floor. The camera then cuts back to Matt walking  
into his room and flicking on the lights.

MATT'S POV - MIRROR

The mirror is still shattered. Cracked fragments still hang  
along the border. The camera pans down to the floor. The  
glass remains of the mirror lie in a neatly stacked pile.  
Matt looks towards his closet. The door is slightly ajar.  
Without hesitating, Matt turns and walks out of his room,  
downstairs and into his living room. He opens the coffee  
table drawer where he stashed his revolver the day he met  
Callista. He takes out the gun and marches back up the  
steps and into his room. Not pausing, he continues over to  
his closet and jerks the door open quickly, holding the

revolver close to his body pointing forward. The closet is empty.

He reaches in and grabs a bookbag. He walks over to his dresser and begins to fill the bookbag with clothes. He finishes and grabs a family photo off his dresser. He exits his room then walks across the hall into his parent's room. Matt opens his dad's top dresser drawer and removes a box of bullets. He empties out the bullets already in the gun onto the top of the dresser. He loads in six new bullets and puts the box into his bookbag. He casually turns towards the doorway then stops suddenly in his tracks. A horrifying serpent creature is in the doorway. It's concealed in shadows but enough can be seen to tell it's like the serpent from Matt's dream.

Matt yells out in shock pointing the gun at the serpent. He fires off a shot as he turns to run. The serpent advances on Matt with incredible speed. Right as it reaches Matt, it passes through beams of light cast by a streetlight outside. The serpent reaches out a large scaly hand and grabs Matt by the shoulder. He cries out in pain and drops the gun.

CUT TO:

WOODS BEHIND DANIELS HOUSE - NIGHT

Daniel makes his way through the trails behind his house. He turns on the flashlight. The trails have a very ominous feel to them. The paths seems to narrow and the branches seem to stick out to catch him in the face.

DANIEL  
(to himself)  
This is so fuckin' stupid. Where  
the hell are you.

Movement can be heard in the woods behind Daniel. He starts to quicken his pace.

CUT TO:

INT. MATTHEW'S HOUSE - NIGHT

The camera faces toward the wall that Matt's parent's bed rests against. Above the bed is a painting of an old dog asleep on an antique bed. The picture has a piece of glass covering it. Suddenly Matt flies through air smashing into the picture. Glass shatters as Matt falls onto the bed. Matt rolls onto his back, very dazed.

OVERHEAD SHOT - MATT ON THE BED

The serpents hand reaches into the shot and grabs Matthew by the ankle. Matt quickly disappears from view as the creature pulls him off the bed. A thud can be heard as Matt hits the floor.

CUT TO:

EXT. WOODS BEHIND DANIELS HOUSE

Daniel continues to hurriedly make his way through the woods. Off in the distance he can see a faint light coming from Matt's house. Suddenly two sets of hands reach out from behind Daniel, grabbing him by the back of his shirt. He spins around holding the flashlight like a club. It's Nick and Adam.

DANIEL

What the hell are you guys doin'?  
You scared the shit out of me.

NICK

Nancy sent us to look for you. We  
all just got back and she's freakin  
the fuck out man. What are you  
doin out here by yourself? Where's  
Matt?

DANIEL

I don't know. I'm tryin to find  
him.

Daniel looks towards Matt's house.

DANIEL (CONT'D)

There's a light on at his house.  
He's probably there.

NICK

Alright, I'll go with you. Adam,  
run back and tell Nancy everyone's  
ok. We're gonna go get Matt and  
bring him back.

Adam nods his head then turns and jogs off back towards Daniel's. Daniel and Nick set off at a quick pace towards Matt's house. All of a sudden several gunshots ring out accompanied by several flashes of light coming from the inside of Matt's house.

DANIEL

Fuck! Come on!

Daniel and Nick break out into a full sprint.

CUT TO:

INT. MATTHEW'S PARENT'S ROOM

Matt thrashes wildly on the floor. The serpent creature is grabbing at his face and arms. Matt manages to get the gun aimed at the creature's torso. He squeezes the trigger, firing a single shot into its chest. The creature grabs Matt by the wrist and slings him across the room. He hits the wall above his dad's dresser and falls down on top of it. He continues to roll off onto the floor, right next to his bookbag. Very disoriented, Matt fires off the remaining shots wildly, missing the creature completely. The creature hunches over and spits up blood onto the floor. Matt fumbles through the bookbag trying to find the box of bullets.

He finds the box and snatches it out quickly, but the box is partially open and bullets sling out all over the bedroom floor. The serpent looks up and begins to awkwardly slide across the floor towards Matt. Matt manages to grab a single bullet off the floor and load it before the creature is upon him. Matt extends his arm out pointing the gun right at its head. With lightning speed the serpent snatches Matt's wrist out of the air. It lifts him up off the ground by his hand. Matt has a look of total bewilderment on his face.

Without warning the creature snaps Matt's wrist. As it breaks he cries out in pain and drops the gun to the floor. The creature grabs Matt by the neck with its free hand. Without pausing it snaps his neck causing his arms and legs to go limp. It drops him to the floor. He lays in a pathetic pile, his eyes staring off into nothing. The creature falls backwards onto the floor. It begins to gasp for air.

CUT TO:

EXT. MATTHEW'S HOUSE

Daniel and Nick are right out front. Suddenly there is another flash of light, like that created when the gun went off, except there is no loud bang to accompany it. The two barrel through the front door.

INT. MATTHEW'S HOUSE

DANIEL  
(frantically)  
Check downstairs!

Nick runs back through the downstairs as Daniel scurries up the steps to the second floor.

DANIEL (CONT'D)  
Matt! Matt!!

NICK (O.S.)

Matt!

Daniel checks Matt's room first. He see's the broken mirror and the glass on the floor. The dresser drawers are open and clothes are strewn about. He runs out of the room and down the hall towards Matt's parent's bedroom.

DANIEL

Matt!

He rushes forward kicking the door open. He stops in his tracks and scans the room. There's blood and bullets all over the floor. There's also broken glass on the bed. Daniel gasps and steps back. Tears start to run down his cheeks.

DANIEL (CONT'D)

Nick! Nick, come here, now!

The camera pans to the floor. Matt's clothes lay in a pile on the floor next to a large pool of blood. Nick runs into the room stopping behind Daniel. He surveys the room.

NICK

Holy shit, what happened?

DANIEL

(crying)

I don't know, but Matt's gone.

FADE TO:

EXT. HASHAN'S HOME - DAY

Hashan rises from his prayer matt. He begins to walk towards sound of the two booming voices. As he gets closer, the crowds of people become more tightly packed. The crowd is surging forward. Hashan pauses and stares at the moving bodies. It's as if he is about to plunge into human rapids. He braces himself then rushes into the flow of people. He's knocked back and forth and he forces his way through the crowd. People ahead of him are jumping and shouting frantically. Hashan suddenly gets shoved from behind, falling to his knees. The crowd continues to surge forward, knocking him down on his stomach. The crowd begins to walk over him, stepping on his back and hands and head. He desperately tries to get up, but he keeps getting stepped on and forced back down to the ground. Hashan begins to army crawl forward along the ground. The shouting and commotion increase the further he goes. He continues to get trampled as one man kicks him in the face. It seems he's going to be trampled to death. He weakly picks up his head enough to see along the ground ahead of him. He sees bright flames rolling across the ground. The people ahead of him suddenly

switch directions and start to rush backwards, tripping over him.

The camera rises off the ground above the crowd. Hashan is around 15 feet from the edge of the crowd surrounding the two prophets. Brilliant flames shoot from Elikai's mouth into the edge of the crowd. There are 3 men with weapons that burst into flames. The surrounding crowd is frightened but unharmed by the flames. The attacker's smoldering bodies collapse back onto people trying to move away.

Several people behind the witnesses break through the crowd running towards the two ragged men. Elikai spins around and shoots flames from his mouth onto the attacking men. The flames shoot up their bodies engulfing them in colorful flames. The men writhe on the ground for several seconds before going still. Uriah turns towards the spot in the crowd where Hashan lies. He walks forward followed by Elikai. The camera goes to an overhead shot. The crowd forms a ring around the two men. As they walk forward the ring moves with them as the people ahead move back to give the men room and the ones behind get the courage to get a little closer. The ring of live people is eclipsed by the ring of dead people burnt to death on the ground. Uriah walks right up to a pile of charred bodies. He reaches down through the ashes and grabs Hashan by the wrist. He easily drags him from under the pile and out into the center of the circle. Elikai walks the perimeter of the circle keeping the crowd at bay. Uriah kneels down beside Hashan.

HASHAN

Lord. Give me the strength to serve  
you! Please, tell me what to do,  
I'll do it!

Hashan turns his head to the side and spits up a little blood. His breathing is shallow and he acts on the verge of losing consciousness. Uriah places a hand on Hashan's chest. He immediately starts breathing normally. His eyes open wider and he becomes more alert.

URIAH

Do not despair, you have been  
chosen to serve the Lord. I will  
speak plainly so that you may  
understand what is asked of you.  
The deceiver will strike soon.  
Everything God loves he hates. He  
would choose to kill all the  
children of God, all plants, all  
creatures, all things. He is known  
to you now. He is the new leader  
of the ten nations.

HASHAN

Sebastian Jareb? He's in all the  
papers and on TV. He speaks of  
peace and unity.

URIAH

He speaks lies. He will only bring death and darkness.

HASHAN

What do you want me to do?

URIAH

I am a beggar and servant of God. I want nothing of you. It is God's will that has brought you here. He holds the keys and knows the paths. Listen carefully to my words, for this is the plan of the Lord.

Uriah grabs Hashan by the shoulders and pulls him into a sitting position. He leans forward and begins to speak softly into Hashan's ear. Hashan closes his eyes and listens carefully. In the background, flames can be seen pouring out of Elikai's mouth into a group of men. Uriah leans back and looks into Hashan's eyes.

URIAH (CONT'D)

Do not be afraid of what is to come. Only believe. Have faith without doubt. You can accomplish all things through Him. Now go prepare, the time is close.

Hashan stands to his feet and faces towards the direction of his house. Elikai walks up and stands beside Uriah. The two prophets raise a hand toward Hashan's home. The crowd is suddenly forced apart making a path, like Moses parting the sea. Hashan takes off running through the path. The crowd begins to close back together behind Hashan. The two witnesses lower their hands and walk back to the center of the circle and begin to resume prophesying in their loud booming voices.

FADE TO:

EXT. DANIEL'S HOUSE - NIGHT

Daniel sits on his back porch starting out into the darkness towards Matt's house. His eyes are red and puffy. Several tears drip down his cheeks. Inside he can hear Nancy crying uncontrollably. Daniel puts his face into his hands.

DANIEL

I'm so scared, I don't think we're going to make it through these times. Please God, give me the strength to protect the people I love and care about. Give me courage and hope. I don't know if Matt ever accepted you but I pray

his souls in heaven with his  
family...I just...

Daniel pauses as he hears movement coming from the woods ahead of him. He raises his head from his hands and wipes his eyes. A gentle breeze begins to blow, cooling his face and drying his eyes. He hears a whispering sound. It's as if the wind were whispering to him.

WIND-LIKE WHISPER  
Daniel...Daniel...

Daniel stands up, looking around. The sound continues, fading out into the woods. Daniel descends down the steps and walks into the entrance of the woods. His figure disappears into the shadows.

Daniel feels his way awkwardly through the woods. The moon provides his only light. The breeze continues to blow and his name continues to be whispered on the wind. The breeze whirlwinds around him, dragging leaves with it. He turns with the breeze as if to catch someone running around behind him. As he's almost facing forward again, a bright light suddenly appears and a loud voice sounds.

MICHAEL  
Daniel!

Daniel yells in surprise and falls back to the ground. The camera pans up revealing the glowing body and face of the angel Michael. Daniel shield his eyes with his arm.

DANIEL  
Why are you here? What do you want  
from me?

MICHAEL  
I have come as a light into the  
world, and whoever believes in Him  
should not abide in the darkness.  
I do not come to judge the world,  
but to save it.

DANIEL  
Save it from what? What's going to  
happen?

MICHAEL  
Now is the judgement of this world.  
Now the ruler of this world will be  
cast out. A little while longer  
the light is with you. Walk while  
you have the light, lest the  
darkness overtake you; he who walks  
in the darkness does not know where  
he is going. While you have the  
light, believe in it, that you may  
become the sons of light.

DANIEL  
I don't understand!

MICHAEL  
I still have many things to say to  
you, but you cannot bear them now.

Michael reaches out a hand and places it right above Daniels  
head.

MICHAEL (CONT'D)  
Remember always, the things which  
are impossible with men are  
possible with God.

Daniel collapses to the ground unconscious. As he falls the  
screen fades to black.

CUT TO:

INT. UNITED NATIONS HEADCOURTERS

Sebastian sits at a large marble desk looking livid. There  
is a speaker phone in the middle of his desk.

SEBASTIAN  
I don't want to hear your excuses.  
It's two men. Two fucking men! I  
want them dead!

MAN'S VOICE (V.O.)  
We're trying sir. All attempts  
have been unsuccessful. We can  
only attack on foot in small groups  
due to the crowds. They seem to  
have concealed flame throwers of  
some kind.

SEBASTIAN  
Then clear the fucking crowds you  
idiot!

MAN'S VOICE (V.O.)  
We're trying sir. They're refusing  
to leave. There's too many to  
remove individually and the tear  
gas isn't having any effect.

SEBASTIAN  
Why do they refuse to leave? You  
said the men were using flame  
throwers. Aren't they killing  
people?

MAN'S VOICE (V.O.)

Actually, only our men, or, men with weapons have been killed. Somehow the fire has been missing everyone else.

SEBASTIAN  
That's impossible.

MAN'S VOICE (V.O.)  
I can't explain it sir. There's also reports of them healing the sick, but we haven't witnessed anything like that yet.

SEBASTIAN  
Yet? You listen to me. Use a Goddamn sniper, and put them down.

MAN'S VOICE (V.O.)  
Uhh...We tried that too sir. For some reason the snipers aren't able to see the two men through their scopes.

SEBASTIAN  
What do you mean?

MAN'S VOICE  
Well they can see everyone else...it's just that nobody can be seen in the middle of the crowd. There's nothing for them to shoot.

SEBASTIAN  
This is fucking unbelievable. Here's what you're going to do. I want snipers on a helicopter right above their heads. They won't need a fucking scope to see then will they? Call me when it's done. No more excuses.

Sebastian hangs up the phone. He seems calmer and slightly proud of himself for coming up with the idea. He pushes an intercom button on his desk.

SEBASTIAN (CONT'D)  
Haley, send in Alek.

Moments later, Alek enters the room. Alek is a short man with short dirty blonde hair and blue eyes. He is very plain looking and walks with a slight limp.

ALEK  
You're looking well Sebastian. How are things coming along with our two troublemakers.

SEBASTIAN

They spend all day shouting how I'm the Antichrist. They say I'm going to bring about the end of the world and I'm an enemy of God. At least they aren't getting any media coverage...thanks to you. I'll tell you Alek, it's hard trying to be the leader of the world with people like that running free.

ALEK

Do you want me to handle it?

SEBASTIAN

No, I think I have it under control now. So... how are things on your end?

Alek limps over to a chair in front of Sebastian's desk and sits down. He let's out a sigh as if even the walk to the desk took a lot out of him.

ALEK

They are going well, very well actually. The banks are preparing funds to be transferred to the mark. All participating countries are preparing their people for the switch.

SEBASTIAN

What about the people refusing to use the mark.

ALEK

I've already taken care of that. Facilities will be set up where lesser quality foods and goods will be offered to those not accepting the mark. The prices will be through the roof and the taxes will go straight to us. It's only a matter of time before they realize it's pointless to fight the change.

SEBASTIAN

Excellent. I couldn't have gotten this far without you Alek. You are a good friend.

ALEK

I am no one, just a man behind the scenes. You deserve the credit. You deserve the rewards.

SEBASTIAN

(laughing)

Still humble as ever. Make no mistake, whether you like it or not, I'm going to make you a rich man.

ALEK  
(smiling softly)  
If you insist.

FADE TO:

EXT. WOODS BEHIND DANIELS HOUSE - NIGHT

DANIEL'S POV - WOODS

Daniel wakes up to a dark and blurry image of the woods. He turns towards his house. The image of his house is fuzzy and moving back and forth. The screen looks down to the ground, then zooms in on it suddenly as Daniel falls back down. The camera pulls back to show him struggling to get back up. He starts crawling along the ground towards his house.

CALLISTA (O.S.)  
Oh my God, Daniel!

Callista runs down the steps and over to Daniel. He collapses and rolls onto his back. Callista kneels down beside him.

CALLISTA (CONT'D)  
What happened? What's wrong?

Daniel wraps his arms around her neck and pulls himself into a sitting position. He starts to fall backwards but Callista catches him and holds him in her arms.

DANIEL  
Michael...he spoke to me!

CALLISTA  
What are you talking about?

DANIEL  
The angel Michael spoke to me. He talked about the judgement of the world...and the darkness and the light...you believe me right?

CALLISTA  
Of course I do, but let's talk about this inside. You need to lie down.

Callista helps Daniel to his feet. They make their way back into the house and into the Daniel's room. Callista helps him into his bed.

CALLISTA (CONT'D)

Get some rest, we can talk about things in the morning, ok?

DANIEL

No, listen. Something's going on. Things aren't adding up. This isn't God. Can't you feel it? I see the angels, I feel the awe, I can sense some kind of power, but nothing about this feels holy. Seeing Michael didn't bring tears to my eyes. I always thought seeing an angel would bring tears to my eyes. I just...I need to think.

CALLISTA

You need to sleep.

DANIEL

I can't sleep, my face hurts. I think I fell on a rock.

Laughing, Callista leans over and kisses Daniel on the cheek.

CALLISTA

There all better. Goodnigt.

DANIEL

(grinning)

I got bit on the lip by a squirrel too I think...

CALLISTA

I don't know if i can fix squirrel bites. That's not really my specialty. I guess it wouldn't hurt to try.

DANIEL

I like your style.

Callista leans down and kisses Daniel softly on the lips then leans back.

DANIEL (CONT'D)

How about I take two and call you in the morning?

Callista giggles and gives Daniel another kiss. She gets up and walks to the doorway. She shuts off the light and walks

into the living room where everyone else is already asleep. She quietly climbs into her sleeping bag. She rolls onto her side and looks at the empty couch that Matt used to sleep on. She gets a sad look on her face like she's about to cry. She rolls over onto her other side.

FADE TO:

EXT. ABANDONED FLOWER SHOP - DAY

Hashan knocks on the door of an abandoned flower shop. The windows are boarded up and condemned signs hang on the door and outside walls. There is a peephole in the center of the door. Hashan hears movement from behind the door followed by the sound of several dead bolts clicking and a doorbar being removed. A very large Arab man with a thick unibrow and a sub-machine gun answers the door. He points the gun at Hashan's head.

HASHAN

Wait! My name's Hashan. I was sent by the two prophets. Your name's Orestes. They said you wouldn't kill me.

Orestes lowers his gun.

ORESTES

What do you want?

HASHAN

I need to speak to a man named Zimri. He has a mission for me.

Orestes moves back and invites Hashan inside. The inside of the shop is full of dead, dried up flowers. It looks as if an entire beautiful garden died all at once and was brought here for safe keeping. Orestes points towards a closed door behind him.

ORESTES

Zimri's through there.

Hashan walks to the door and looks over his shoulder at Orestes before turning the door handle and walking through. Zimri sits at an old dirt stained wooden desk. Zimri is an elderly looking Arab. He has deep lines in his face, but still has a full head of gray and black hair. He also has a full beard. He looks up from his lap as Hashan enters. There are holes all in the ceiling and floor. Hashan stands in front of the desk looking down at Zimri. There are no chairs for him to sit in.

HASHAN

My name is Hashan. Uriah and Elikai sent me here to see you.

ZIMRI

Yes, I know. Uriah told me you would come. There isn't much time, so let me get right to the point.

Zimri picks up a brief case from beside his chair and sets it on top of the desk. There is a thumb scan where the combination lock usually would be. He places his thumb on the scan and several seconds later the case pops open. Zimri pulls out several documents. They are watermarked and have government stamping in the center. There is a shiny hologram sticker in the corner of the documents containing the holy trinity symbol enclosed in a triangle. Zimri looks Hashan directly in the eyes and holds his gaze for a moment.

ZIMRI (CONT'D)

A lot of people died for these so I want you to pay close attention. These credentials will get you into Sebastian's complex and within killing distance of the target.

HASHAN

You want me to kill Sebastian?

ZIMRI

This task has been graciously given to you by God himself! Would you be like Jonah and run from your destiny?

HASHAN

No, I will not run. I will do anything the Lord asks of me. How will I even get close enough to Sebastian?

ZIMRI

Sebastian believes that tomorrow at 3 in the afternoon he has an appointment with a reporter to discuss the new details on the digital currency known as the mark. While this interview will take place, the man conducting the interview has recently changed.

HASHAN

Poor bastard.

ZIMRI

Orestes made it quick. You will begin the interview tomorrow and continue until Sebastian is relaxed and off guard. Then you will kill him.

HASHAN

With what? The microphone?

ZIMRI

With this.

Zimri pulls out a black 7 inch blade from the brief case. Hashan looks at it and raises an eyebrow.

ZIMRI (CONT'D)

To avoid metal detection, it has been made entirely of plastic. It is also coated with a highly flammable substance. After killing Sebastian, you will set the knife on fire and make your way to the exit. A car will be waiting for you. You are guaranteed a 10 minute window to escape, starting from the time you light the blade.

HASHAN

Guaranteed by whom?

ZIMRI

A man within Sebastian's organization. He's the only reason any of this is possible. You can meet him when this is all over. Now go home and get some rest. Orestes will pick you up tomorrow at 1 from your home.

Zimri places the blade and the documents back into the brief case and closes it. He takes a device resembling a palm pilot from his pocket and hands it to Hashan.

ZIMRI (CONT'D)

Place your thumb in the center.

Hashan does as he is told. The screen lights up as he presses his thumb into the center. A few seconds later the screen goes dim and Hashan removes his thumb. There is a digital thumbprint left on the screen. He hands the device back to Zimri.

ZIMRI (CONT'D)

By tomorrow this case will only open for you.

Hashan opens his mouth to speak but can't find the words. He turns and exits the room. Orestes is standing by the front door waiting for him. He opens the door and ushers Hashan outside.

ORESTES

Go with God Hashan. You will need him tomorrow. Oh, and wear a suit

tomorrow. You'll need to look like  
a reporter.

Hashan nods and starts to walk away from the shop. Orestes  
closes the door and walks back into Zimri's office.

ORESTES (CONT'D)  
Do you think we can trust him?

ZIMRI  
Hashan was sent by the prophets.  
He is driven by his faith. He will  
do what has been asked.

ORESTES  
I meant the other one. The man on  
the inside. Are you sure we can  
trust him?

ZIMRI  
I asked Uriah that very question.

ORESTES  
What did he say?

ZIMRI  
He told me it was not for me to  
know the times or the seasons,  
which the Father has put in His own  
power. He said "Let your heart not  
be troubled, neither let it be  
afraid." Then he said the way has  
already been prepared, that all I  
needed now was faith.

ORESTES  
Faith is a powerful thing.

ZIMRI  
When our path is covered in  
darkness, faith will light the way.

FADE TO:

#### HASHAN'S HOME - DAY

Hashan stands in front of his bedroom mirror. He's wearing  
a dark grey business suit with a light blue collared shirt  
underneath and adjusting a navy blue tie. His hair is  
slicked over to the side like a little boys comb-over. He  
stands up straight and holds his head high. He looks  
dignified, but there is a great sadness in his eyes. He  
glances to the left at a clock on the wall. The time reads  
12:52. He exits his room and walks down his hall towards  
his front door. He stops at the row of pictures and turns  
to look at the family portrait. He touches a hand to the

picture and a tear runs down his cheek. Outside he hears a car horn sound. Hashan stares at the photo for a few moments.

HASHAN

This is for you my babies.

Hashan wipes the tear from his face and walks to the front door . He opens it and exits into the front yard. The sky is full of meteorites, burning brightly overhead. Orestes is parked in a blue trailblazer. Hashan gets in on the passenger side.

INT ORESTES'S CAR

Before Hashan's door is fully shut Orestes takes off down the road kicking up dust.

ORESTES

Sorry, running a little behind.  
Did you sleep well?

HASHAN

No, not really.

ORESTES

Good. Good. Now listen.

Orestes reaches into the back seat and pulls out the brief case. He hands it to Hashan.

ORESTES (CONT'D)

The case has been adjusted to your thumbprint. Only you can open it now. Go ahead and take out the knife.

Hashan places his thumb on the scanner and several seconds later the case pops open. He pulls out the knife then holds it out in front of him staring at it.

ORESTES (CONT'D)

Place the knife in your inside jacket pocket.

HASHAN

Won't they search me? Why don't I just keep it in the case?

ORESTES

You have an appointment and government credentials. Unless the metal detectors go off, you will not be searched. And besides the knife can still be seen through an x-ray machine. There is an ID pass

in the top of the case to wear on  
the outside of your coat.

Hashan places the blade inside his jacket then takes out the press pass from the case and clips it to the outside of his coat. Hashan stares out the window, watching the trees go by. They continue making their way into the center of the city. They soon arrive at a large 10 story building.

HASHAN

Where are we?

ORESTES

This is where Sebastian's people wanted to conduct the interview. Security reasons, I suppose. Are you having doubts?

HASHAN

No, I'm fine. Where will I meet you when it's done?

Orestes points across the street in the parking lot of a bakery. Orestes pulls up in front of the entrance ramp to the building. He puts the car in park then pops the trunk.

ORESTES

Your interview equipment is in the back. Take a few moments to familiarize yourself with it before entering the building. You don't want to seem incompetent to Sebastian.

HASHAN

I'll be fine.

ORESTES

Ok, good luck.

Hashan gets out with the briefcase in hand. He walks to the back of the trailblazer and pulls out a black dufflebag. He takes a deep breath and walks up the ramp and into the building.

INT. 10 STORY BUILDING

The first floor is a long hallway with a security checkpoint in the center and several elevators behind it. Hashan looks down at his ID tag. It says the name Jacob Bale and has his photo at the bottom as well as the holy trinity hologram below it. He boldly walks straight up to the check point and lays his brief case and dufflebag on the x-ray conveyor belt. He turns to the closest guard.

HASHAN

Jacob Bale, here to see Mr. Jareb  
for a 3 o'clock interview. My  
papers are in the brief case.

GUARD

Step through the metal detector  
please.

Hashan takes a quick breathe and holds it while he walks through the detectors. No alarms sounds. He breathes out through his nose and strides over to his brief case confidently and opens it with the thumbscan. He hands the stack of documents to the guard. While the guard checks them over Hashan stares around taking in his surroundings. He looks up noticing a surveillance camera pointed right at him. He smiles weakly then looks down at the floor.

The camera cuts to the inside of a small security room.

There is enough room for one man to sit comfortably at a desk. On top of the desk are a dozen surveillance monitors and keyboard with a joystick built into it. There is a black, polished barreta beside the keyboard. The back of the man's head is turned to the screen, hiding his face. On all the TV monitors are a closeup view of Hashan's face. The man has an open folder in his lap and is flipping through several pages. He pulls back on the joystick and the camera zooms out, showing Hashan and the guards.

The camera cuts back to Hashan. He looks over at the guard.

HASHAN

I hate to sound rude, but I don't  
want to be late for this interview.  
Is it ok for me to go up?

GUARD

Yeah, go ahead.

The camera cuts back inside the security office. The man picks up a phone on the far end of the desk and presses a button on the side. On the security monitor, we see a phone ring on the wall beside the guard. He answers the phone.

GUARD (V.O.) (CONT'D)

Yes sir?

The camera swings around to the front of the man, revealing him to be Sebastian's right hand man, Alek.

ALEK

Hold him.

Alek hangs up the phone and tosses the papers in his lap onto the desk. He then stands up and picks the gun up off the desk and puts it in a holster under his arm. Alek quickly leaves the room. The camera stays in the room

looking at the desk. It zooms in on the stack of papers. The top paper contains a photo of a young clean shaven white man. Under the photo is the name "Jacob Bale."

The camera cuts back to the security check point. The guard hangs up the phone and grabs Hashan by the arm.

GUARD  
Wait here a moment.

HASHAN  
Is something wrong?

GUARD  
Just wait please.

Hashan stares down the hallways towards the elevators at the far end. A sign above the elevator door against the far wall flashes, indicating an incoming elevator.

HASHAN  
(sounding frustrate)  
I don't understand the holdup. Is something wrong?

The guard puts his hand on his sidearm.

GUARD  
Remain calm. My supervisor would simply like to have a word with you.

The elevator door opens. Alek steps out and stares suspiciously at Hashan. He shuffles down the hall never taking his eyes off him.

ALEK  
(smirking)  
Mr. Bale, how are you today?

HASHAN  
I'm fine, what's the problem?

ALEK  
Nothing, I hope.

Alek walks right up to Hashan and starts to pat him down. He starts at his arms and then moves down his legs, then moves back up to his ribs then chest. He pauses as he pats over Hashan's breast pocket. He pats the knife several times.

ALEK (CONT'D)  
Hmmm... What's this?

Alek reaches into Hashan's left pocket instead and pulls out a cheap plastic lighter.

ALEK (CONT'D)  
I hope you don't plan on lighting a  
cigarette for Mr. Jareb with this.

Alek pulls out a beautifully engraved zippo lighter  
encrusted with three small diamonds. He also takes out a  
pack of cigarettes. Hashan stares at the lighter.

ALEK (CONT'D)  
Use this. Lights every time.

Alek places the lighter and cigarettes into Hashan's left  
pocket.

ALEK (CONT'D)  
Don't forget to return that on your  
way out. Good luck with your  
interview.

Alek smiles then turns and walks back towards the elevators.  
Hashan puts the documents back in his case then grabs the  
dufflebag and hurries after Alek. When they reach the  
elevators Alek points a hand towards an elevator to his  
right.

ALEK (CONT'D)  
This is you. Seventh floor. Room  
313.

Both elevators open simultaneously. Both men step into  
their corresponding elevators. Both doors close in unison.

CUT TO:

7TH FLOOR.

Hashan exits the elevator and makes his way down a winding  
hallway until he gets to room 313. He closes his eyes and  
mumbles a quick prayer. He opens his eyes and knocks firmly  
on the door.

SEBASTIAN (O.S.)  
Come in.

Hashan enters the room. It is plainly decorated with a  
large conference table on the left. Sebastian stands to the  
right of the room staring out a large glass window. He  
turns towards Hashan.

SEBASTIAN (CONT'D)  
Hello Jacob, are you ready to  
begin?

HASHAN

Of course. Please have a seat  
while I set up. It will just take  
a moment.

Hashan sets down the dufflebag on the table as Sebastian takes two chairs and sets them in the middle of the room around three feet apart. Hashan sets up the camera by the table and presses a few buttons to make it look like he's turning it on. He takes out a portable microphone and hands it to Sebastian to clip onto his tie. The two men sit down in the chairs. Sebastian stares at Hashan smiling for a moment then raises an eyebrow curiously.

SEBASTIAN

Are you ready?

HASHAN

Oh yes, let's begin. First question. Ummm, ok, the UN Mark. If this is a completely digital currency, does that mean everyone will be given a special credit card, or...how will you do that?

SEBASTIAN

That's a good question and I'm glad you asked it. We have devised a permanent electronic stamp of sorts that will be placed on the top of the right hand, or, for people who don't have a right hand, the most convenient location.

Sebastian's eyes dart quickly to the camera, then back to Hashan.

HASHAN

(curiously)

And what will this stamp look like?

SEBASTIAN

Like this.

Sebastian holds up his right hand with the top facing Hashan. There is a blue shimmering set of three connected rings inside a triangle.

SEBASTIAN (CONT'D)

Pretty cool, huh? The best part is people can pick whatever color they want. Now the three rings represent the joining of countries together. Kind of like the symbol of the Olympics. The triangle is used to symbolize the joined countries forming a single connected society. People will simply swipe their hand across a

special scanner and a purchase or transaction will be made.

Sebastian's eyes dart toward the camera again, then back to Hashan. Hashan notices this time and looks towards the camera then back to Sebastian.

HASHAN  
Something wrong?

SEBASTIAN  
I don't seem to sound rude or embarrass you, but I don't think your camera is turned on. Isn't there supposed to be some kind of light turned on?

Hashan freezes for a moment and stares at the camera. He quickly becomes alert again and starts to laugh. He stands up and walks over to the camera.

HASHAN  
It's on. This old thing. The light sometimes cuts off. I really should look into a new one.

Hashan turns his back to Sebastian. He scans the camera and finally finds the power switch. He discretely turns the camera on without Sebastian noticing. He taps the side of the video camera a couple times then moves out of the way so Sebastian can see the light.

SEBASTIAN  
Ah, there she goes.

Hashan turns back towards the video camera. He reaches inside his jacket and pulls out the knife. He stashes it up his right sleeve. He turns and walks back over to his chair and sits down. He offers a weak smile to Sebastian who smiles warmly back.

HASHAN  
Can I offer you a cigarette?

SEBASTIAN  
Of course, thank you.

Hashan reaches into his left pocket with his left hand and pulls out the pack of cigarettes. He flicks his wrist forwards causing one to stick out of the top. Sebastian takes the cigarette and places it between his lips. With his right arm down by his side, Hashan slowly lets the blade drop down into his right hand. Hashan returns the pack and takes out the lighter.

SEBASTIAN (CONT'D)

That's a beautiful lighter. Where did you get it?

HASHAN  
From a friend.

Sebastian leans forward so Hashan can light his cigarette. Hashan lights the zippo and holds it out towards Sebastian. Sebastian closes his eyes while he leans forward a little more to light the cigarette. Hashan stares at his exposed neck. He shakes slightly in anticipation. He closes his eyes and tries to mentally prepare himself.

A closeup image of Matthew with his eyes closed flashes momentarily on the screen.

The camera INTERCUTS between Hashan and Matthew both slowly opening their eyes.

The camera cuts back to Matthew's face. His mouth is open slightly and his face seems frozen in place. His eyes dart madly all around. The camera zooms out just enough to reveal Matthew lying on his back on a dark metal floor. The bones at Matt's wrist and neck press out slightly stretching the skin giving the appearance they are still very much broken.

The camera cuts back to Hashan and Sebastian. They both lean back in their chairs. Hashan looks down shamefully at the floor as Sebastian takes a long drag off his cigarette.

The camera cuts back to Matthew. His body remains motionless and his eyes frantically scan the room. Suddenly a bright light flashes at the bottom of the screen below Matt's feet. The camera pans up his body until it reaches his upper half showing his torso, outstretched arms and head. The light goes away and moments later an arm comes into the screen with it's hand directly above Matt's chest. The hand glows faintly as Matt's body raises up off the ground into the air until it reaches the outstretched hand. Matthew's body hangs limp in the air.

The camera cuts back to Hashan and Sebastian.

SEBASTIAN  
Jacob, are you all right?

HASHAN  
(whispering)  
I can't do it.

Sebastian turns his head to exhale.

SEBASTIAN  
Can't do what?

INTERCUTTING

Suddenly Hashan lunges at Sebastian and drives the blade into the side of his throat, the hand glows bright white as Matt's body tenses up. His arms, legs and head contract. And the broken places on his neck and wrist glow slightly brighter.

Sebastian tumbles over the side of his chair onto the floor. A look of pain, shock and fear are painted on his face. He clutches the side of his throat as he gasps for air.

INTERCUTTING

Blood flows freely from Sebastian's mouth and throat, a bright white liquid flows freely from Matt's mouth and eyes.

Hashan stumbles backwards and trips on his chair, falling to the floor. He looks toward Sebastian. Sebastian's body is hidden behind the chair, but his legs can be seen thrashing about. Hashan's eyes go wide as Sebastian places a bloody hand on the side of his chair and starts to force himself to his feet. Sebastian stares directly into Hashan's eyes then turns towards the door. He takes a few steps forward then collapses to the ground. Hashan stays frozen in place. A heavy dragging sound can be heard as Sebastian tries to drag himself to the door. Sebastian paws at the handle, but can't get a grip due to the blood all over his hands. He finally gets a grip and slowly starts to turn the handle, when his body finally shuts down and his arm falls to the floor with a thump.

Hashan slowly gets up and walks over to Sebastian's body. His eyes are still open, but he's clearly dead. There is a large pool of blood underneath him, as well as blood all down the front of his body. Hashan bends down and takes a hold of the blade of the knife.

HASHAN  
God, forgive me.

Hashan closes his eyes and pulls the blade out. He holds it in his hand, watching the blood drip off onto the floor below. He walks over to the conference table and sets the knife down. He pulls the lighter from his pocket and flicks the top open. He pauses and turns towards the camera. The power light seems to shine brightly, showing that it's still running and captured the entire event. Hashan shudders and turns the power off. He takes out the tape and sets it on top of the knife. He lights the lighter. The flame burns brightly. He slowly guides his hand toward the knife. The flame is only inches away from the tip of the blade when a blinding light suddenly flashes from across the room. The flame of the lighter is instantly extinguished. Hashan staggers back and raises his arm to shield his eyes. The light begins to fade and he slowly lowers his arm.

INTERCUTTING

Three ominous and menacing angels stand together, hovering several inches off the ground facing Hashan, an angel stands with it's back turned to the screen, it's hand pressed to Matt's chest. Matt's body has become a silhouette of white light.

Hashan cries out and falls to his knees. The angels look down at Sebastian's body then back toward Hashan.

HASHAN  
(yelling loudly)  
I've done what's been asked of me!

MIDDLE ANGEL  
And you have done it well.  
Therefore, we will show unto you,  
the truth and the light, so, in  
your final moments you might  
understand.

Time slows down as the three angels glide slowly and effortlessly across the floor towards Hashan. They simultaneously place a hand in the center of their chest and press something. All three of the angel's faces begin to dissolve away followed by their entire bodies. Their image seems to flow into their chest.

The camera cuts to the screaming face of Hashan.

HASHAN  
(screaming hysterically)  
No! No! God no!

The camera cuts back towards the oncoming angels. Where the angels once stood, there are now three terrifying and hideous serpent creatures. They all have harness-like electronic bands all over their bodies, as if it were some type of suit. The two aliens on the left and right each ball up their right fist. A brilliant blue flame springs up out of their right hands. The middle angel stands still. The handle of a massive sword on his back can be seen sticking out beside his head.

Hashan turns and bolts for the door. From offscreen two balls of blue flame fly past Hashan's head and slam into the door. It's immediately engulfed in the unnatural blue fire. Hashan turns towards the serpents and drops to his knees. He holds his arms out and bows his head signaling his surrender. From offscreen a vertical blue line around 5 feet tall flies through the air cutting off Hashan's left hand and slicing a line into the wall behind him. Hashan clutches his bloody stump and falls to the floor on his side.

The camera cuts back to the serpents. The alien in the middle is holding the gigantic blade. It glows a

fluorescent blue that fades until the sword is the color of steel again. Suddenly the sword glows brightly again as the serpent raises it over his head and brings it swiftly down again. A blue vertical shockwave shoots out from the blade going offscreen towards where Hashan lays.

The camera cuts to Hashan, only showing him from the chest up. His eyes bulge and his body contracts briefly, then his face and arm fall limply to the floor.

The middle alien turns toward Sebastian. He takes a small orb-like device out of the middle of his chest. He holds the sword in one hand and points the orb with the other at Sebastian's body. A bright white light shoots out of the orb and scans up and down Sebastian's body. After a moment the light goes off and the alien puts the orb back into his chest. He presses a button on the orb and it begins to glow brightly. Different colored liquid-like substances pour out of the orb and begin to cover the serpents body. He glows momentarily white then the light fades revealing the body of Sebastian. He turns towards the other aliens.

ALIEN-SEBASTIAN  
Get the blade and the tape.  
There's much to be done.

CUT TO:

INT. DARK ROOM

The camera cuts back to Matt's floating body and the concealed angel leaning over him. The light fades from Matt's body and he starts to lower gently to the ground. As he lowers the camera swings around to reveal the angel to be Michael. As Matt's body reaches the ground, he suddenly goes into convulsions then goes rigid. As quickly as it started, it stops and his body becomes still. Just then lights come on revealing Matt is lying in a large pool of blood. Matt's eyes slowly open and he rolls onto his side, seeing the blood. He quickly sits upright and sees Michael. He yells in shock and scoots back against the wall. Out of the corner of his eye, he notices a huddled mass to his left. He turns and looks. It's the dead body of the serpent that had attacked him in his parent's bedroom. Matt cries out again and jumps up looking wildly around. There are strange electronic devices, screens, and sounds. The ceiling is made of a vibrant blue, glass-like material. The walls seem almost alive as they vibrate slowly, like the walls in Matt's dream.

MATTHEW  
What's going on? What are you? I  
thought I was...

Matthew feels his neck and wrist. They are completely healed.

MATTHEW (CONT'D)  
You're... Who are you? I've seen  
you before. At Daniel's...Michael?

MICHAEL  
(smiling)  
I know you are scared and confused.  
Things are not as they have  
appeared to be. Well, some things  
are. There is so much to tell you.  
Let me start with why we are here.

FADE TO:

TV SCREEN

TV REPORTER  
Tragedy strikes the world today.  
The assassination of Sebastian  
Jareb has just been confirmed.  
Authorities are stating an anti-  
mark extremist by the name of  
Hashan Zebah was able to  
impersonate a news reporter by the  
name of Jacob Bale and gain entry  
to the building where Mr. Jareb was  
staying. Zebah brutally stabbed  
Jareb in the neck, then turned the  
knife on himself, taking his own  
life. The body of the real Jacob  
Bale has not been found.

CUT TO:

INT. DANIEL'S BEDROOM

Daniel and Callista sit on Daniel's bed watching the news on  
his TV. At hearing the name "Hashan Zebah", Callista bursts  
into tears.

CALLISTA  
(sobbing)  
Oh my God! Oh my God!

DANIEL  
(panicked and confused)  
What?! What happened?! What's  
wrong?!

CALLISTA  
Hashan's my father!

DANIEL  
What the fuck?! Are you fucking  
kidding me?

CALLISTA  
No! Oh my God, what's he done?!

DANIEL  
I can't believe this shit. Wait, I thought your last name was Davenport?

CALLISTA  
I took my mother's last name when I came to the US...

Callista breaks down into tears again

CALLISTA (CONT'D)  
He's dead! I can't believe he's dead. Why would he do something like this?

DANIEL  
Uhh, I don't know. Just try to relax, there has to be an explanation. Hold on, there's more.

Daniel turns up the TV volume with his remote.

TV SCREEN

TV REPORTER  
In a strange twist, Hashan not only taped the horrible murder, but also left the tape as evidence before killing himself. While many questions remain unanswered, Sebastian's chief of staff and personal aid, Alek Bardo had this statement to make.

The screen cuts to a red-eyed trembling Alek. He begins reading a prepared statement.

ALEK  
Sebastian was the most important leader and political figure of our time. I don't know why anyone would want to kill him. I have personally reviewed the tape, and while after the murder takes place the quality of the tape rapidly diminishes, it's still all the proof we need. This administration has agreed that the tape will be publicly broadcast one time tonight and one time only. We do this in hopes that the world may

know the truth and not get half-truths other sources. In addition we have several guards in custody for questioning. Hashan had to have had someone on the inside helping him.

Alek breaks down into tears.

ALEK (CONT'D)

(sobbing)

Sebastian was a great man and a true friend. He spoke of peace and unity. I only pray I can pick up where he left off. I have no further statements at this time. Thank you.

The screen goes blank as Callista turns the TV off.

CALLISTA

What the hell is going on?

Suddenly a massive earthquake starts. The bed shakes violently and Callista and Daniel are thrown to the floor.

CUT TO:

INT. TRANSPORT ROOM

Matt stands pressed against the wall staring at Michael.

MATTHEW

What are you?

MICHAEL

I am many things.

MATTHEW

But you're not from earth.

MICHAEL

No, I am not. But I am still a servant of God.

MATTHEW

(suddenly turning violent)

What did you do with all those people. Did you kill them? Did you kill my family? Are they alive?

MICHAEL

All your questions will be answered in time, but first you must listen.

I want you to know the reason why we are here. Maybe then you will not look at me the way you do. There are many of us that would seek to destroy your planet...for revenge.

MATTHEW  
Revenge for what?

MICHAEL  
The murders of my people. The murder of a planet.

MATTHEW  
What are you talking about?

CUT TO:

ISRAEL - DAY

Uriah and Elikai stand in the middle of a massive crowd. Elikai holds a young girl in his arms. Both of the girl's legs are shriveled and twisted up. Uriah places a hand on each of the girls legs. Uriah's hands begin to glow with white light. The light in his hands spreads into the young girl's legs. She cries out as her legs are soon covered in the intense white light. An older woman stands at the edge of the crowd, holding a hand over her mouth, trying to suppress her own sobbing. Moments later, the light fades from the girl's legs and Uriah's hands. The crowd gasps. The camera cuts to a shot of the girl's legs. They look normal and healthy. A loud cheer echoes through the mass of people. Elikai walks over to the woman and hands her the child. As the woman clutches the girl in her arms, Elikai glances up to see two helicopters in the distance approaching fast. The sky is full of cumulus clouds. Elikai takes several steps back toward the center of the crowd.

ELIKAI  
Uriah, it is time.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL  
It all started with a lie. In the early 1940's, your people began producing nuclear energy on a massive scale. While your government admitted there was nuclear waste being produced, they failed to mention that once it is

created it cannot be destroyed or contained. Sealed barrels containing nuclear waste were buried miles underground, only to rupture and spread through the soil, killing entire communities.

CUT TO:

ISRAEL

The land between the prophets and the helicopter is bare ground with a few shrubs along the way. The nearest town or city is several miles away. Elikai and Uriah both look to the sky. Two giant wings spread out from both Elikai's and Uriah's back. Their hair begins to shimmer, looking almost golden. Their ragged robes dissolve away, revealing beautifully engraved angelic armor. A brightness intensifies in their eyes. Elikai throws out his hand toward the crowd in the direction of the helicopters. The crowd forces apart, clearing a path straight through. He and Uriah take off running down the dirt road.

CUT TO:

INT. HELICOPTER

PILOT'S POV - CROWD

There is a massive crowd of several hundred people bunched together in a clearing. A path suddenly splits through the crowd. Two winged figures can be seen running toward the helicopters with incredible speed. The camera moves back to the fuselage. There are two men dressed in tactical gear loading large sniper rifles. Both sides of the helicopter are opened up. The camera continues to move back exiting the helicopter. It moves into the second chopper, and into the fuselage. There are two men in this one as well. The first man is also a sniper. The second man is the alien disguised as Sebastian. He stares out the open side of the Helicopter at the two prophets. He clutches the hilt of the sword he used to kill Hashan.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

In 1958 your government created NASA for the sole purpose of developing rockets to launch the nuclear waste into space. All other early missions mentioned to the public were lies. And so it

went, mission after mission, rocket  
after rocket. They fired the waste  
into space, never to be seen again.

CUT TO:

ISRAEL

The camera cuts back to Uriah and Elikai. There is now only a 30 yard gap between the men and the helicopters. Uriah balls up his right fist. Blue flames spring up out of his hand. Suddenly he leaps into the air, level with the helicopters. He opens his fist, shooting out a large blue fireball, 5 feet in diameter. It flies through the air with a shimmering vapor trail behind it. Moments before it connects with the lead helicopter, both aircraft bank hard to the left. Sebastian's helicopter pulls up as the other drops dangerously close to the ground. The fireball misses, but the lead chopper ends up almost level on the ground with the open side facing Elikai. Elikai doesn't hesitate as he opens his mouth and spews a stream of fire into the fuselage of the chopper, lighting both of the snipers on fire and well as the aircraft itself. Sebastian's chopper swings around behind the two prophets. The sniper leans out the side, takes aim and fires. Uriah spins around to face the sniper just as a bullet rips through his left shoulder. As Uriah falls to the ground, the image of his left wing and arm dissolve away to show a bloody serpent arm underneath. The flaming chopper begins to pull up, but suddenly explodes and crashes into the ground 40 feet from the two prophets. Shrapnel flies through the air barely missing the two men. Sebastian's chopper hovers 30 feet in the air with it's side facing Elikai and Uriah. Uriah clutches his left arm to his body as he balls his right fist tightly. He has a look of extreme anger on his face. Tall blue flames flicker wildly about his hand and arm as he gets to his feet. The sniper takes aim at Elikai's head.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

My ancestors were explorers, always  
looking for a new species, new  
cultures and new ideas. Like  
yourselves, we searched for a  
meaning to our existence. We were  
sure the key was out there  
somewhere, waiting to be found. We  
never thought the answer could be  
in our own hearts. In our very  
souls. One day my people thought  
they had found an answer. There  
was rumored to be a newly  
discovered planet and species to

investigate. They were known as Humans and they had something my people had never heard of. They had God. A holy creator that controlled the heavens and the earth. The creator of the universe and everything in it. Including us.

CUT TO:

ISRAEL

Uriah opens his hand releasing another fireball, this time 7 feet in diameter. It flies with great speed toward the opening in the side of the helicopter. Seconds before it connects, Sebastian, still holding the sword, rolls out the other side of the chopper and begins to free-fall through the air. The massive fireball explodes inside the helicopter, ripping it into several pieces. As Sebastian falls toward the ground, two wings dramatically spring out of his back and he slows immediately, floating gently to the ground about 20 feet from the two prophets. His clothes dissolve away revealing similar angelic armor. The pieces of the chopper crash into the ground sending more debris flying. Uriah and Elikai stare at Sebastian with almost unbelieving looks on their faces. Sebastian's sword begins to glow brightly.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

My people went looking for a new planet, for a new hope... It was shortly after entering your solar system that they found the fated rocket. In their ignorance they believed it to be some kind of gift, welcoming them to the place where the soul lives forever. So they brought the rocket on board their ship and opened it up. Immediately the crew became infected, their bodies reacting terribly to the radiation. It was in that moment the virus was created. It spread through the ship like a plague of locusts, devouring anyone it touched then moving on, always moving on. The virus could kill in hours or even take up to days at a time.

CUT TO:

## ISRAEL

Without warning, Sebastian swings the blade vertically at Elikai. A vertical beam shoots out, tearing through the earth. Elikai dives out of the way just in time to avoid it. Elikai rolls into a crouching position and opens his mouth bearing his teeth and spewing flames at Sebastian. Sebastian jumps high into the air avoiding the fire. Behind him, there are dark storm clouds. Sebastian swings the sword back and forth diagonally raining down deadly beams at Uriah and Elikai. They both dive through the air. The beams slam and cut into the earth kicking up a giant cloud of dust.

The camera cuts to behind Sebastian looking down into the cloud of dust. Sebastian begins to float his way slowly back towards the ground. Suddenly a massive blue flame ball shoots up through the dust cloud at Sebastian. He quickly reacts bringing the sword down and sending a thin beam into the fire. The ball erupts 6 feet before reaching Sebastian. A small shock wave slams into him sending him tumbling through the air into the thick cloud of smoke. Faint outlines of blue flames dance through the smoke. Finally Sebastian is thrown out the side of the cloud landing on his back and dropping the sword. Sebastian rolls onto his side and spits out blood into the dirt. He grits his bloody teeth together as he tries to get up. He reaches for the sword. Elikai appears out of the dust cloud already breathing flames from his mouth. A concentrated column flows from his mouth and rolls up the side of Sebastian's arm. The image of Sebastian's human arm dissolves away and he screams out in pain clutching his burnt arm to his chest. Uriah appears behind Elikai, his fist is balled up and a blue flame is growing in his hand.

SEBASTIAN

Why do you fight me? The fleet approaches regardless. You will die for your treachery.

ELIKAI

This world is not for you. It is special and unique. There is soul in this place. There is a holy secret locked in every living thing. We must embrace the soul of the Earth.

SEBASTIAN

I will rip out the soul of this world and devour it whole. I will kill them all. Every man, woman and child. Even their God himself. I am the beginning and the end. I am the avenger of blood!

URIAH

Avenger of ashes, your bones will  
burn.

Uriah steps in front of Elikai. He raises his hand toward  
Sebastian.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

And then the ship's leader did something even more foolish than when he brought the rocket on board. He set a return course to our home planet. Then he died. There was no warning for those back home. No time to prepare. When the ship entered the atmosphere it broke apart, scattering the virus to the wind. It did not take long after that. We used to inhabit two planets. They were almost identical in environment. The names of the planets would translate into your words as Brother and Sister. Brother held our main population which is where the ship crashed. They were able to evacuate millions from Brother, but compared to three billion deaths, the evacuation was a failure. But the sorrow does not end there.

CUT TO:

ISRAEL

Suddenly, before Uriah can fire, the dark clouds overhead open up and heavy rain begins to pour down. The fire in Uriah's hand goes out. Thick white smoke pours out of his fist. Elikai pulls Uriah back and opens his mouth to spit flames onto Sebastian. Only white smoke pours out of his mouth. He chokes and gasps for air, falling to his knees. Sebastian lays on his back for a moment letting the rain hit his face. He begins to laugh maliciously. He picks up his sword and rises to his feet. Because their appearances are holograms, all three men remain dry, except for Uriah's and Sebastian's exposed arm.

SEBASTIAN

How does it go? The Lord works in  
mysterious ways? Fools.

Sebastian swings the sword horizontally at the two prophets. Uriah manages to duck in time, but Elikai remains standing still. As Uriah ducks the camera ducks down with him, showing only the lower half of Elikai. As Uriah stands back up, he cries out and staggers back. Elikai's body is still that of an angel, but his head is reverted back to a serpents. A Mechanical device covers his mouth. Small amounts of white smokes still leak out of it. Seconds later, Elikai's head falls to the ground and his body collapses. Uriah is only a few feet from Sebastian. He lunges forward. Sebastian swings the massive down towards Uriah's collar bone.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

Several of the evacuees had been infected so all of the ships were forced to remain in orbit around Sister until a solution could be found. Three years and several thousand deaths later, a group of scientists created a vaccine that could completely block all deadly effects of the radiation to our bodies.

Michael takes several steps closer to Matthew. Matt remains silent and pressed against the wall.

MICHAEL (CONT'D)

Even to this day, Brother is useless. All plant and animal life were destroyed. We have spent years pumping the vaccine into the atmosphere with hopes we can someday return and live. Brother and Sister together again. It is like a fairy tale to our young.

Michael pauses with a faint smile on his face as if remembering the story when he was young. His smile soon fades and he stares coldly at Matt.

MICHAEL (CONT'D)

After the cure was found, we immediately began to plan a counterattack. For all we knew, the rockets were just the beginning. A way to soften us up. If this were true, then a full attack might kill our entire race. We gave your people too much credit and acted with caution. If we had

not been so careful, then you would  
all be dead by now.

CUT TO:

ISRAEL

Uriah raises his left arm up in time to block the sword. The blade sinks deep into his skin, all the way to the bone. With his free hand, Uriah punches Sebastian in the center of the chest with a fierce desperation. The sword dislodges from Uriah's arm as Sebastian flies back through the air several feet. He lands hard on his back. Blood is now pooling on the ground beneath Uriah.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

It was decided we would send a research team to study your planet, while an invasion fleet was being built on Sister. I am one of the leaders of that research team. I was given my position because my father played a key role in the development of the cure for the virus. He even cured my mother of the virus while she was pregnant with me. I have never told anyone, but because of the virus, I was born with a gift. I have had dreams and visions my entire life. I hear voices when no one is around. I used to think I was sick until I came here and discovered the truth. God has been talking to me, using me and those like me to accomplish his will.

CUT TO:

ISRAEL

The camera fixes on Uriah as he sways and staggers around. He looks up to the sky and closes his eyes.

URIAH

Lord, look past the flesh and see that my soul is yours. Take me to paradise.

Uriah's head drops forward and his body begins to fall. Before his knees are even fully bent, Sebastian's sword plunges deep into the center of his chest. Uriah makes no additional movement and hangs limply on the sword. The image of the prophet slowly dissolves away, leaving a dead, rain-soaked, bloody serpent's body. Sebastian lays Uriah down, then slowly removes the blade from his chest. The rain begins to die out and light starts to shine through the clouds. Sebastian looks up and smirks. A bright light suddenly shines from behind him. He turns quickly, his sword raised to strike. Alek stands grinning.

SEBASTIAN

(sternly)

I told you I could handle things.  
I did not need your help.

ALEK

I know. I merely took away their  
advantage. You did the rest my  
king.

Alek walks over to look at the two dead prophets. He turns back towards Sebastian still grinning.

ALEK (CONT'D)

It's time the world learned of  
Sebastian's resurrection. I will  
stay here and clean things up.

Sebastian nods. His body begins to glow with an intense light then disappears.

CUT TO:

INT. TRANSPORT ROOM

MICHAEL

We began to study everything about  
you. As we expected, your people  
had a large capacity for violence  
and war, but nothing to explain the  
attempt to destroy our species. We  
even began to see your people  
showing love and compassion for one  
another. I began to study your  
religions. That is when my visions  
began to intensify. God would  
visit me at night, showing me the  
way to save your people from  
destruction. Not only from my  
people, but from yourselves as  
well.

FADE TO:

INT. FLOWER SHOP - NIGHT

Zimri sits behind his desk with his face buried in his hands. There is a heavy knocking at the door to his office.

ZIMRI

You don't have to knock every time,  
come in!

Orestes pokes his large head through the opening in the doorway. He stares at Zimri for a moment, then walks into the room. He has an overall look of depression about him. He has dark circles under his eyes and his shoulders are hunched forward as if he's almost lost the will to stand. He remains in front of Zimri's desk with his head drooped down and his eyes fixed on the floor.

ZIMRI (CONT'D)

Orestes, why are you so troubled?  
Have we not been over this several  
times already? Hashan's death was  
not your fault. He died doing  
God's work. He died honorably.

Orestes begins to rub his eyes slowly. His body trembles slightly. He looks up, suddenly appearing very upset.

ORESTES

It's the prophets, they're dead!  
Their bodies are missing. There  
are even rumors that Sebastian  
walks as an angel. You know what  
this means.

ZIMRI

Calm yourself, we knew this day  
would come. We must do the things  
that have been asked of us. We  
must honor our word to the prophets  
and God above all else. Go now and  
gather the men and the weapons.  
We're leaving for the United  
States.

ORESTES

How will be pay for the journey?  
Only the UN Mark is accepted now.

ZIMRI

I will take the mark if that  
becomes necessary. Many sacrifices  
have already been made, and I fear  
there are many more still to come.  
But we will continue to do whatever  
it takes. That's what faith is all  
about.

FADE TO:

SUPERIMPOSED - THREE DAYS LATER

EXT. CARGO SHIP - DAY

A massive cargo ship cuts through the ocean towards the US. The camera zooms in on the bow of the ship. Zimri stands, staring out into the endless sea. He looks down and stares coldly at his right hand. The UN Mark shines bright red in the sunlight. Zimri fights back tears. He pulls out a set of black gloves from his pocket and quickly puts them on.

ZIMRI  
Forgive me Lord.

He turns and walks towards the main cargo area. The camera follows him down a flight of stairs, around several turns and finally into a dimly lit holding area. There are dozens of cargo containers in this holding area. Several dark figures can be seen moving through the shadows around the room.

ZIMRI (CONT'D)  
It's me.

Orestes and three men armed with uzi's step out into the light.

ZIMRI (CONT'D)  
I want to see them.

ORESTES  
Again?

ZIMRI  
Yes, again. Open it.

Orestes turns to a container behind him. There is a digital keypad on the door. He punches in a series of combinations. A green light flashes on the keypad and the door begins to automatically open. Several fluorescent lights click on. There are hundreds of guns lining both walls and even the ceiling of the container. Crates of ammo line the perimeter of the floor, stacked three cases high. There is a narrow walkway leading to the back of the container. In the back, pressed against the wall, is a large metal crate, with a large blue cross painted on the front. Orestes looks at Zimri's right hand as Zimri enters the container.

ORESTES  
How does your hand feel?

ZIMRI (O.S.)  
Unclean.

Orestes follows Zimri into the container as the three armed guards stand watch by the door.

Zimri walks right up to the crate while Orestes stands behind him looking over his shoulder.

ZIMRI (CONT'D)  
I want you to make me a promise.

Orestes stares at the back of Zimri's head, waiting for him to continue.

ZIMRI (CONT'D)  
I want you to promise that when the time comes, you will help me remove this mark from my hand...one way or another.

Orestes puts a hand on Zimri's shoulder.

ORESTES  
I promise.

FADE TO:

EXT. WEMBLEY STADIUM - UNITED KINGDOM - DAY

A crowd of around eighty thousand pack Wembley Stadium. They all bear the UN Mark on their hands. Sebastian stands on a raised platform surrounded by camera and microphones. Sebastian appears to look like a normal man. There are two massive TV screens behind him, displaying his image as he speaks. To the right of Sebastian there is a lower platform. On that platform there is an eight foot high wall covered with a red velvet curtain. Alek stands beside the curtain holding a rope attached to the curtain. He stares affectionately up at Sebastian.

SEBASTIAN  
Behold! As many of you have seen I was murdered in cold blood, but now I stand before you, resurrected by God himself!

A large cheer sounds throughout the crowd.

SEBASTIAN (CONT'D)  
God has breathed his holy breath into me and created something new, a union of man and angel, a messenger of truth!

As the crowd begins to cheer again, Sebastian's wings dramatically spread out, causing many to gasp and several to bow down and pray. A few in the crowd even faint.

SEBASTIAN (CONT'D)  
Do no fear me! I only wish to bring peace, love and light, during

these dark times. I know there are many of you with questions. There are countless crimes committed daily, rampant natural disasters, strange murders and even people vanishing before our very eyes! These are all signs that we need to change. We need to unify as a single people under one God!

As the crowd cheers, the camera pans up slightly. The constant meteor shower in the sky seems to increase, the fire trails burning even brighter. The camera pans back down to Sebastian.

SEBASTIAN (CONT'D)  
God has showed me the way. The mark will help bring us all together. One governing body, one monetary system, one holy symbol, taken by all to show their faith in God, and one another!

Alek claps his hands with exaggerated enthusiasm and smiles out on the crowd.

ALEK  
(clapping excitedly)  
Yes!...Yes!

Sebastian suddenly throws his hands out, silencing the crowd. As he speaks, the loudness of his voice intensifies.

SEBASTIAN  
But make no mistake! This is a holy war now. There are those for God...and those against him!

Sebastian points down towards the covered wall. Alek pulls the long cord and the curtain parts. Screams and gasps echo through the crowd. The two dead serpent bodies of Elikai and Uriah hang from the wall by chains. Elikai's head has been reattached, held in place with surgical staples.

SEBASTIAN (CONT'D)  
Do not fear. They are dead, slain by my own hands. Hell has opened up and Satan has let these serpents loose upon our world. I see your frightened faces, but there is still hope. Take the mark of God and you will be protected. No one with the mark can come to harm from these creatures. Deny the mark, and God will deny you his holy protection. The choice is yours, but a decision must be made. This

very hour, you must choose your side.

As Sebastian says the last words of his speech, the camera pans up to one of the large viewing screens behind him. The camera zooms in on the viewing screen until it takes up the camera screen. The camera then zooms out to reveal the view screen to now be the screen of Daniel's TV in his living room.

INT. DANIEL'S HOUSE

The camera cuts to the faces of Daniel and all of his house guests gathered around the TV. Their jaws are literally dropped. Nobody makes a sound, they just stare in shock at the TV.

DANIEL  
What the fuck?!

NICK  
Did that really just happen?

RYAN  
This is really some end of times  
shit, isn't it?

DANIEL  
What the fuck?

RYAN  
So he's saying if we don't get that  
mark, Satan is going to kill us?

SARAH  
This is too much.

Everyone sits silently for a moment thinking to themselves. Suddenly there is a loud knocking at the door. Everyone turns to look at the door. Daniel stands up.

DANIEL  
I'll get it.

Daniel get's up and heads for the front door. He looks nervous as he reaches for the doornob. He checks the peephole, but can only see a large shirt and tie taking up the entire viewing area. The person's head is too high up to be seen. He hears somebody walking up behind him and turns to see Nick and Adam. They don't say anything, but nod towards the door to show their support. Daniel nods and turns back to the door. As Daniel opens the door, he immediately takes a step back. Orestes stands in a business suit and tie and a full thick beard. He takes up the entire doorway.

DANIEL (CONT'D)  
Who the hell are you?

ORESTES  
Orestes. Can we come in?

DANIEL  
We?

Orestes takes a step backwards and turns sideways. Zimri can be seen walking up the steps looking professional and cool. Daniel glances past Zimri out into the street in front of his house. There is a flatbed trailer parked in the road. On top of the flatbed is the cargo container carrying the weapons. There is a black Suburban parked behind the trailer. The windows are tinted but the two men up front look very similar to Orestes. By the time Daniel has taken all of these sights in, Zimri reaches the top of the stairs.

ZIMRI  
May we come in? We've traveled a very long way to meet with you Daniel. I believe Orestes would like to use the restroom as well.

Daniel, Nick and Adam all look at Orestes with raised eyebrows.

ORESTES  
I only wish to pee.

DANIEL  
In that case, come on in.

Zimri chuckles and steps through the doorway.

ORESTES  
Why is that funny?

Zimri walks into the living room and sits on the couch. Everyone in the house gathers around him.

ZIMRI  
As we speak, hospitals and health centers, even banks are being outfitted with machines used to implant the mark. While we don't know the full purpose of the mark, we do know that it is definitely going to be more than an implanted credit card.

CUT TO:

EXT. HOSPITAL - NIGHT

There is a long line of people coming out of the front doors, wrapping around the parking lot.

CALLISTA (V.O.)  
And you think people will really accept the mark so easily?

ZIMRI (V.O.)  
Of course they will, especially in America. When people are scared they need others to make their decisions for them.

The camera cuts to inside the hospital. The camera moves around and through the massive line of people, making its way to a long hallway with many rooms. The line branches off into smaller lines, each leading into a different room along the hallway. The camera flies by the first room only giving a brief look inside. A woman sits in a chair, holding her right hand underneath a machine that resembles a large high tech microscope. A blue laser is shooting out of where the microscope lens would be onto the woman's right hand.

The camera continues to the next room where a man sits in a chair with his right hand underneath an identical machine. There is another man in the room standing on the other side of the machine, dressed like a doctor.

DOCTOR  
What color?

FOOLISH MAN  
Red, please.

The doctor presses several buttons on the side of the machine, causing it to power up. A red laser shoots out of the machine's lens and begins to trace out the symbol of the mark onto the man's right hand.

DANIEL (V.O.)  
What about the angels? How do you explain them? They're real. We've all seen them. I even spoke to one.

ZIMRI (V.O.)  
They are not angels! You have all been deceived. The angels and the serpents are one in the same. They are not from this planet.

The camera pulls back to show the next man in line to receive the mark. He's sweating profusely and looks randomly all around him. Suddenly he breaks off from the line and starts to run through the halls towards the exit. The man receives many stares as he bumps into others in line, becoming more frantic to escape.

SCARED MAN

(shouting)

This isn't right! We shouldn't do this!

The scared man finally makes it out the front door and into the parking lot. There are two police officers standing by the door, helping direct the flow of people. The policemen have a very strange look to them. They both have golden blonde hair that shimmers even in the dark. The whites of their eyes are intensely bright.

OFFICER 1

I see you did not get the mark sir.  
I suggest you go back inside, it really is for your own good.

SCARED MAN

I won't! It's my right not to!

OFFICER 2

If you don't get it, then we cannot protect you!

The second officers face quickly turns into a serpents for a moment then returns to normal. The Scared Man shouts in panic then takes off running down a darkened alley beside the hospital.

The camera cuts to the two officers looking at each other.

OFFICER 2 (CONT'D)

Is it my turn?

OFFICER 1

(grinning)

No, mine.

The camera cuts back to the Scared Man running down the dark alley. Several shadowy figures lay strewn about the ground, covered in darkness. The man looks over his shoulder as he continues to run. He suddenly trips over something in front of him. He falls hard to the ground, busting his lip on the cement. He looks down to his feet. A dead woman lays facing him with open eyes. A look of fear is frozen on her face. The Scared Man cries out and scrambles across the ground, hiding behind an open dumpster. His eyes begin to adjust and he cries out again in horror as he looks around. There are four other dead bodies he can see laying all around him. Suddenly a bright light flashes near the alley entrance. The light momentarily illuminates the entire alley. There are dozens of dead bodies piled up further down the alley. The Scared Man screams and turns to run back towards the hospital. As he turns he comes face to face with one of the alien serpents. It grabs him by the throat, lifting him off the ground. It slams him into the wall.

SCARED MAN  
(sputtering)  
Pl...plea...se...

SERPENT  
(sounding like Officer 1)  
You should have taken the mark.

The serpent snaps his neck with one hand then tosses him into a nearby pile of bodies. The serpent turns and slithers offscreen. There is another flash of light. The alley is temporarily illuminated again, showing the piles of dead bodies. As the light fades the screen transitions back to Daniel's living room.

ZIMRI  
Sebastian will soon come to your country, promoting the precious mark and performing cheap tricks to amaze and deceive. There are those of their kind that wish to help us. Before the prophets died, they told me of a terrible battle to come. They told me to reach you by any means necessary. To give you their holy weapons to use in the battle. Not only weapons, but the alien's disguises as well.

DANIEL  
Why us? What can we do?

ZIMRI  
God has a purpose for all of us, weather we understand it or not.

RYAN  
God? What are you talking about?  
You said these things are aliens!

ZIMRI  
Even though these creatures are not from your planet, they are still a part of God's plan. Otherwise, there would not be those that wished to help us. Or maybe you would believe it to all be a coincidence?

Zimri turns to Orestes.

ZIMRI (CONT'D)  
Orestes, please have the men bring in the crate. There is much to explain. We cannot stay long though, there are many preparations left before the battle.

DANIEL  
When is this battle supposed to  
take place?

ZIMRI  
In three days.

The camera cuts to out front. Zimri's men unload the crate and bring it in through the garage. The camera stays focused on a wide shot of the house as time begins to elapse. As the sun begins to rise time returns to normal and Zimri and his men get in their vehicles and leave.

INT. DANIEL'S BEDROOM - MORNING

Daniel and Callista sit on Daniel's bed messing with the alien's holosuits. Daniel looks at a clock on the wall.

DANIEL  
Damn it's 6 in the morning. We  
should get some sleep.

Callista ignores him and puts on the head section of the suit. It fits snugly around her neck and head. She switches it on. A beautiful angel face seems to flow out of the device, covering her face. Her hair becomes long and golden, flowing down her shoulders.

DANIEL (CONT'D)  
Whoa geez.

CALLISTA  
(in a haunting angelic  
voice)  
What? Ha-ha. Listen to the way my  
voice sounds! This is crazy! So  
how do I look?

DANIEL  
Like an angel?

CALLISTA  
Smooth... I like how you didn't go  
for the obvious answer.

DANIEL  
Yeah, well, you know how I do.

Callista leans close to Daniel.

CALLISTA  
(playfully)  
So tell me, have you ever kissed an  
angel?

DANIEL

Well there was one other time, but we were both really drunk and the next day at church it was really awkward and I was like...

Callista leans forward and quickly kisses Daniel on the lips cutting him off. As they break apart, Daniel looks deep into the angel eyes and starts to laugh.

DANIEL (CONT'D)  
This is a little strange.

Daniel leans in and turns off the suit. The angel face dissolves away.

DANIEL (CONT'D)  
Much better.

Daniel puts his hand behind Callista's neck and starts to kiss her passionately. She suddenly tackles him backwards onto his bed. She kisses him up and down the right side of his neck. He closes his eyes and takes in a deep breath through his nose. Callista raises up into a straddling position and takes off the head portion of the holosuit. She makes a face as if she just had an idea. She leans over the bed and grabs the shoulder and back section of the suit. It fits on similar to a bookbag. She switches on the suit and two large white wings spread out delicately.

DANIEL (CONT'D)  
You look so fuckin hot.

CALLISTA  
(smiling)  
Watch your language.

They begin to kiss again. The wings move and flex in rhythm with Callista's body. The wings slightly wrap around the sides of the bed. Daniel suddenly wraps his arms around Callista's waist and rolls, putting himself on top of her. He kisses her underneath her chin and down her neck. He lifts his lips barely off her skin and starts to make his way toward her stomach.

CALLISTA (CONT'D)  
What do you think you're doing?

DANIEL  
(grinning)  
Just kissing.

Daniel lifts her shirt up to right underneath her bra. He stares at her flat, tan stomach for a moment, then begins to softly kiss and nibble at it. Callista giggles slightly then lets out a hushed moan. Daniel kisses his way to the side of her stomach then works his way down towards her hip indentions. He pauses and looks at Callista's face to see

if she has any objections. Her head is tilted back and to the side and her eyes are closed. Daniel takes his pointer finger and pulls the waistband of Callista's pants down a couple inches exposing the soft skin of her hips. Very slowly and gently, he licks along the indentation in her left hip. Callista's ass bucks slightly into the air.

CALLISTA

(whispering)

Daniel...I don't think I can take  
much more of that.

Daniel ignores her and licks along the other indentation on the right hip. The angel wings go stiff as Callista bucks her hips again. As she lowers back to the bed, the wings relax.

CALLISTA (CONT'D)

What are you trying to do to me?  
Drive me crazy?

DANIEL

Is it working?

CALLISTA

(making a pout face)

No.

Daniel smiles then looks at Callista seriously.

DANIEL

Cal, I think I'm falling in love  
with you. I know the timing is  
garbage and I'm being selfish...

Callista grabs Daniel by the shoulders and pulls him top of her. She kisses him strongly on the lips. When they break apart she has tears in her eyes.

CALLISTA

I want to be in love with you too,  
I'm just so scared. I don't know  
what's going to happen. I don't  
want to lose you.

DANIEL

You're not going to lose me, I  
promise. You're one of the few  
things I'm sure about anymore. I  
really am in love with you.

CALLISTA

Even though I'm crying and I look  
bad?

DANIEL

It makes me want you even more.  
You really haven't looked bad one  
time since I met you.

CALLISTA  
Yeah right, I'm...

Daniel kisses her again cutting her off.

DANIEL  
Let's not talk about that sad stuff  
right now.

Daniel leans off the bed and grabs a glove-like portion of  
the suit. He slips it on and looks at Callista.

DANIEL (CONT'D)  
(smiling)  
We gotta stay positive if we're  
gonna save the world.

Daniel switches on the suit. His hand changes skin tones  
and gets slightly larger. He stares at his new hand in  
disbelief wiggling his fingers.

DANIEL (CONT'D)  
Holy shit!

CALLISTA  
Be careful with that! Zimri told  
you what it can do.

DANIEL  
He said the strength of their  
weapons is controlled by emotional  
response. And here you are trying  
to get me all hot and bothered.

CALLISTA  
Excuse me?

DANIEL  
Don't worry, I'm turning you on too  
remember?

CALLISTA  
I'm gonna kick your ass!

DANIEL  
Let's get serious.

Callista starts to tickle Daniel's ribs.

DANIEL (CONT'D)  
(laughing)  
No, wait, stop. Let me take it off  
first.

Callista ignores him and continues to tickle him relentlessly. Laughing hard, Daniel balls up his fist not thinking. His fingers press a button in the middle of the glove, making a clicking noise. The blue flames shoot up from his hand. Daniel and Callista freeze, staring at the glove.

CALLISTA  
What'd you do?

DANIEL  
I hear yah, ticklemania.com. I'll just turn it off then take my finger off the button, it'll be ok.

CALLISTA  
Just go outside and let it go in the air.

DANIEL  
We can't risk letting anyone know we have this stuff, especially Sebastian's people. It'll be fine, watch.

Daniel shuts the glove off. The flames die down but don't disappear completely.

DANIEL (CONT'D)  
Whoa geez, hang on.

Daniel opens his hand. A small blue fire ball shoots from the glove and flies into the wall. As the ball connects it explodes, taking out a large 5 foot portion of the wall with it. Callista screams followed by Ryan and Sarah who were on the other side of the wall in the bathroom. Ryan falls back into the open toilet and Sarah dives into the running shower wearing a bra and panties. Ryan has his shirt off but is still wearing jeans and boxers, which are now soaked with toilet water.

RYAN  
What the fuck was that?!

Daniel bolts off the bed and steps through the new opening.

DANIEL  
Oh my God, are you guys ok? I didn't know anyone would be in here this early.

RYAN  
No, we're not fucking ok! We both almost got blown to pieces, scared shitless and now I have my pants full of fucking toilet water, and I

don't know if it had been flushed  
or not...fucker.

Callista appears through the hole in the wall.

CALLISTA  
Holy shit! Smooth Daniel, very  
smooth.

DANIEL  
That's just bad weapon design.

Daniel looks back and forth between Ryan and Sarah.

DANIEL (CONT'D)  
What the hell were you two even  
doing?

RYAN  
Nothing.

DANIEL  
You two look on the verge of being  
butt ass naked, and the shower's  
running. I thought you two hated  
each other.

Nancy and all the other house guests come tearing into the  
bathroom.

NANCY  
Oh my God, what happened?

RYAN  
That's nice, everyone in. Gather  
around. Well, isn't this  
embarrassing. Thank you Daniel.

Sarah has her face buried in her hands.

DANIEL  
Listen, everyone into the living  
room. I'll explain everything.  
Ryan go in my room, you can borrow  
some clothes.

RYAN  
Oh no, I'm taking a shower first.  
If you didn't notice I'm sitting  
inside your toilet...not feeling so  
fresh.

DANIEL  
Do what you gotta do. Sarah, you  
can get some clothes out of my moms  
closet until you get yours dry.

Sarah nods her head, which is still buried in her hands. As everyone files out of the room, Nick sticks his head back in the doorway.

NICK  
Hey man, don't forget to flush.

RYAN  
(smirking)  
Get the fuck outta here.

Nick laughs and disappears down the hall. He catches up with Daniel.

NICK  
Hey man, where were their clothes?

DANIEL  
(laughing)  
Don't ask.

FADE TO:

INT. TRANSPORT ROOM

MATTHEW  
I need to know what happened to my family.

MICHAEL  
Matthew, they are alive. Everyone taken is alive. They are on a ship, larger than any ever made. It is called the Blessed Arc.

MATTHEW  
Why would your people agree to build a ship for us?

MICHAEL  
The ship was not built by my people. There are others. Their planet circles a sun in the constellation Ursa Major. They are the only ones with the wisdom, compassion and resources to accomplish such a task. You will see your family when this is over, but only if Sebastian can be defeated.

MATTHEW  
Why don't you just kill him?

MICHAEL  
I will act when the time is right.

MATTHEW  
When the hell is that?

MICHAEL  
When the Lord whispers in my ear to  
strike.

Michael walks over to the far wall in the room and waves his hand over a long panel. A compartment opens. Michael reaches in and takes out a holosuit. He throws it by Matt's feet.

MICHAEL (CONT'D)  
Put this on. I have modified it,  
allowing me to assist your  
movements for a short time. If you  
are to kill Sebastian, you must be  
quick. He will not have his guard  
down for long, and the fleet has  
almost arrived.

MATTHEW  
How do you know?

MICHAEL  
Because we are inside it.

The camera cuts to outer space. An asteroid, around a fourth of the size of Earth's moon, barrels past the planet Saturn.

CUT TO:

INT. DANIEL'S HOUSE - MORNING

Daniel runs around his house frantically trying to wake up Callista, Ryan, Sarah, Nick and Adam.

DANIEL  
Get up, they'll be here any minute!  
Get your shit together. Don't  
forget the suits, dammit!

Nancy enters the room wearing a bathrobe, looking extremely concerned.

NANCY  
Where are you going, and why is it  
just the six of you? We should all  
go together.

DANIEL  
Mom, we already talked about this.  
There's only six suits. People  
need to stay and look after the  
house. Besides, Zimri said it

won't be dangerous. We just gotta do some little task, and his people will handle the rest. We're gonna be fine, I promise.

A car horn sounds outside. Daniel opens the front door and sticks his head out. There are four black suburbans parked in the street. Orestes sits in the driver's seat of the lead suburban. He rolls down the window and leans out.

ORESTES  
(shouting to Daniel)  
It's time.

Daniel looks back inside at everyone running around trying to get dressed. He leans back outside and gives Orestes the wait finger. Orestes does not look pleased.

CUT TO:

INT. TRANSPORT ROOM

Matthew finishes putting on the suit. Metallic straps run across his chest, arms, legs and back. He finishes putting on the head portion of the suit. He closes his eyes and switches it on. He slowly and dramatically begins to change. His clothes are replaced with the angelic armor and his face changes into a handsome angel.

The camera cuts to a close-up of the angel face. Matt's eyes suddenly open. Michael reaches back into the compartment on the wall and removes an angelic sword. He carefully hands it to Matt.

MICHAEL  
You will need this.

Michael wealds the blade with ease, but when he hands it to Matthew, Matt staggers forward and the tips of the blade falls heavily to the ground. Matt looks at Michael with raised eyebrows.

MICHAEL (CONT'D)  
It takes a little getting used to.

Michael's right hand begins to glow. He makes a slight gesture with his hand. Matt stands up straight, lifting the blade several inches off the ground. The light leaves Michael's hand and the blade drops back to the floor. Matt has a concerned look on his face.

MICHAEL (CONT'D)  
Like I said before, we must make it quick.

CUT TO:

EXT. HIGHWAY - DAY

The four suburbans race down an open stretch of highway.

The camera cuts to inside the lead suburban. Orestes drives while Zimri sits in the passenger seat. Daniel, Callista, Ryan, Sarah, Nick and Adam sit in the back seats.

NICK  
(towards Zimri)  
Who's that behind us?

ZIMRI  
They are known as The Guard.  
Orestes used to command them in  
battle many years ago. They are  
still very loyal.

NICK  
How many guys is it?

ZIMRI  
Twenty-five. I wish there were  
more but believe me, they will make  
their presence felt.

CALLISTA  
Where exactly are we going?

ZIMRI  
Ann Arbor, Michigan.

DANIEL  
(towards Orestes)  
So how long until we get there?

Orestes turns and gives Daniel the wait finger.

DANIEL (CONT'D)  
(quietly)  
Real cute.

CUT TO:

EXT. MICHIGAN STADIUM - DAY

The Michigan Stadium stands enormous, seating around 100,000. There are two raised platforms and two large TV screens at one end of the field, similar to those at the Wembley Stadium. Outside the stadium there are hundreds of rows of cars parked with thousands of people filing into the stadium. Almost all of their hands bear the UN Mark. The few people without it look around nervously and receive harsh stares from the others.

The camera cuts to the four black suburbans entering the parking area. People jump out of the way as Orestes whips the vehicle around the turns looking for a spot to park. Once they find a spot, The Guard step out of the other suburbans looking fierce and ready for battle. They all brandish duffel bags stuffed full of the weapons from the cargo container. Orestes and two other men have additional, longer duffel bags slung over their shoulders. Daniel and his friends all carry the holosuits in bookbags given to them by Zimri. Everyone begins to make their way to the stadium entrance.

DANIEL  
(towards Zimri)  
Shouldn't there be guards, or  
military or something?

ZIMRI  
Sebastian proclaims he has been  
resurrected from the dead. It  
would not seem right to have guards  
or show he might fear for his life.

ORESTES  
I'm sure he will have plenty of  
protection, only we will not be  
able to see it until he is in need.

Orestes leads the way into the entrance. The crowd lines the entire stadium and two thirds of the field area. Sebastian and Alek stand on their corresponding platforms. Sebastian smiles with his arms outstretched. He wears his sword on his back. Alek stands by the wall holding the rope attached to the velvet curtains. He holds out his other arm, smiling like Sebastian. Orestes stops in the middle of the field and stares coldly at the two platforms.

ORESTES (CONT'D)  
Get ready.

The Guard begin to push people out of the way, forming a ring around Zimri, Orestes, Daniel and his friends.

ZIMRI  
(looking and Daniel and  
the others)  
You too.

Daniel and his friends crouch down and unzip their bookbags. They take out the holosuits and start to put them on. Orestes and two of his men unzip the three larger duffel bags. Orestes looks around at The Guard.

ORESTES  
Once we launch, fire at will.

NICK  
Launch what?

Orestes and the two other men pull out stinger missile launchers and raise them to their shoulders. The surrounding crowd gasps.

CUT TO:

TRANSPORT ROOM

Michael walks over to a control panel and presses a button bringing up a screen that shows an overhead view of the stadium. If the audience looks close enough they can see a tiny circle in the crowd, where The Guard have formed a ring.

MICHAEL  
It is time.

MATTHEW  
But what do I do?

MICHAEL  
Kill Sebastian. I will guide you.

MATTHEW  
Come with me.

MICHAEL  
I must stay and reprogram the fleet. Otherwise, they will kill all life on your planet.

MATTHEW  
Oh.

MICHAEL  
Remember, God has an invisible host, standing near your elbow, ready to intervene on your behalf.  
Now Go!

Michael presses another button on the console. Matt raises several inches off the ground and glows white. Seconds later the light fades and he's gone.

CUT TO:

OUTDOOR STADIUM

Orestes signals to the two men with rocket launchers then points at Sebastian. He points his own launcher towards Alek.

SEBASTIAN  
...behold, The creatures Satan has let loose upon this world.

The camera cuts to Alek pulling the rope. The curtains part, showing the wall to be bare. Elikai and Uriah's bodies are gone. Alek stares in shock at the wall then turns to look at Sebastian. Sebastian has a similar look of shock but he is staring out into the crowd.

The camera cuts to Orestes.

ORESTES  
This is for Hashan.

Callista looks at Orestes in surprise. Orestes and his men fire their rocket launchers.

The camera cuts to Alek looking at Sebastian, still surprised. Suddenly, Sebastian crouches then jumps high into the air as the rockets connect with the platforms, creating massive explosions and sending debris flying into the crowd. The people in the stadium begin to flee.

The camera cuts to Orestes' POV.

Three exhaust trails lead from the rocket launchers towards the platforms. As the smoke clears, Sebastian can be seen hovering in the air. His wings are outstretched and he holds his sword in his right hand. His left fist is balled up and blue flames are rolling out of it. Suddenly dozens of angels begin to appear with flashes of light, surrounding Sebastian. They also have on armor, and fire rises up from their right hands.

Several people in the crowd stop to bow, while the rest of the rushing crowd trips over them.

Orestes and his men pull out machine guns and open fire. Daniel, Callista, Ryan, Sarah, Nick and Adam switch on their suits. Their bodies dramatically transform into angels, clad in armor. Sebastian's angels continue appearing until they number around 70. While The Guard continues to fire, the angels begin to rain down fireballs at them. Everyone in the circle breaks off into smaller groups. As The Guards spray a nearby angel with bullets. His body twitches in midair then reverts back to a serpent as it collapses on the ground. Seven members of The Guard get hit in the chest and face with the blue fireballs. They fly back several feet through the air. Their bodies land hard on the ground, bloody and on fire. Daniel and his friends split off into groups of two. He and Callista, Ryan and Sarah, and Nick and Adam. Sebastian's angels continue to rain down fireballs into the crowd. Many innocent people are killed trying to flee. Daniel and his friends return fire, catching several angels off guard.

Sebastian lands on the ground at the back of the field and begins to walk casually forward, with the same malicious smile on his face. His sword begins to intensify with blue light.

The camera cuts to near the entrance to the stadium. There is a bright flash of light. Matt appears wearing his angelic armor and holding the warrior blade. He stares out on the exchange of bullets and fire. Matt's blade also begins to intensify with blue light. He takes off running toward the fighting. He half carries, half drags the sword along with him, but never slows in pace.

The camera cuts back to The Guard and Daniel and his friends being pushed back by the advancing angels. Nick and Adam are pinned down but putting up a good fight. Adam fires a large flame ball that explodes into the face of an oncoming angel. It's headless body falls smoking to the ground. Ryan and Sarah are also pinned down but doing more dodging than firing. Between the two groups are Daniel and Callista. The Guard, Zimri and Orestes are peppered throughout the line.

The camera cuts back to Matt charging towards the line. As he gets closer, the sword begins to intensify in color but also weighs down more, dragging and cutting into the ground. Matt breaks through the line of his friends and continues towards the main concentration of angels. Zimri, Orestes and several others stare in amazement.

CUT TO:

#### TRANSPORT ROOM

Michael watches the fighting on the console screen. He closes his eyes and holds up his glowing hands towards the screen. He mutters incoherently to himself.

CUT TO:

#### OUTDOOR STADIUM

As Matt gets closer to Sebastian, several angels leap at him with their arms outstretched, ready to crush his bones. Matt groans and strains as he swings the heavy sword out in front of him, throwing dirt through the air. A seven foot long, blue energy wave shoots out from the blade. The wave slices through the legs of the closest angel, the chest of an angel to the left, and decapitating an angel further back to the left of him. As the wave slices through their bodies, the holosuits shut down, reverting the falling pieces into their serpent like form. Matt crouches and leaps over another small group of angels. As he takes a second, higher leap, dozens of angels jump at the same time. 30 or so angels hang in the air like a flock of menacing birds. Matt slings the sword horizontally, a long energy wave begins to spread out through the air.

The camera cuts to a shot of the ground underneath Matt. He lands on the ground taking a knee. Serpent body parts begin

to rain down in front of him. Matt notices the sword beginning to feel lighter. He stares into the mass of remaining angels. The slightest grin forms on his face.

The camera cuts to Daniel.

DANIEL

Come on!

Daniel and his friends and The Guard begin to push forward, sending out blue fireballs and spraying bullets. As an angel reaches for Zimri, Orestes grabs it by the arms, tugs as hard as he can, dislocating them from their sockets. He drops the limp arms and grabs it by its head, twisting it violently to the side.

The camera cuts to Matthew swinging wildly into the crowd of angels. Shock waves tear through the serpents and rip up the surrounding stadium.

Sebastian finally starts to run then leaps, landing close to The Guard. He throws out a large blue energy ball into a group of four men, that explodes sending their dead bodies flying through the air. He slings his blade cutting two more of The Guard along with several fleeing people in half. Sebastian turns towards Nick and Adam and sends out another energy ball. Adam jumps in front of Nick and tries to send out his own energy ball to intercept it. The energy shots connect but too close and the resulting explosion that sends Adam flying backwards into the stadium seats and knocks Nick and many other nearby humans to the ground.

Callista, Daniel, Ryan and Sarah fire out energy blasts at Sebastian. They miss but Sebastian jumps back into a thicket of people, allowing Nick some time to get to his brother. Matt continues to dodging fireballs and slicing his way closer to Sebastian.

Nick kneels over his brother, holding his head in his lap and weeping bitterly. After a moment he collects himself. He leans over Adam and removes the energy glove from his hand. He places it on his own left hand and turns towards the approaching angels with Sebastian in the center. Nick balls both his hands into tight fists and begins to charge the gloves. The flames shoot up to the normal size but continue to grow, becoming massive. Nick's arms are both completely engulfed in the blue flames. He raises his arms and puts his fists together, aiming them right into the crowd of angels. He screams in rage.

The camera cuts to Matt. As he nears Sebastian, everything in his line of vision lights up a fiery blue, then a deafening explosion goes off, sending dozens of the serpents bodies sailing through the air. As Matt's disorientation wears off he notices Sebastian lying in the midst of many dead aliens. Their bodies have certain parts looking angelic and others like a serpent. Bruised and bloody with a broken

arm, Sebastian picks up his sword with his other hand and turns preparing to fire a shockwave at Nick.

Matt raises his sword high over his head then brings it crashing down into the ground. A thin precise vertical wave rockets across the ground tearing through a few angels then slicing through Sebastian's arm holding the sword, and the tip of his slithering tail. He screams out in shock and pain. He falls to the ground bleeding and looking up into the sky. As he stares he suddenly begins to laugh. He raises his broken hand to the sky and says something in his alien language.

The camera cuts to Matt looking up at the sky. He notices the constant meteor shower is gone. Suddenly what looks like the tip of a mountain breaks through the thick clouds. It's around the size of the entire stadium.

The camera cuts to a panoramic view of the sky.

What looks like an entire upsidedown mountain emerges through the clouds. Everyone in the stadium looks to the sky. The humans gasp.

DANIEL (CONT'D)

What?!

Matt looks back at Sebastian and hurriedly sends out another shockwave to finish him off. Right before the shockwave reaches Sebastian, a massive cylinder of light fires from the "mountain" shooting towards Sebastian and slamming into the ground around him. His body floats a foot off the ground then glows white. Seconds later he disappears along with the light beam.

MATTHEW

No! Goddamn you! Michael, why?!

Right then, a massive explosion goes off behind Matt, knocking him to the ground. Matt rolls on his side to see a large pile of dead alien bodies, with Nick laying in the middle. A single alien in the pile stirs. He looks up and makes eye contact with Matt. It raises a flame glove and fires out a single energy ball before collapsing.

The camera follows the ball as it speeds along the ground toward Matt. At the last second, he raises his sword out in front of him. The sword glows brightly as the ball slams into it. The sword absorbs the majority of the blast, but a small explosion results, knocking the sword from Matt's hand and throwing his body across the ground and sliding to a stop. The angel face and part of the chest and left leg armor dissolve away, revealing Matt's bloody face and chest. The wings twitch slightly.

CUT TO:

TRANSPORT ROOM

Sebastian lays on the transport pad in a pool of his own blood. His face is still that of an angel, but the majority of his body has reverted back to a serpents. He looks around in a daze. Michael stands over him.

MICHAEL  
Let me help you.

Sebastian has a grateful look on his face and lets Michael help him up. He slithers awkwardly over to the view screen observing the stadium on Earth. He presses a button.

SEBASTIAN  
(shouting loudly)  
Kill them all!

VIEW SCREEN

The remaining aliens advance on the remaining humans. The camera moves through the screen and transitions into an overhead view of the real battle. The camera zooms to Matt laying on his back. Two sets of hands grab him by the shoulders, followed by two more. Daniel, Callista, Ryan and Sarah drag Matt away from the angels toward the stadium entrance.

DANIEL  
Oh my God, Matt!

Daniel and Callista's eyes water as they try to shake Matt awake. He doesn't seem to be responding.

The camera cuts to a bloody Orestes with Zimri slung over his shoulder, unconscious. He is closer to the entrance than the others and continues out to the parking lot.

CUT TO:

TRANSPORT ROOM

Michael stands behind Sebastian looking at the back of his angelic head.

SEBASTIAN  
Soon this world will be mine. I  
will be king. For your loyalty you  
will be made prince of the Earth.  
Your riches will know no bounds.

The camera cuts to Michael's solemn face.

MICHAEL  
I serve the King Most High.

Michael draws a sword from his back. He takes a step forward. Sebastian nods slightly, thinking Michael is referring to him.

MICHAEL (CONT'D)

The riches of Earth will turn to dust...and Whosoever shall exalt himself will be abased; and he that humbles himself shall be exalted.

Looking puzzled, Sebastian turns towards Michael. His eyes widen.

The camera cuts to Michael. He looks very ominous and holy. It's as if he even has a divine aura around him. The sword glows vibrantly in his hands.

SEBASTIAN

What are you doing?

MICHAEL

No one can serve two masters.

Michael swings the sword, chopping Sebastian's head off. As the head falls, it turns back into the serpent form. Michael sets down the sword and steps over Sebastian's body, looking at the viewscreen.

CUT TO:

OUTDOOR STADIUM

Daniel and Ryan continue dragging Matthew away from the fighting. Callista and Sarah try to give them cover fire while avoiding attacks themselves.

The camera cuts back to a view of the sky. The mountainous asteroid blocks out the sun as it slowly moves closer. The battlefield seems to turn from day to night. Deep cracks and fissures begin to tear through the asteroid. All the remaining angels stop fighting and look up to the sky. Lightning shoots through the clouds and the rock. The angels all glow white and disappear. There is a total silence. Suddenly the asteroid surface begins to shake violently, even the air seems to vibrate. The humans to fall to the ground. Matt finally wakes up staring up at the asteroid.

MATT'S POV - THE ASTEROID

A deafening explosion sounds. The outer surface of the mountain shatters into millions of rocky chunks. The pieces stay suspended in midair around the concealed alien fleet. Hundreds of thousands of small ships begin to file out from inside the broken up mountain of rock. The design of the

ships resembles a locust. From below it seems as if a massive black river is flowing out through the air.

The camera cuts to an overheard view of the fleet.

The sun strikes the shiny metallic surface of the ships from the top making it look like a river of light.

The camera cuts back to the ground. As the ships continue to pour out and spread out, all the rocky chunks that made up the asteroid shell begin to fall to the ground. The center of the asteroid is an enormous ship. Enough of the smaller black ships surrounding it are gone, showing it to be red and having two winglike structure coming out the sides. The ship resembles a dragon.

The camera cuts to Matthew and his friends huddled together. They will not be able to make it out of the stadium before being crushed to death by the falling rock.

Moments before the falling chunks smash their bodies, another white cylinder of light fires from the front of the red ship. It seems to tear through the air as it makes its way to Matt and his friends. The beam is around 8 feet in diameter. It slams into the ground around them, encasing them. Their bodies float several feet off the ground then disappear. The clothes they had on underneath the holosuits fall to the ground as the beam disappears.

The camera cuts to the sea of ships spreading out across the horizon.

CUT TO:

#### TRANSPORT ROOM

Matthew lays on the transport pad in a pool of Sebastian's blood. Matt is conscious but very disoriented. Matt's body still appears as an angel but his face is his own. He can see a blurry outline of an angel in front of him. He picks up the bloody sword laid down by Michael and swings it in a wide arc at his head. Michael easily catches his arm. Matt spits blood onto the side of his face. Michael turns his other cheek toward Matt.

MATTHEW

We didn't do anything! We didn't know!

MICHAEL

The sins of the father shall be visited upon the sons to the third and fourth generation.

At the sounds of Michael's voice, Matt's vision comes into focus.

MATTHEW  
Michael? Where are they?

MICHAEL  
They're fine.

MATTHEW  
So leave now! Return the people  
you took!

MICHAEL  
No, that is not God's plan.

MATTHEW  
God doesn't want this!

MICHAEL  
Do no pretend you know the will of  
God.

MATTHEW  
And you do?

MICHAEL  
I have bathed in his presence and  
love. He has spoken to my soul and  
acts through me to accomplish his  
will.

MATTHEW  
I don't understand. What's the  
fucking plan then? What was the  
point of the Mark?

MICHAEL  
Sebastian used your religion to get  
your people to accept the Mark. It  
would serve as a means to track  
your people once the fleet arrived.  
After the cities were destroyed, it  
would take no time at all to  
activate the Marks and locate the  
survivors.

Michael pauses then begins to smile softly.

MICHAEL (CONT'D)  
There is a new world that has been  
prepared for you. The world of  
those that build the Blessed Arc.  
They have learned to live in  
harmony with their planet. They  
have agreed to show you the way.  
We will stay here and fix the  
damage you have done to your  
planet. Those not on the arc will  
stay and help.

MATTHEW

As slaves?

MICHAEL

You are already slaves to yourselves. One day when you people are ready, they can return and try to take back the Earth.

MATTHEW

What do you mean, try?

MICHAEL

You have lost the right to live here. Through the grace of God you have been given a second chance. But you must earn the right to reclaim Earth. You must fight for it. Maybe then you can truly appreciate it.

CUT TO:

OUTER SPACE

There is a gigantic beautiful ship, resembling a cruise ship made of glass. Stars and planets can be seen reflected off the glass-like sides of the ship. Millions of Humans in white robes can be seen through the sides looking out in amazement.

The camera cuts to a wide shot of the Earth. The remains of the giant asteroid can be seen breaking up as thick black lines of ships spread throughout the Earth's atmosphere.

SERIES OF SHOTS

The ships spreading out and positioning over cities and superhighways all over the world.

People standing outside their cars and homes, staring up into the sky.

Nancy sitting by a window in her house, holding Timothy in her arms crying.

CUT TO:

TRANSPORT ROOM

MATTHEW

You don't have to do this. It's our fucking planet, not yours!

MICHAEL

You are all the children of God.  
You have grown too far from your  
Father. Your people are drowning  
in sin. Drugs, sex and violence  
have become your holy trinity. You  
have appointed yourselves your own  
creators, answering to no one. You  
worry only for yourselves, while  
disease, starvation and senseless  
death are ignored.

The camera cuts to a closeup on one the small black ships.  
Two panels open up on the sides and two cannon like pieces  
extend.

MICHAEL (V.O.) (CONT'D)

It is ironic, that when faced with  
impending death even an atheist  
will call on God for help. Know  
your Father in the beginning, not  
the end.

CUT TO:

THE INVASION FLEET

The ships cannons glow blue, then open fire.

MICHAEL (V.O.)

Do you see these great buildings?  
Not one stone will be left upon  
another, that will not be thrown  
down.

SERIES OF SHOTS

Sky scrapers fall.

Highways are ripped into pieces.

Moments crumble to the ground.

All the natural environment is left unharmed.

The camera cuts to the stream of fighters closing in on  
Daniels house. Nancy clutches Timothy. Her eyes are closed  
and tears run down her face. The camera cuts to a view of  
the ships firing. Seconds before the blasts hits the house,  
a white column of light fires from the red ship through the  
roof of Daniel's house. As the light fades the house is  
blown to pieces.

CUT TO:

TRANSPORT ROOM

Michael stands looking at the remains of Daniel's house of the viewscreen. He turns to Matthew.

MATTHEW

Thank you...Michael...

Matthew stares at the walls silently, trying to process everything he has heard. He turns towards Michael and looks at him curiously.

MATTHEW

Take off your suit. I want to see the real you.

Michael smiles and takes a step closer to Matt.

MICHAEL

Cast away your worries and doubts.  
Trust in God and let forever be.

Michael puts a glowing white hand to Matt's forehead.

MICHAEL (CONT'D)

Amen.

Matthew's eyes roll back in his head. He begins to collapse to the ground. Right before he hits the ground, his body freezes in air, a few inches off the floor. He body glows white then disappears. Still smiling, Michael turns back to the viewscreen. He presses several buttons on the console causing an image of the UN Mark to come up on the screen. He places his right hand over the symbol on the screen. The symbols lights up brightly.

CUT TO:

OUTDOOR STADIUM

Orestes and Zimri, along with thousands of people travel away from the demolished stadium. The roads are destroyed so they walk along the dirt path next to the chunks of overturned cement. Suddenly people begin to cry out as the Mark on their hand begins to glow brightly. The Mark begins to project a holographic image of itself, inches above the peoples hands. The three rings and three lines begin to rearrange themselves turning the symbol into something closely resembling the numbers 666. Zimri cries out removing his glove and staring in horror at his hand. In the distance more alien ships can be seen entering the atmosphere and landing. Zimri holds his hand out towards Orestes.

ZIMRI

You know what to do.

Orestes nods and removes a very large blade from his boot. He grips Zimri by the wrist with one hand and raises the knife high in the air with his other hand.

CUT TO:

INT. BLESSED ARC

Matt wakes up on his back looking up. His eyes begin to dart all around. The camera pans back to reveal hundreds of people standing around him. There are many children's faces from many different races smiling at him. Everyone is dressed in white robes. They help Matt to his feet. He takes a moment to look around. The inside of the ship is awe inspiring. It seems to go on forever in every direction. Everywhere, intricate glass like artwork can be seen. There are literally millions of people as far as Matt can see.

DANIEL (O.S.)  
It's like another world in here.

Matt turns to see Daniel. He looks very happy. Matt looks over Daniel's shoulder. He can see Nancy, Timothy, Callista and Daniel's father approaching.

DEBORAH (O.S.)  
Matty!

Matt is suddenly tackled from behind. He looks over his shoulder to see his mom and sister. Standing behind them is Matt's father. Tears of joy are pouring out of both families's eyes.

CUT TO:

EXT. OUTDOOR STADIUM

The dragon like ship hovers above the destroyed stadium. Michael stands down below looking out on a massive army of the serpent-like aliens. Giant ships enter the atmosphere and land to the right and left of the army, unloading even more aliens. In the distance, the serpents can be seen rounding up and detaining the fleeing humans. Overhead a massive fleet of ships, resembling oil tankers fly by. As they fly over the remains of destroyed highways and building they spray out a chemical that looks like regular rainwater. It coats the broken up cement and metal.

CLOSEUP - HIGHWAY REMAINS

The cement and steel and other makings of the highway begin to dissolve. They continue until it reaches the bare earth. The chemicals then soak into the soil and turn it to a rich earthy color.

The camera cuts to Michael. As he looks out smiling, he presses a button in the center of his holosuit. Before the suit can melt away, Michael begins to glow an intense white so by the time the suit dissolves away, only a white silhouette can be seen. Michael does not disappear but instead stands where he is. The white silhouette walks towards the screen. The camera zooms on his face. Lines resembling facial features can be seen.

FADE TO:

EXT. BLESSED ARC

The Blessed Arc drifts through the depths of space. In the distance there is a beautiful planet, full of color and much larger than Earth. The camera zooms on the side of the Arc and onto the face of Matthew and his family and friends looking out.

MATTHEW (V.O.)

You know it's true what they say...you don't know what you've got until it's gone. I never thought I could say that about my fucking planet. Maybe Michael was right all along. Maybe we had taken everything for granted. We'd become so focused on ourselves that the rest of the universe had become one big blur. One day things came into focus and we tried to look up, but it was too late, judgement was already here. Daniel says we tried to use things like drugs, sex and material possessions to fill the void left by our rejection of God. Had God finally rejected us? As I stare out into the infinite depths of space, my heart warms slightly. Maybe this Arc is God's proof of continued mercy. We were sent away to start over, and we will. Michael told me if we wanted Earth back, we'd have to fight for it, and we'll do that too. There's no doubt about that. I only hope that when that battle takes place, those bastards can grasp the full force of the human spirit and appreciate it...I don't know what the future holds, but I know who holds it.

FADE OUT.

THE END