

Production Company:
Dead Zone Production Corp.

THE DEAD ZONE

"THE INSIDE MAN"

Production #10-4010

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THE DEAD ZONE

"INSIDE MAN"

CAST

JOHNNY SMITH	THIEF/FIREMAN#1 - BROTHER GREGARIN
REVEREND PURDY	THIEF/FIREMAN#2 - IVAN
WALT BANNERMAN	THIEF/FIREMAN#3 - SVETLANA
J.J. BANNERMAN	THIEF/FIREMAN#4 - MARIO
	OLDER GUARD - MAGRUDER
	YOUNGER GUARD
<u>NON-SPEAKING</u>	USHER
PEOPLE AT EXHIBIT	NAZI OFFICER (1940s)
MONKS (1940s)	DEPUTY ROSCOE
GREGARIN AS A BOY (1940s)	
NAZI SOLDIERS (1940s)	N.D. PERSON IN CROWD
UKRANIAN WORSHIPPERS	
TAILOR	
PEASANT WOMAN	
SHOPKEEPER	
TEENAGER	
MISC.	

THE DEAD ZONE

"INSIDE MAN"

SETS

INTERIORS

FAITH HERITAGE

PURDY'S OFFICE

EXHIBITION HALL

LOBBY

CENTERPIECE/RELIQUARY *

SECURITY CONTROL ROOM

SERVICE COORIDOR

HIGH VOLTAGE ROOM

MONASTERY CHAPEL (1940s & 2005)

EXTERIORS

FAITH HERITAGE CAMPUS

EXHIBITION HALL

PRIVACY FENCE

VEHICLES

FIRE TRUCK

THE DEAD ZONE

"THE INSIDE MAN"

TEASER

1 FROM BLACK - INT. PURDY'S OFFICE - DAY 1

We drop right down into the middle of a nightmarish scene. Purdy, looking beat up and scared, stands in his darkened office, silhouetted against the bright windows. He's keeping his eye on someone off camera.

PURDY

*It's mine damnit. You want it,
you'll have to kill me first.*

He lunges for his desk drawer, pulling a gun.

VOICE (O.S.)

*Don't be crazy. This isn't worth
dying for.*

*We SEE VISION JOHNNY (Observer) watching from the corner
of the room.*

PURDY

*You're wrong. It might be the
only thing worth dying for.*

*The view shifts to reveal the source of the voice: A MAN
IN A MASK. A THIEF of some kind, wearing a black
balaclava.*

MASKED THIEF

Are you sure about that?

*The MASKED MAN reaches up and peels off the mask, REVEALING
JOHNNY SMITH.*

PURDY

Johnny?

JOHNNY

*You have 30 seconds to do the
right thing. If you don't, a
good man is going to die.*

*Just then, the door to Purdy's office bursts open, and as
Johnny turns to look, THE VISION ENDS.*

PURDY (V.O.)

Everything all right in here?

2 INT. PURDY'S OFFICE - DAY 2

Reverend Purdy, looking happy and healthy, stands expectantly in front of Johnny, who is shaken by the vision, but covers his reaction, knowing he can't trust Purdy until he knows more.

JOHNNY

Yeah, everything's fine.

PURDY

If we hurry I can give you a quick tour before the doors open for the public.

JOHNNY

I saw the line out front, you've got a pretty good turnout.

PURDY

As it should be. This exhibition of religious artifacts is one of the largest collections ever to go on loan... and we've got it here at Faith Heritage. Walk with me...

3 OMITTED 3

4 INT. EXHIBITION HALL LOBBY - DAY 4

Purdy leads Johnny through the lobby toward the main exhibition hall. Beyond them, outside the front doors, a LINE OF PEOPLE wait for the doors to open as SEVERAL USHERS finish setting up velvet ropes to handle the crowd. The lobby features several large graphic banners for "Objects of Faith" sponsored by Faith Heritage.

JOHNNY

Who put the collection together?

PURDY

The Haliwell Foundation. One of the oldest names in Europe. Some of the objects have been in the family collection since before the Crusades.

5 INT. MAIN EXHIBITION HALL - FOLLOWING PURDY 5

Johnny is surprised by the transformation as they step into the Faith Heritage Auditorium, now converted into a

(CONTINUED)

5 CONTINUED:

5

stylish museum.

PURDY

Welcome to "Objects of Faith"

JOHNNY

Impressive.

PURDY

(confiding)

Ticket sales have been phenomenal.
It's a huge source of spiritual
rejuvenation for the entire
congregation.

The auditorium has been subdivided with curtains and temporary walls into various small galleries off a main large hallway. There are paintings hung on temporary walls, and objects of various kinds; books, chalices, crucifixes, religious icons -- all of them displayed in glass cases with tasteful cool lighting.

Purdy points at several large tapestries hanging prominently.

PURDY

These tapestries were kept safe
by early Christians after the
fall of Rome.

Purdy navigates from object to object. He points to a glass case containing a large Bible, displayed open.

PURDY

One of the highlights, a Gutenberg
Bible, printed in 1455. One of
only nine in the country.

Johnny takes a closer look.

JOHNNY

Makes you wonder how much of
today's culture will still be
around 500 years from now.

PURDY

We have a jade Buddha that's over
1000 years old.

Johnny's mind is still on the disturbing, confusing vision from the Teaser.

(CONTINUED)

5 CONTINUED: (2) 5

JOHNNY
You haven't told me why you asked
me here.

PURDY
There's one object in particular
I wanted you to see.

Johnny gets a sense that Purdy is up to something.

6 MEANWHILE - INT. EXHIBITION HALL LOBBY - DAY 6

The view tracks down the line of people, discovering WALT
and J.J. in line. J.J. has a camera hanging around his
neck.

J.J.
How much longer?

WALT
Any minute now.

J.J.
I'm gonna miss swim practice.

WALT
You won't miss practice. Besides,
a little culture won't kill us.
And you need the pictures for
your school report.

*
*
*

Walt checks his watch, he's even getting a little tired.

7 INT. EXHIBITION HALL - THE CENTERPIECE OF THE EXHIBIT 7

Johnny and Purdy arrive at the Apex of the show, right in
the center of the hall.

A large glass cube, about 6 feet high, surrounds a second
heavy duty glass box atop a steel pedestal. Inside the
inner glass case is an ornately jeweled box, not much
larger than a jewelry box. The inner box is propped open,
a mini spotlight illuminating the contents -- a small
white shard of bone.

JOHNNY
A bone?

(CONTINUED)

7 CONTINUED:

7

PURDY

Not just any bone. A bone fragment
thought to belong to John the
Baptist.

JOHNNY

(taken aback)

John the Baptist? Like in the
Bible?

Purdy beams and Johnny leans forward, his nose nearly
touching the glass of the outer cube.

PURDY

The tip of his index finger.
We're talking about a piece of
the hand that baptized Christ.

JOHNNY

How can you be sure? It's not
like they have DNA to compare to.

PURDY

It's been authenticated back to
the early days of Christianity,
but its actual origin is still a
matter of faith.

Johnny stares at the object, absorbed in thought. It's
becoming obvious to Johnny that Purdy has some agenda
here -- he's working up to something.

PURDY

Crusades have been launched over
icons such as this.

JOHNNY

I bet.

An USHER approaches.

USHER

Reverend, they're ready to open
the doors now.

PURDY

I'll be right there.

(then to Johnny)

Makes you wonder, if it really is
the finger that first pointed
Christ out as the Messiah... what
you might see if you touched it?

(CONTINUED)

7 CONTINUED: (2) 7

JOHNNY

Gene, I was wondering if we
could...

PURDY

Hold that thought.

Purdy exits, leaving Johnny behind with the object and his thoughts. Obviously Purdy is up to something - something to do with this relic. Looking around and finding himself alone, Johnny gingerly reaches out and touches the outer glass cube, triggering:

8 *VISION FLASH -* 8

The cube shatters, showering Johnny with glass.

9 JOHNNY COMES OUT OF THE VISION 9

To find the glass cube still intact -- at least for the moment. Hearing a noise behind him, he turns around just in time to see the front doors open, Purdy greeting the anxious crowd as they spill inside.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 INT. MAIN EXHIBITION HALL - DAY 10

Walt and J.J. shuffle from exhibit to exhibit, the objects slowly working their magic on them. Reaching a display about the Crusades featuring a suit of armor, J.J. calls back to Walt, who lingers behind at the Gutenberg Bible.

J.J.
Whoa, check this out.

J.J. snaps a picture of the display.

WALT
It's about the Crusades and the search for the Holy Grail. This stuff is like something out of Indiana Jones.

J.J.
Did they ever find the Holy Grail?

WALT
I'm not sure it ever existed.

J.J.
Then why is everybody looking for it?

WALT
Good question.

J.J. pops off another picture, then scoots off to the next exhibit.

11 INT. JOHN THE BAPTIST RELIC DISPLAY 11

Purdy rejoins Johnny near the glass cube where a small crowd has gathered. Johnny watches the crowd suspiciously, trying to figure out what might cause the vision he had of the case shattering.

PURDY
It's amazing the effect these religious objects have on the faithful.

JOHNNY
You have a lot of security. How valuable is this stuff?

(CONTINUED)

11 CONTINUED: 11

Purdy stares at the relic inside the glass cube.

PURDY

To the cynic, it's worthless.
But to the true believer, one
object alone could fetch millions
of dollars.

(a beat)

I want to show you something else.

Off Johnny's look...

12 INT. SECURITY CONTROL ROOM - DAY 12

Starting tight on a bank of security monitors, the VIEW
WIDENS TO REVEAL Johnny and Purdy watching over the
shoulder of TWO SECURITY GUARDS who watch the screens as
they cycle through various angles of the exhibition.

PURDY

State of the art security system.
Infrared beams, motion detectors,
redundant alarms. It was the
only way we could afford the
insurance premiums.

JOHNNY

(casually)

The display cases?

PURDY

Bullet proof glass and reinforced
steel bolted directly into the
floor.

JOHNNY

Who would want to steal a *religious*
object? Where would you sell it?

PURDY

You'd be surprised.

(talking about himself)

There are wealthy, powerful men
who, when faced with the prospect
of their own mortality, begin
seeking answers. They need to
repent, but they lack conviction.
They need proof, before they can
believe. These artifacts provide
some of the only tangible evidence
for faith in God.

*
*
*
*
*

(CONTINUED)

12 CONTINUED:

12

JOHNNY
(paraphrasing the
commercial)
Finger bone of a dead prophet?
Millions of dollars. Restored
faith in God... priceless.

Something on one of the monitors catches Johnny's eye.

JOHNNY
(to the Younger Guard)
Excuse me, can you zoom in on one
of these cameras?

The Guard casts a look at Purdy, who nods.

OLDER GUARD
Which one?

Johnny points to one of the screens.

JOHNNY
There.

13 ON THE MONITOR

13

The camera zooms in on one of the displays, finding Walt
and J.J.

PURDY
Walt and J.J.?

J.J. snaps another picture.

JOHNNY
He's working on a school project.

Johnny tries not to let his concern for J.J. show.

14 RESUME JOHNNY AND PURDY

14

Purdy is relieved it's only Walt and J.J.

JOHNNY
(to the Younger Guard)
Thanks.

Johnny touches the Guard's shoulder as he acknowledges
him, triggering:

15 VISION - MATCH MOVE MORPH - CONTROL ROOM - LATER 15

Johnny finds himself immersed in a vision of the control room later. He and Purdy are gone, and only the Younger Guard sits at the control panel, watching all the monitors.

As Johnny watches, the Older Guard returns.

YOUNGER GUARD

'Bout time. I was supposed to go on break ten minutes ago.

The Older Guard just stands there, like he's waiting for something. He nervously checks the clock. Vision Johnny notes the time: 9:59.

YOUNGER GUARD

Something wrong?

The Older Guard doesn't answer, just looking at the clock again. As the second hand reaches the hour mark...

A MUFFLED BOOM shakes the building, knocking out the power, plunging the room into darkness.

YOUNGER GUARD

What the hell was that?

The FIRE ALARM begins ringing as emergency lights come on in the control room, and the security panel springs back to life, but the monitors reveal the main power is still out, only a few dim emergency lights illuminating the exhibition hall. Frightened VISITORS struggle to find the exits on every screen. VISION ENDS.

16 RESUME JOHNNY - PRESENT REALITY 16

Hiding his reaction to the vision, Johnny eyes the Older Security Guard, then checks the clock -- 9:50.

Acting casual, Johnny changes position, leaning closer to the Older Guard, stealing a touch with the deftness of a pick-pocket, triggering:

17 VISION - EXT. PRIVACY FENCE - NIGHT 17

The dark figure of the Old Guard looks back over his shoulder, paranoid, as he walks along a stretch of fence that features vertical slots he can only partially see-through. A voice stops him. [Later we will know the voice belongs to Thief #1 (Brother Gregarin)]

(CONTINUED)

17 CONTINUED:

17

BROTHER GREGARIN (VOICE)
You're late.

OLD GUARD
*Your note said to make sure I
wasn't followed.*

*The Old Guard tries to get a glimpse of the man on the
other side of the fence, but the design of the slots never
lets him see more than a slice of eye and mouth.*

BROTHER GREGARIN (VOICE)
*Timing is everything with this
job. Here's your gear.*

*A black gym bag is pushed over the top of the fence,
landing at the Old Guard's feet.*

OLD GUARD
Why all the mystery?

BROTHER GREGARIN (VOICE)
*We don't know you. You don't
know us. That protects everybody.
Stick to the timetable. Anything
changes, a lot of people are going
to get hurt -- starting with you.*

The VISION ENDS.

18 RESUME JOHNNY - PRESENT REALITY

18

*Johnny comes out of the vision just as the Older Guard
gets up from his chair.*

OLDER GUARD
I'm going to the 'head'.

YOUNGER GUARD
*Hurry up. I'm supposed to be on
break.*

*Johnny watches the Older Guard pick up the black gym bag
and walk out. Johnny exchanges a look with the Guard,
who glances away, unable to make eye contact.*

Meanwhile, Purdy checks his watch.

PURDY
*Johnny, if you'll excuse me, I
have business to attend to.
(MORE)*

(CONTINUED)

18 CONTINUED: 18

PURDY (CONT'D)
Why don't you join the others and
I'll catch up with you.

Was Purdy checking his watch just a coincidence? Johnny wonders if Purdy and the Guard are somehow in it together.

19 INT. SERVICE CORRIDOR - MOVING 19

Johnny watches as the Guard and Purdy part company, going different directions, Purdy heading back toward the exhibition floor, while the Older Guard continues on in the service corridor. Johnny watches as the Guard swipes an I.D. card through a reader and pushes through a door marked "HIGH VOLTAGE."

Johnny sees the door closing and silently slips across the hall, stopping the door just before the latch clicks shut. Holding the door open a crack, he whips out his cell phone and speed dials Walt, but instead of getting a ring, an ear splitting tone nearly deafens him.

JOHNNY
(thinking out loud)
Something's wrong with the phones.

Johnny gives up on getting help, having no choice but to follow the Guard himself.

20 INT. HIGH VOLTAGE ROOM - CONTINUOUS 20

Johnny cautiously pushes open the door, finding a large, bunker-like room full of electrical panels, and a doorway leading to another room with the furnace and air systems. Seeing no sign of the Guard, he quietly steals into the room, the sound of his movement covered by the loud HUM from the electrical plant. Something on the floor draws his attention.

21 P.O.V. - THE BLACK GYM BAG 21

In it, Johnny can see: The mask from his vision, a black commando jacket, a gun, some electronic gear, a roll of gaffer's tape, and a few tools. He reaches down and touches the gym bag, triggering:

22 VISION - SECURITY CONTROL ROOM 22

VISION JOHNNY watches as status lights flash red every

(CONTINUED)

22 CONTINUED:

22

where the Young Guard looks. On the monitors, people crowd the exits, but manage not to panic.

YOUNGER GUARD

*I've got smoke alarms everywhere
and we're on backup power. Handle
the radio calls while I dial 911.*

As the Young Guard dials 911, he looks up and sees:

VIDEO MONITOR

*On the monitor covering the Main Entrance, we see SEVERAL
FIREMEN ARRIVE wearing oxygen masks.*

YOUNGER GUARD

*Fire Department is here. That
was fast.*

*Just then, the Young Guard is blindsided from behind with
a flashlight, knocking him out. Johnny turns to see the
Older Guard holding the flashlight. He picks the phone
up from where the Young Guard dropped it.*

OLDER GUARD

*Sorry, false alarm. Everything
here is under control, thanks.
No, that won't be necessary. Uh-
huh, you too.*

*He hangs up the phone and turns his attention to the alarm
control panel in front of him. He punches three "disarm"
buttons, each one buzzing for attention, waiting for the
disarm code to be punched into a numeric keypad. Vision
Johnny watches the Old Guard punch in the code.*

EXTREME ON THE KEYPAD

Typing in : 4-5-9-7-7-7 stops the buzzing.

STATUS LIGHTS

Go from red to green.

VISION JOHNNY

*Watches as the Guard reaches into his black bag, pulling
out his mask and jacket, which he puts on.*

Just then, ANOTHER MASKED MAN, THIEF #1 (Brother Gregarin),

(CONTINUED)

22 CONTINUED: (2)

22

pokes his head in the control room door.

BROTHER GREGARIN

We good here?

OLDER GUARD

Whaddya think?

BROTHER GREGARIN

Let's do it.

Johnny notes the time on the clock: 10:05. The VISION ENDS.

23 JOHNNY - PRESENT REALITY - INT. HIGH VOLTAGE ROOM

23

He comes out of the vision just as the Old Guard returns from the next room where the circuit breakers are -- looking for his bag. He's not happy to see Johnny.

JOHNNY

What were you doing back there?

OLDER GUARD

I'm making my rounds. What business is it of yours?

JOHNNY

Why is the power going to fail?

The Guard tries, but can't hide his reaction.

OLDER GUARD

What are you talking about?

JOHNNY

You did something to sabotage the electrical system.

OLDER GUARD

I don't have time for this.

JOHNNY

This is some kinda robbery.

OLDER GUARD

Get out of my way.

He tries to push past Johnny and make a play for his gun, but Johnny's stronger, shoving him back deeper into the room, blocking his exit.

(CONTINUED)

23 CONTINUED:

23

JOHNNY
Why the big hurry?

OLDER GUARD
(then very afraid
checking his watch)
Let me outta...

BOOM! AN EXPLOSION

Rocks the room, the shock wave nearly knocking them both to the ground as the room is plunged into darkness.

The force of the blast knocks loose an airduct from the ceiling, which falls and hits the Old Guard on the head, knocking him out.

24 INT. MAIN EXHIBITION HALL

24

Walt reacts to the echo of the distant "boom". As the lights flicker and go out, Walt turns to look for J.J. catching just a glimpse of him across the hall.

WALT
J.J.!

J.J.

Hears his name called, turns to look for his Dad.

J.J.
Dad! What's going on!?

Everyone GASPS collectively as the hall goes dark.

PURDY - NEAR THE GLASS CUBE

reacts to the lights flickering. Instinctively looks toward the relic as the hall goes dark.

PURDY
Everyone stay calm, I'm sure they'll have the power back any moment. Move calmly toward the exits.

25 INT. HIGH VOLTAGE ROOM

25

Johnny fights his way through the smoke, looking for the

(CONTINUED)

25 CONTINUED: 25

Older Guard, finding him unconscious on the floor. Johnny reaches down and touches him, triggering:

26 VISION - INT. SECURITY CONTROL ROOM 26

Johnny is back in the control room for a REPEAT of the vision of the Young Guard after the explosion, except this time, the Older Guard is not there to knock him out.

VISION JOHNNY notes the time: 10:05

YOUNGER GUARD

Hello... 9-1-1? Faith Heritage Security. We have multiple fire alarms in the main auditorium.

(re:the monitors)

Fire Department is here. That was fast.

(then looking around)

Where the hell is Magruder?

Just then, the door opens and Brother Gregarin steps into the room, surprised to find the Young Guard there.

YOUNGER GUARD

What the...?!

BROTHER GREGARIN

Magruder?

YOUNGER GUARD

No. What's going on?

The Younger Guard suddenly realizes what's going on. He reaches for his gun, but the Masked Man is faster, firing first, wounding the Young Guard.

Falling to the floor, the Young Guard gets off a shot, hitting Brother Gregarin, who slumps in the doorway. A Second Masked Man, THIEF #2 (IVAN), steps into the doorway, returning fire, killing the Guard. He pulls his wounded companion away.

BROTHER GREGARIN

Get me out of here.

They exit, but Vision Johnny HEARS what happens next: MEN YELLING.

GUARDS (O.S.)

Hold it right there. Freeze!

(CONTINUED)

- 26 CONTINUED: 26
- The guards must have heard the gunshots and returned to find the wounded Thieves. Suddenly A SCREAM. THEN A HORRIFIC VOLLEY OF GUNFIRE as the VISION ENDS.*
- 27 JOHNNY - BACK TO REALITY 27
- Comes out of the vision standing over the unconscious Magruder and his black bag. Johnny realizes if the Old Guard isn't there, people will get killed. He looks at the clock -- 10:01. He looks at the bag. Thinking. He looks at the clock again -- 10:02. *
- He grabs the black bag and runs out of the room. *
- 28 MOVING WITH JOHNNY - INT. EXHIBIT HALL 28*
- As he runs against the crowd, fighting his way through the smoke and darkness back to the Security Control room. As he exits frame, the VIEW HOLDS A BEAT, and Walt enters, scanning the darkness for...
- WALT
- J.J.!
- J.J. - IN A CRUSH OF PEOPLE
- He's getting smooshed by a crowd in the dark.
- J.J.
- Dad!
- Frightened by the crowd, he backs up against a door, slipping through it, looking to escape. *
- 28A INT. SERVICE CORRIDOR 28A*
- He finds himself in the service corridor between the exhibits and the back of the auditorium, the door clicking shut behind him. Unable to go back the way he came, lost and frightened, he runs toward a flashing emergency light in the distance. *
- 29 INT. CORRIDOR - OUTSIDE THE CONTROL ROOM DOOR 29
- Johnny stops to think. Checks the black bag. Pulls out the flashlight he saw the Older Guard use to knock out the Younger Guard. Rejects that idea, going to plan B as he heads through the door into the control room.
- 30 INT. SECURITY CONTROL ROOM (10:02 ON THE CLOCK) 30
- As before, the Young Guard is overwhelmed as Johnny bursts in.

(CONTINUED)

30 CONTINUED:

30

JOHNNY

They sent me to tell you that there are toxic fumes. Everybody needs to evacuate the building.

YOUNGER GUARD

Where's Magruder?

Johnny is pulling the scared kid up out of his chair.

JOHNNY

He's in the main hall. They want you out front to help with crowd control.

YOUNGER GUARD

What about you?

JOHNNY

I'm right behind you. Come on, let's go!

Johnny ushers the nervous Young Guard out the door into the dark hall, but stays behind, ducking back inside, shutting the door behind him.

He looks at the clock -- 10:04. Then he remembers something, reaching into the black bag, pulling out the mask. He stretches the mask over his face, then leans back against the wall, catching his breath.

JOHNNY

Terrific.

The clock turns 10:05.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

31 EXT. EXHIBITION HALL - DAY

31

The last of the crowd spills out the main entrance of the auditorium, coughing but happy to see daylight. A SIREN approaches in the background.

WALT - MOVING

From group to group, looking for J.J. - trying to stay calm.

WALT

You see my boy?... blond. Ten years old. 'Bout this tall.

People just shake their heads no.

ANYBODY

There's another exit around back.

PURDY - AT THE MAIN ENTRANCE

Supervising the last of the stragglers coming out. He turns to the YOUNGER GUARD.

PURDY

Is that everybody?

YOUNGER GUARD

I think so. Can't be sure 'til the Fire Department does a sweep of the building. Magruder's still in there somewhere.

PURDY

I hear sirens. Go make sure the Fire Department knows where to go.

YOUNGER GUARD

Yes sir.

As the Younger Guard runs off, Purdy stands with his back to the entrance, checking to see if anyone's looking, before quietly slipping back inside the building.

(CONTINUED)

31 CONTINUED:

31

A FIRE TRUCK

Arrives, siren blaring, pulling right up to the entrance before killing the siren and stopping. FOUR FIREMEN, helmets and breathing gear already on, hop off the truck and begin pushing the crowd back, setting up cones.

FIREMAN #4 (MARIO THE DRIVER)

I need you people to back up and give us room to work. Everything is under control. Just a small electrical fire. Nothing to worry about. Back up please.

Fireman #2 (Ivan), a huge guy built like a bouncer, throws the jaws of life over his shoulder, picks up a small generator, and leads the way into the smoking building. Fireman #1 (Brother Gregarin) and #3 (THE AMAZING SVETLANA) unload several large rolling cases marked "haz mat" and begin shoving them inside the building.

32 INT. SECURITY CONTROL ROOM

32

Johnny, his mask pulled up off his face, lays out the contents of the black bag on the counter in front of him. He touches each object, triggering a *WHOOSH!* And a quick flash of a vision.

- BLUEPRINTS - *WHOOSH!*

Sees flashes of various wiring schematics for the alarms, sections highlighted, almost like he were downloading information -- but it's fragmented and incomplete.

- WIRE CUTTERS - *WHOOSH!*

Snipping a series of wires. Was that a red wire or green?

- FLASHLIGHT - *WHOOSH!*

He gets a brief flash of Purdy fighting him off from his initial vision.

- SCREWDRIVER - GOGGLES - SECURITY CARD READER

We just HEAR - WHOOSH! - WHOOSH! - WHOOSH! Johnny's expression tells us what he's seeing raises as many questions as answers. A few scattered pieces of a big puzzle.

One of the MONITORS catches his eye.

33 ON THE MONITORS

33

The Firemen rush down the service corridor. Firemen #2 (Ivan) and #3 (Svetlana) peel off with the gear, while Fireman #1 (Brother Gregarin) continues along the service corridor.

JOHNNY (O.S.)
Firemen. But no thieves. Where
the hell are they?

Johnny toggles through the various camera angles like he saw the Young Guard do earlier. No sign of any thieves or masked men.

34 JOHNNY

34

Turns his attention to the security console. He looks for the three "arm/disarm" buttons for the alarms, the ones the Old Guard used in the vision. He finds them and pushes them, mimicking what he saw the guard do.

Working hard to hear himself think over the buzz of the alarms, he struggles to remember the disarm code. He types in the code, pausing to second guess himself.

JOHNNY
Four - five - eight? Four-five-
eight. No. Four - five - nine.

He punches it in.

JOHNNY
...seven - seven - seven.

The control panel lights up green, the alert buzzer silenced.

35 THEN HE SEES - UP ON THE MONITORS

35

Fireman #1 (Brother Gregarin) right outside the door to the security control room, pulling off his oxygen mask as he reaches for the door.

36 THE DOOR

36

Opens REVEALING Fireman #1 (Brother Gregarin) -- now Thief #1 -- a mask pulled down over his face -- the Masked Man from the vision. Johnny hurriedly pulls down his mask as the door opens.

(CONTINUED)

36 CONTINUED:

36

BROTHER GREGARIN

We good here?

JOHNNY

Whaddya think?

BROTHER GREGARIN

Let's do it.

Brother Gregarin drags in the "haz mat" case and cracks it open, revealing a variety of electronic gear. He picks up a small box about the size of a wireless mic transmitter, with an antenna and some cables. He reaches around behind the surveillance monitors, clipping his black box to the monitor inputs and extending the antenna.

Then he notices something wrong.

BROTHER GREGARIN

Where's the other guard?

JOHNNY

I sent him to help evacuate the building.

BROTHER GREGARIN

That wasn't the plan.

JOHNNY

The plan changed.

Brother Gregarin considers the situation, then lets it go. He's got other things on his plate. He pulls a small Watchman TV out of the case and switches it on.

37 ON THE WATCHMAN MONITOR

37

The black box is broadcasting the signal from the surveillance cameras to the Watchman. Brother Gregarin toggles through the various camera angles by changing channels on the Watchman. Nice.

BROTHER GREGARIN

We're on-line. Let's go.

As they head out the door, Johnny takes an opportunity to brush against Brother Gregarin triggering:

38 VISION - INT. CANDLE-LIT MONASTERY CHAPEL (1940S) - NIGHT 38

THREE HOODED MONKS kneel in front of a small altar,

(CONTINUED)

38 CONTINUED:

38

praying. On the altar, an ornate tabernacle is open, empty, its contents missing.

Vision Johnny studies the monks, wondering if these are early Christians. Then a sharp voice, SPEAKING GERMAN, turns him around to see...

NAZI SOLDIERS

Their guns aimed at the monks. Vision Johnny finds himself directly between the monks and the soldiers.

GERMAN OFFICER

(in German)

*I will give you one last chance.
Where is it?*

The monks continue to pray.

GERMAN OFFICER

(calmly)

Shoot them.

The soldiers obey with a quick burst of machine gun fire, tracers whizzing right through a horrified Johnny. He turns to find the Monks dead on the floor. The soldiers move in, clearing the bodies away from the altar where they discover...

A YOUNG BOY

Hiding under the altar, clutching something. He's bleeding from a gash above his eye. The soldiers drag him out from under the altar and roughly pry the object he's protecting away from the little boy -- it's the relic of John the Baptist. VISION ENDS.

39 RESUME - JOHNNY

39

Emerges from the vision wondering how what he just saw relates to the thief in front of him. Brother Gregarin grabs his equipment and heads out the door, Johnny reluctantly following.

40 INT. EXHIBITION HALL - AT THE GLASS CUBE - SERIES OF SHOTS

40

Johnny and Brother Gregarin arrive at the glass cube, finding Ivan and Svetlana busy assembling equipment.

(CONTINUED)

40 CONTINUED: 40

With clockwork precision, they attach a long hose to a gas cylinder marked "liquid nitrogen". The other end of the hose is fitted with a custom nozzle that fits over a small air vent at the base of the outer cube.

That done, they turn on the gas and begin filling the cube with white-cold gas.

Gregarin meanwhile tapes a digital thermometer to the outside of the glass, checking the readout.

BROTHER GREGARIN
...fifty-five degrees and dropping.

40A TIGHT ON THE THERMOMETER 40A

Dropping like a stone, fifty-five, forty-five, thirty-five...

40B IVAN AND SVETLANA 40B

Next begin taping a thick electrical wire to the surface of the glass, criss-crossing each side in an "X" pattern. Johnny watches from off to the side, wondering what's going on.

41 AT THE OPPOSITE END OF THE EXHIBITION HALL 41

A wide eyed J.J. hides behind one of the displays, watching as the masked robbers go about their business. His hands shaking, he steadies his camera against the display and snaps a picture.

42 JOHNNY - AT THE GLASS CUBE 42

Senses something. Looks down the long hallway in the direction where J.J. is hiding in the dark. Seeing a glint off the camera lens, and a slight movement as J.J. ducks, Johnny starts moving to investigate when he hears...

BROTHER GREGARIN
We have company.

Johnny turns back to see Brother Gregarin and Svetlana looking at the handheld monitor.

43 ON THE MONITOR - SURVEILLANCE POV 43

Purdy, finding his way in the dark, opens the door to his office and slinks inside.

44 RESUME 44

BROTHER GREGARIN
What's he doing?

Johnny joins them, looking over their shoulder.

IVAN
What do you want to do?

BROTHER GREGARIN
Bring him to me.

JOHNNY
I'll do it.

Brother Gregarin thinks it over. Nods his approval to Johnny -- then turns to Svetlana.

BROTHER GREGARIN
Go with him. I don't want anymore surprises.

Clearly hoping he was going alone, Johnny heads off for Purdy's office. (Which for purposes of this show, I'm assuming is in the same building as the auditorium.)

J.J.

Still hiding, sees that they are headed straight for him, and scrambles off in search of help.

45 EXT. EXHIBITION HALL - DAY 45

Walt, having circled the entire building looking for J.J. finds himself back at the entrance near the fire truck.

WALT
(yelling)
J.J.? J.J.?

He turns toward the entrance, and seeing the lone Fireman standing watch at the door, starts toward him to report J.J. missing. As he passes the fire truck, something catches his eye.

45 CONTINUED:

45

P.O.V. - THE FIRE TRUCK DOOR

The decal for the Penobscot Fire Department is just a little crooked. A closer inspection reveals the decal has been plastered over a haphazard paint job covering the insignia of another fire department.

He looks again at the Fireman guarding the door, this time noticing something odd. The VIEW ZOOMS IN on the Fireman's boots - but they aren't boots - he's wearing a pair of sneakers under his fireman pants.

WALT

Slips his cell phone out, keeping an eye on the Fireman. When he dials, he gets the same jamming tone Johnny got when he used the phone earlier.

Snapping the phone shut, we see a decision cross his face and he turns to head off around the building with purpose.

46 INT. PURDY'S OFFICE

46

With the power out, Purdy moves in silhouette against the bright windows, busy putting something in a briefcase on his desk. A loud KNOCK on the door startles him.

PURDY

Who's there?

JOHNNY

(changing his voice)
Fire Department.

PURDY

Just a moment.

Purdy sets the briefcase on the floor and moves to answer the door.

AT THE DOOR

Purdy opens the door and barely has time to react to the masks before he's bashed in the face with a gun by Svetlana -- knocking Purdy back into his office.

SVETLANA

ON THE FLOOR! NOW!

Johnny hangs back, agonized, not sure what to do as Svetlana puts a knee in Purdy's back and a gun to his

(CONTINUED)

46 CONTINUED: 46
head.

JOHNNY
He said no more surprises.
Svetlana considers things, then...

CUT TO:

47 INT. EXHIBITION HALL - AT THE GLASS CUBE 47
Johnny shoves Purdy down on one of the empty cases.
They've duct taped his mouth. Brother Gregarin rips off
the tape over his mouth.

BROTHER GREGARIN
What is this?

SVETLANA
We found him in one of the offices.
He nearly wet himself when he saw
us.

The others laugh, except Gregarin, who isn't into the
crude humor. Purdy notices his serious demeanor.

BROTHER GREGARIN
Who are you? Why were you still
inside?

PURDY
My name is Gene Purdy. I'm the
man responsible for the exhibit.

Gregarin seems slightly amused by the comment as he steps
deliberately towards Purdy.

BROTHER GREGARIN
So you're the money changer of
this temple... the whoremaster... *
*

The others suddenly take notice. Purdy is suddenly on
his heels.

PURDY
I beg your pardon.

Gregarin steps up close to Purdy, who has now stood up.

(CONTINUED)

47

CONTINUED:

47

BROTHER GREGARIN

Instead of selling the flesh and
blood of the innocent, you sell
the body and soul of the Divine.

*

The others watch silent, never having seen this particular
passion from their mysterious leader.

PURDY

I am a man of God. These articles
belong to the faithful.

*

BROTHER GREGARIN

(flares)

These articles have been stolen
from the faithful by the greedy
and unworthy! They are covered
in the blood of those who came
before!

*

Gregarin holds his rage, then realizes he's shown too
much of himself in the moment. Purdy looks into his eyes
and sees a reflection of something else... somebody other
than this cold-blooded thief.

IVAN

I just want to know why you brought
him here? Why didn't you just
kill him?

Svetlana exchanges a look with Johnny...

JOHNNY

He's worth more as a hostage. In
case something goes wrong.

BROTHER GREGARIN

Nothing will go wrong.

PURDY

You'll never get away with this.

BROTHER GREGARIN

You are wrong, my brother. It is
God's Will.

*

SVETLANA

(re:the cube)

It's almost ready.

*

The outer cube is now nearly filled with sub-zero vapor,
looking like a giant ice-cube.

(CONTINUED)

47 CONTINUED: (2)

47

Ivan finishes taping the last of the electric wire to the exterior of the cube, while Gregarin takes the other end of the wire and alligator clips the leads to ceramic posts on a terminal attached to the generator for the jaws of life.

The whole time he's doing this, Ivan is pulling and struggling with his balaclava.

SVETLANA
(re:#2's mask)
What's wrong?

IVAN
Mask is too hot. I'm sweatin'
like a pig and I can't see. Hell
with it!

Frustrated, he starts to peel off his mask.

BROTHER GREGARIN
What are you doing?

IVAN
What's it look like?

BROTHER GREGARIN
You can't...

He's already got the mask off, revealing his face. Purdy sees it too, which is probably not going to be good for him in the long run.

BROTHER GREGARIN
You fool. Now we all know who
you are.

SVETLANA
Not to mention the 'pimp'.

Eyes on eyes around the room. Ivan sees the problem.

IVAN
You seem to have me at a
disadvantage.
(then pulling his gun)
So, everybody take them off.

Everyone hesitates.

(CONTINUED)

47 CONTINUED: (3)

47

IVAN
(not screwing around)
Look, we're wasting time here, so
make up your minds...

He points the gun at each of the others to drive home his request. Reluctantly, they all start to comply. Johnny, desperate to keep Purdy from seeing him and possibly giving him away.

JOHNNY
(quick thinking)
Wait!

They all stop, then...

JOHNNY
(re; Purdy)
Put a bag on his head first!

For a second we wonder if Purdy recognizes Johnny's VOICE...

BROTHER GREGARIN
He's right. Why take any
unnecessary chances.

Johnny, now even more desperate to keep his identity a secret, as he grabs Ivan's discarded mask off the floor and yanks it down backwards over Purdy's head. Purdy reacts with a muffled 'Yeck!'

IVAN
Okay, now everybody take 'em off!

First, Svetlana pulls off the mask, revealing her identity as a stunningly tattooed WOMAN. Sexy and scary.

Next, Brother Gregarin pulls his mask up, revealing himself to be an older, distinguished looking man, a trim 60. Johnny notes the large scar above his eye.

Finally, not sure what will happen when they see him, Johnny carefully peels off his mask.

He waits tensely for them to realize he's not who they think he is -- but when they don't, he relaxes -- ever so slightly. Svetlana shoots him a playful wink which catches him by surprise.

IVAN
Now we're all in this together.

(CONTINUED)

47 CONTINUED: (4) 47

Svetlana reacts to the glass cube, which is groaning and popping from the cold. She looks at the thermometer.

47A INSERT - THERMOMETER 47A

Covered in frost, the readout cracked, bottomed out at 175 degrees below zero.

SVETLANA

The glass is ready to go.

47B RESUME WIDER 47B

The tension broken, everyone snaps back to the task at hand. Gregarin checks the thermometer for himself.

BROTHER GREGARIN

That's it. Everyone back.

Brother Gregarin puts on a pair of goggles, everyone else following suit - Johnny has to scramble a bit to find his.

Ivan, meanwhile, mans the switch on the terminal box attached to the glow wire wrapped around the cube.

IVAN

Ready?

Brother Gregarin nods yes, everyone bracing themselves as Ivan flips the switch, sending the juice to the glow wire.

47C JOHNNY 47C

Slips on his goggles, watching as the current heats the glow wire.

JOHNNY

(to himself)

My science students would have loved this.

IVAN

What did you say?

JOHNNY

(covering quickly)

I've been waiting a long time for this!

47D THE OUTER CUBE - MONEY SHOT

47D

As the electricity hums through the glow wire, it warms up and glows bright orange, taking about four seconds to become white hot. The glass screams from the temperature change, then suddenly shatters, the pressure blasting shattered glass everywhere, just like Johnny saw in his initial vision. Way cool. The impenetrable glass cube now a pile of broken glass.

PURDY

(reacting to the sound)

What was that sound? What are you people doing?

IVAN

(deadpan, thrown away)

I hope you have insurance.

Off Johnny's reaction...

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

48

A HAND

48

Sifts through a pile of diamond-like shattered glass.
The VIEW WIDENS TO REVEAL...

INT. EXHIBITION HALL - THE GLASS CUBE

Or what remains of it. Johnny sifts through the sparkling rubble. He looks up at...

THE RELIC

Standing atop its next layer of defense, a black steel obelisk about four feet high, on top of which is a hardened steel and glass case housing the actual relic box. The beams of several flashlights propped up on the cases converge on the relic, giving it an ethereal glow.

BROTHER GREGARIN

Starts the small generator. The VIEW FOLLOWS the power cord to a portable hydraulic pump, then continues on, following the hydraulic hoses as they snake their way to...

IVAN

Who hoists the jaws of life, testing the pneumatic jaw as he carries it toward the relic case.

With the help of Svetlana, they place the point of the jaw inside a seam along one corner of the obelisk beneath the case. Slowly but surely they widen the seam, bending open one side of the case, revealing a narrow channel for electrical wiring running up the interior of the obelisk, leading to the bottom of the glass and steel case.

JOHNNY

Takes a beat to check on the blindfolded Purdy, but can't say anything to give himself away as the others work nearby.

(CONTINUED)

48

CONTINUED:

48

BROTHER GREGARIN

Carefully pulls the wires out of the channel, exposing them. Wire cutter in hand, he turns to Johnny.

BROTHER GREGARIN

Black or Red?

Johnny tries not to betray his panic as he thinks back on his black bag visions.

JOHNNY

Uh...

BROTHER GREGARIN

Wake up! Black or Red? Which is it?!

Johnny finally just guesses...

JOHNNY

Red?

...but covers his guess by touching Purdy, triggering:

49

VISION - PURDY'S FUTURE

49

Johnny jumps a beat forward, seeing Brother Gregarin cut the red wire, setting off the ALARM.

Angered by this turn of events, Ivan comes at Johnny, brandishing the jaws of life...

IVAN

It was black you idiot...

As he snips the jaws in Johnny's face, THE VISION ENDS.

50

RESUME JOHNNY - BACK IN THE PRESENT

50

He sees Brother Gregarin about to cut the red wire and shouts:

JOHNNY

I was wrong! Cut the black!

EXTREME CU ON THE WIRES

As the wire cutters veer off the red wire at the last second, cutting the black wire instead.

Nothing happens. Which is good.

(CONTINUED)

50

CONTINUED:

50

WIDER VIEW - AROUND THE RELIC

As everyone reacts, breathing again.

IVAN

Don't be wrong again.

*

Brother Gregarin steps aside, turning to Svetlana, who is slathering her arm with petroleum jelly. He checks his watch.

BROTHER GREGARIN

We're behind schedule.

Johnny watches her grease up her arm, wondering what comes next. She slips finger condoms on the tips of her fingers and looks up, catching Johnny in mid-gawk.

SVETLANA

(playfully serious)

There's plenty for everyone.

Johnny forces a nervous smile, then turns and takes a deep breathe.

51

MEANWHILE - FOLLOWING J.J. - INT. CORRIDOR

51

He runs along in the dark, not sure which way to go. Seeing a door with a sliver of light under it, he runs for it. Finding it wedged open a crack by a piece of debris, he opens the door. A NOISE behind him spooks J.J., and he ducks inside the room -- freezing in terror at what he sees.

51A

P.O.V. - INT. HIGH VOLTAGE ROOM

51A

Flashing emergency lights illuminate the smoke-filled room, revealing the unconscious figure of the Older Guard, laying on the ground where Johnny left him. (With the low light and shock of it all, he can't tell that it's a guard, just a body.)

RESUME J.J.

Frozen as the door clicks shut, locking behind him. Hearing the lock, he turns and runs to the door, twisting and shaking the door knob, but without a key card, he can't get out. He looks back over his shoulder at the body behind him.

52 INT. EXHIBITION HALL - BACK AT THE RELIC 52

Svetlana finishes greasing up her arm, then picks up a tiny screwdriver, holding it deftly between her thumb and forefinger (the ones with the rubber tips). Finally, she clips a small "lipstick" cam to her index finger before nodding to the others that she's ready.

Brother Gregarin and Ivan slide one of the cases over, pushing it right up against the opening in the obelisk.

Johnny watches with fascination, dying to know what the hell is going on. Hopefully so are you.

53 SVETLANA 53

Sits down on the case with her back to the obelisk, twisting around so she can slip her greased up arm into the narrow wiring conduit.

Everyone watches as she contorts her arm into the tight, bendy, tube that leads up toward the steel and glass relic case. She checks her progress as she goes on another small WATCHMAN TV receiving the signal from her finger-cam. Ivan nudges Johnny and whispers.

IVAN

I found her at the circus.

*

Johnny begins to understand what an odd bunch of misfits his partners truly are.

Svetlana is now lying down flat on the case, her arm extended in above the elbow.

54 FINGER CAM POV 54

Reaching a wiring box at the end of the conduit. She uses the tiny screwdriver to remove the steel plate covering the top of the box.

55 EXTREME INSIDE THE RELIC CASE 55

As the loosened plate on the bottom of the case pops open, three fingers and the lipstick cam emerging from the hole into the case with the relic.

The fingers push farther through the small opening, her tiny hand and slim fingers working to get through that

(CONTINUED)

55 CONTINUED:

55

impossibly small hole. It's like watching the "egg in a milk bottle" experiment when you were a kid.

Finally, after much grimacing, VOOP! Her whole fist is in the case.

JOHNNY

Can she get her arm back out?

Ivan lifts a small power saw.

IVAN

Let's hope so.

*

WIDER

The thieves draw closer as Svetlana sweats her arm deeper into the case, using deep breathing to relax as she commits herself up to the shoulder in a very uncomfortable looking position. She must have practiced this a lot. Johnny grimaces just watching her.

IVAN

(under his breath)

That's why she gets paid the big bucks.

BROTHER GREGARIN

Quiet. She must concentrate. She should have been in three minutes ago.

HER ARM (A VISUAL EFFECT)

As she jams the last inch of her arm in the hole, we get a look at the entire journey the arm takes, her impossibly contorted, double-jointed wrist rising like a cobra up into the case in front of the relic.

AS THEY ALL WATCH

Her hand strains toward the jewelry box case containing the actual relic. Her practiced fingers make a series of choreographed moves until her fingertips are just millimeters away from the sacred shard of bone.

EXTREME ON HER FINGER TIPS - RUBBER TIPS

As they scissor together to grasp the tiny relic.

(CONTINUED)

55 CONTINUED: (2)

55

SVETLANA
(perspiring and focused)
I have it.

BROTHER GREGARIN
Be very careful, if you drop it
we may not get another chance.

SVETLANA
Relax, old man, I never drop the
package... unless some fool
distracts me.

*
*
*

Her hand moves like a robot arm moving radioactive isotopes.

Finally she lifts the relic off its perch, TRIGGERING:

AN EAR SHATTERING ALARM - WIDER VIEW

A high pitched "antipersonnel" alarm SHRIEKS persistently, forcing everyone to stop what they were doing and cover their ears.

IVAN
What the hell is that?!

SVETLANA

Reacts to the shrieking alarm, but is stuck with her arm fully involved. Startled, the relic slips slightly in her fingertips and as she moves to correct, she DISLOCATES HER SHOULDER! She cries out in pain, but then guts it out, pinned to the source of the high decibel alarm.

HER HAND

Contorts with agony as she drops the relic, which falls to the bottom of the case where she can't possibly reach it.

EVERYONE

Reacts, seeing this bad turn of events.

BROTHER GREGARIN
NO!

(CONTINUED)

55 CONTINUED: (3)

55

PURDY

Still blindfolded, but hearing the alarm, knows something went wrong for the thieves.

PURDY
(can't help himself)
That doesn't sound good...

*

Ivan rushes over with the jaws of life, threatening Purdy, who can't see him. Brother Gregarin stops him.

BROTHER GREGARIN
Get away from him!

Then he grabs Purdy and yells over the alarm...

BROTHER GREGARIN
Do you know how to shut this off?!

PURDY
Not if I can't see!

Brother Gregarin pulls down his own mask, then nods for the others to do the same. Johnny pulls down his mask, but Svetlana can't, and Ivan won't.

IVAN
He looks at me again and he's
dead!

BROTHER GREGARIN
You must keep your eyes down!

PURDY
Understood!

Brother Gregarin pulls the mask off Purdy's head. He reacts to the mayhem around him...

PURDY'S SLIGHT POV

From the corner of his vision, Purdy can see the damage to the inner case, where the relic is missing from its spot.

PURDY
Dear God... they took it.

BROTHER GREGARIN
Stop talking to God and tell me
what to do!

(CONTINUED)

55 CONTINUED: (4)

55

PURDY
There's a second alarm panel!
Across the room!

BROTHER GREGARIN
Go! Eyes down!
(to Johnny)
You help!

Johnny and Brother Gregarin escort Purdy towards a hidden wall panel across the room.

MEANWHILE - IVAN

Endures the decibels to help Svetlana, who is still stuck. He tries to adjust her body position, but she CRIES OUT...

SVETLANA
Stop! Don't touch me again, you idiot!

ON A NEARBY WALL

Purdy divines his way along the wall.

PURDY
There's a small camera above the hidden panel!

Johnny spots the camera at the top of the wall and lines it up and locates the hidden panel. He pushes and it pops unlatched.

JOHNNY
I got it!

He opens to reveal a small "qwerty" keypad and an l.e.d. readout.

BROTHER GREGARIN
What is the password?

Purdy hesitates...

BROTHER GREGARIN
Answer me!

PURDY
You're going to kill me either way.

(CONTINUED)

55 CONTINUED: (5)

55

Johnny and Gregarin exchange a look, then...

BROTHER GREGARIN
I want that password!

PURDY
No.

Brother Gregarin considers the moment, then he chambers a round into his pistol.

BROTHER GREGARIN
I'm going to give you five seconds to decide.

He presses the barrel against Purdy's neck. Purdy sweats and holds his ground. 1... 2... 3... 4...

Gregarin gently begins to squeeze the trigger, and...

JOHNNY
WAIT!

Everything freezes, as Gregarin pauses in mid-fire. Johnny leans in close to Gregarin, so Purdy can't hear him so well.

JOHNNY
He hasn't seen us, right?

BROTHER GREGARIN
So?

JOHNNY
Ivan is an animal and he's stupid. Whatever happens to him he deserves. I, on the other hand, don't want a pointless murder on my back for the rest of my life.

Gregarin considers the moment, then...

BROTHER GREGARIN
I need that password. *

JOHNNY
Give me a minute.

Gregarin pulls Purdy out of the way, slamming him back against a nearby wall. *

BROTHER GREGARIN
Eyes forward! *

Johnny gently begins 'touching' the control pad. Gregarin seems both curious and confused by what's happening. Then... Johnny suddenly looks up. *

(CONTINUED)

55 CONTINUED: (6)

55

JOHNNY

Faith.

BROTHER GREGARIN

What did you say?

JOHNNY

The password is FAITH.

As he steps back and lets Gregarin punch in the code.

EXTREME ON THE KEYPAD AND READOUT

As he types: F-A-I-T-H then ENTER.

WIDER VIEW

As the alarm suddenly dies off in an echo. It's like they can suddenly breathe again.

BROTHER GREGARIN

How did you do that?

JOHNNY

I just considered the source.

PURDY

There's still time to reconsider your actions. This isn't just some diamond bracelet you can hawk at the corner pawn shop. Its value comes from within. It belongs to all those who believe.

*

Gregarin becomes steely, pressing in on Purdy.

BROTHER GREGARIN

Don't speak to me about God or faith. You have no idea what it means to truly believe.

Purdy suddenly realizes he's dealing with no ordinary thief.

PURDY

Who are you?

*

Johnny holds Gregarin's stare, then...

(CONTINUED)

55 CONTINUED: (7)

55

BROTHER GREGARIN

Who I am, or what I am is of no
concern to anyone. Now move!

He shoves Purdy back towards the others, as Johnny
follows...

SVETLANA

Nearly passed out from pain as Ivan tries in vain to help
her extricate her arm. The others step up to join them.

*
*

BROTHER GREGARIN

(to Ivan)

How is she?

SVETLANA

How does she look, you dumb
sonofabitch?!

IVAN

The relic is stuck on the bottom
of the case. And she's going to
lose that arm if we don't get it
out.

Svetlana reaches out and grabs a pistol with her free
arm. She swings it towards them the best she can, she's
a pretty feisty little girl.

SVETLANA

If anybody comes near me with a
knife or a saw, I'm gonna blow
your head off!

It's clear she'd rather not lose the arm. Gregarin steps
towards her, as she swings the barrel back at him. He
throws his hands up...

BROTHER GREGARIN

Calm yourself. I just want to
look at the relic.

*

She hesitates, then relents and lowers the gun. She's in
a lot of pain.

EXTREME ON THE RELIC

Nestled against the glass side of the case opposite the

(CONTINUED)

55 CONTINUED: (8)

55

access hole.

THE VIEW WIDENS TO REVEAL

All three thieves and Johnny puzzling over their situation.

BROTHER GREGARIN
How long would it take to pry
open the upper case?

IVAN
With what?

Johnny gestures towards the jaws.

JOHNNY
With that.

BROTHER GREGARIN
Could it work?

Ivan considers this, then...

IVAN
It might.

BROTHER GREGARIN
How long?

IVAN
Twenty-thirty minutes.

BROTHER GREGARIN
We don't have that much time.
Somebody must have heard the alarm.

Ivan draws his gun and crosses the room towards Purdy.

IVAN
Maybe we should just cut our losses
and get the hell out of here!

He raises his gun toward Purdy.

BROTHER GREGARIN
Put the gun down!

IVAN
Screw you!

Ivan ignores him until he hears the click of Brother Gregarin's gun behind him.

(CONTINUED)

55 CONTINUED: (9)

55

BROTHER GREGARIN

Put it down.

Ivan stops and then breaks into a wide grin at Brother Gregarin.

IVAN

Whatever you say, chief.

He pans his gun off Purdy, then quickly raises it on Brother Gregarin in a classic two-man standoff.

JOHNNY

Watches. Seeing the standoff, he takes advantage of the beat to reach out and touch the glass case, triggering:

56 VISION - MATCH-MOVE-MORPH - SAME PLACE - HOURS LATER

56

The dark exhibition room is suddenly transformed into a brightly lit CRIME SCENE. Vision Johnny watches as Walt and ROSCOE survey the carnage, several BODIES scattered about under plastic sheets, a photographer in the background dutifully photographing the one uncovered body -- Johnny's. Shot in the chest.

WALT

All this bloodshed over a piece of bone.

ROSCOE

They were using the jaws to tip this thing so it would roll out the hole like a penny candy. Funny thing is, a couple more minutes and they would have had the darn thing.

WALT

I still can't believe Johnny was mixed up in this.

VISION JOHNNY looks at the relic case and obelisk, seeing it's different, it's tipped like the Tower of Pisa, the jaws of life wedged under the bottom, prying the base up. Just a few more inches of tilt, and the relic would have rolled out the hole in the bottom. VISION ENDS.

57 RESUME JOHNNY - PRESENT TIME

57

Comes out of the vision still looking at the relic case.

(CONTINUED)

57 CONTINUED:

57

JOHNNY

I know how we can get it.

He quickly steps in between the two gun barrels.

IVAN

What are you talking about?

JOHNNY

We tip the case over. The relic rolls out.

Everyone thinks about it, then...

SVETLANA

I say yes!

IVAN

It's better than killing each other.

Everyone looks at Gregarin...

BROTHER GREGARIN

We've got ten minutes.

Greed trumps pride and the guns come down, Purdy breathes a sigh of relief. Brother Gregarin and Ivan join Johnny.

JOHNNY

First, we have to get her out of there. Help me.

*
*

All three men grab a handy part of Svetlana, getting ready to yank her out with brute strength.

*
*

SVETLANA

What are you going to do?

*
*

JOHNNY

This might hurt.

*
*

SVETLANA

No kiddingaaaaAAAH!!!

*
*

They pull her out in one hard yank, the suction making a hideous sucking noise -- combined with some nice bone cracks. They set her aside to recover, rubbing her numb blue arm, then turn their attention back to the job at hand.

*
*
*
*
*

JOHNNY

Start down here at the base.

*

(CONTINUED)

57 CONTINUED: (2)

57

He sweeps Johnny aside with the jaws, then plants the business end in the seam where the obelisk is bolted to the floor. It doesn't take long before the whole unit starts to tip.

*

BROTHER GREGARIN

Pulls Johnny aside.

BROTHER GREGARIN

(re: Purdy)

Get him out of here. Take him where they won't find him for a while and tie him up.

JOHNNY

Okay...

Johnny crosses to Purdy, putting a hand on his shoulder from behind.

(CONTINUED)

57 CONTINUED: (3) 57

JOHNNY
(altering his voice)
Move!

58 INT. HIGH VOLTAGE ROOM 58

J.J. sits with his back against the door, having given up on getting the door open. He stares at the man on the floor in front of him, eyes wide, trying not to cry.

A voice squawks from somewhere, startling J.J. Taking a beat, he looks closer and realizes the voice is from a walkie talkie, still in the Old Guard's belt.

59 INT. SERVICE CORRIDOR - MOVING 59

Johnny, his mask still on, walks Purdy ahead of him. Johnny keeps looking behind him, checking to see if he's out of view of his newfound partners yet.

PURDY
Before you kill me, you might
want to take a moment to consider
your soul.

JOHNNY
Little late for that... but I'll
let you in on a little secret.
Stop...

*
*
*

Purdy complies, eyes closed, his back to Johnny, bracing for the end, expecting to get shot. Johnny looks around, then starts to take his mask off, when suddenly...

OUT OF THE SHADOWS - WALT

He rushes forward and tackles the Masked Man holding Purdy hostage. He slams Johnny hard against the wall, the two men going down hard to the floor. Johnny reflexively defends himself, punching his attacker several times as he scrambles back to his feet.

Straightening up, Johnny gets his first good look at his attacker. Realizing it's Walt, he's frozen for a moment as his brain catches up to the action.

*
*

(CONTINUED)

59

CONTINUED:

59

Walt uses the moment's hesitation to land a hard cross to Johnny's chin, knocking him backward and down, before Johnny has a chance to say anything.

Johnny hits the floor, then spins around to see Walt looming toward him, but before Walt can do any more damage, Brother Gregarin appears behind him, cracking Walt over the head with his gun, knocking him out.

BROTHER GREGARIN

That was close.

Johnny considers Walt's face a few feet from him.

JOHNNY

Yeah, close.

Johnny considers how things keep getting more complicated.

TIME CUT TO:

60

INT. SECURITY CONTROL ROOM

60

Walt and Purdy are now tied up tight, sitting side by side, their heads covered with cloth bags. Brother Gregarin checks the knots, then joins Johnny at the door.

BROTHER GREGARIN

Don't make me come back.

He exits, Johnny hesitates as Gregarin reaches back in and grabs Johnny's arm...

BROTHER GREGARIN

Let's go.

He touches Johnny's sleeve, triggering:

61

VISION - INT. MONASTERY CHAPEL - DAY

61

A hooded Monk cleans the empty tabernacle, closing and locking it. As he turns away from the altar, he lowers his hood, revealing Brother Gregarin. As he peels off his robe, a GROUP OF WORSHIPERS surround the Monk/Thief, patting him on the back and wishing him well. One man, a TAILOR, helps the Monk into a new suit jacket. A PEASANT WOMAN gives him a basket of food. SOMEBODY else hands him a suitcase. A SHOPKEEPER presses money into his hands.

(CONTINUED)

61 CONTINUED: 61

A teenager donates his cell phone to the cause. The Monk turns back to them and nods goodbye, before exiting, leaving behind a village that apparently is counting on him somehow -- as the VISION ENDS.

62 RESUME JOHNNY - STILL STANDING IN THE CONTROL ROOM DOORWAY 62

He comes out of the vision looking at Brother Gregarin, wondering who the heck this guy really is.

JOHNNY
Right behind you.

And with a last look back at Walt and Purdy, he exits. Walt waits a beat after they're gone.

WALT
Purdy? You okay?

PURDY
Yes. You?

WALT
My head feels like a bowling ball.
Who are these guys anyway?

PURDY
I don't know. They're stealing
one of the relics. Where is J.J.?

WALT
I don't know. That's why we have
to get out of here. See if you
can feel the knot...

As Walt begins struggling...

63 INT. EXHIBITION HALL - AT THE RELIC - SECONDS LATER 63

Johnny and Brother Gregarin return to find the obelisk tipping substantially, Ivan putting the jaws to work at the base, while Svetlana watches the relic inside the case, coaxing it as it starts to move.

SVETLANA
Come on baby, come to mama, that's
it, baby...

*
*
*

(CONTINUED)

63

CONTINUED:

63

EXTREME ON THE RELIC

*

As it moves slightly toward the hole, teasing everyone.

WIDER VIEW

Ivan waves Johnny and Brother Gregarin closer.

IVAN

It needs to go up a little more!
Put your backs into it!

Johnny and Brother Gregarin wedge their shoulders against the tilting obelisk and push with all their might, trying to help reach a tipping point.

BROTHER GREGARIN

One-two-three PUSH!

And they do, the obelisk suddenly tipping several inches more, Johnny and Brother Gregarin losing their balance in the process.

SVETLANA

There it goes!

EXTREME ON THE RELIC

As it rolls down the hole like a golf putt.

JOHNNY

Just happens to fall into position to catch the relic as it rattles out of the exposed conduit. When it falls into his hand EVERYTHING FREEZES AND WE HEAR A MONSTER WHOOSH! -- the VIEW SWOOPING IN ON JOHNNY as if he's had a major vision. (Which we don't see.)

Johnny UNFREEZES, coming out of the vision, a puzzled look on his face. Still holding the relic, he turns to Brother Gregarin.

(CONTINUED)

JOHNNY

You looking for this?

Johnny holds the relic out in the palm of his hand. At first, Brother Gregarin just stands there regarding it, his eyes slowly filling with tears.

JOHNNY

Take it.

Gregarin gently takes it and kisses the relic, closing his eyes to say a silent prayer -- but he's rudely interrupted.

IVAN

I hate to break up this emotional reunion, but we'll take that now.

The Monk opens his eyes to find a gun pointed at his head. He looks to Johnny, who has problems of his own: Svetlana, a gun in her good hand, pointed at Johnny.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

64 TIGHT ON A WALKIE TALKIE

64

Squawking unintelligibly. The VIEW WIDENS TO REVEAL:

INT. HIGH VOLTAGE ROOM - EMERGENCY LIGHTS

J.J. creeps across the room, mustering all the courage he can as he approaches the body on the floor, keeping his eyes glued on the walkie, trying to ignore everything else about his surroundings. Each time the walkie hashes to life, J.J. pulls back. Trying to stay as far away as possible, he finally gets within arms reach. Closer... Closer... Just as he's about to grab the prize, the Old Guard GROANS and moves -- sending J.J. scrambling back to where he started.

EYES WIDE AS SAUCERS

He watches the guard, who's gone silent again. He tries the door once more in desperation, still locked. After a beat, J.J. ventures forward again, a determined look on his face as he creeps toward the walkie.

65 INT. EXHIBITION HALL - AT THE RELIC CASE

65

The standoff continues. Johnny tries to ignore the gun in his face as he watches Brother Gregarin, wondering what he'll do. Ivan keeps the pressure on, inching the gun closer and closer to Brother Gregarin's head. Brother Gregarin just stares back at him like stone.

BROTHER GREGARIN

You don't understand the eternal darkness taking this object will bring to you.

IVAN

You didn't seem to be worried when you put this little picnic together. Now, you either hand it to me, or I'll take it out of your cold, dead hand.

Brother Gregarin realizes he has no choice but to live and fight another day. Reluctantly he unclenches his fist, dropping the small relic in the palm of Ivan's hand.

(CONTINUED)

65 CONTINUED:

65

IVAN

On second thought, I just as soon
not spend the rest of my life
looking over my shoulder.

Ivan pulls back the hammer on his gun. Svetlana does the same, aiming at Johnny's head.

JUST THEN, a WALKIE-TALKIE sitting amongst the gear barks to life...

J.J.

(garbled on walkie)

Can anybody hear me? I need help.
Somebody is robbing Faith Heritage.
Anybody hear me? There are men
with guns...

Everybody is startled by the sound of the walkie, all of them turning to look. Johnny uses the distraction to push Svetlana into Ivan, then dive for cover. He manages to pull Brother Gregarin out of the way as well, just as Ivan fires a wild shot.

THE WALKIE

Suddenly comes to life, several garbled VOICES talking at once as some of the other guards outside respond to J.J.

JOHNNY

takes cover, pulling Brother Gregarin to safety with him, hiding in the darkness.

IVAN AND SVETLANA

She starts to pursue them, but he stops her.

IVAN

Let them go! We have to get out
of here!

He pockets the relic as they start to back out of the room, guns at the ready.

They turn and run toward the entrance, grabbing their coats and helmets as they disappear into the darkness.

(CONTINUED)

65 CONTINUED: (2)

65

BROTHER GREGARIN

Steps out from behind cover to pursue them, but Johnny physically restrains him.

JOHNNY

Don't. It doesn't matter if they get away.

Gregarin now takes a harder look at Johnny, realizing he is truly different... special.

BROTHER GREGARIN

It matters.

He pulls away from Johnny and turns to go.

JOHNNY

(then as a last chance)
The relic isn't real.

Brother Gregarin stops dead in his tracks. He turns back to Johnny a look of disbelief on his face.

JOHNNY

It's a fake.

BROTHER GREGARIN

How could you know this?

66 EXT. EXHIBITION HALL - DAY

66

Ivan and Svetlana exit the hall, racing right past Mario -- who is surprised by their sudden appearance.

MARIO

What took you so long?

IVAN

Never mind, just keep the crowd back!

Ivan and Svetlana jump into the cab of the idling fire truck, leaving Mario to work the crowd.

MARIO

Everything is under control, thank you for your cooperation...

Hearing the siren fire up behind him, he turns to run after the moving fire truck, barely jumping on the back as they roar off, leaving behind confused onlookers.

67 INT. EXHIBITION HALL

67

Picking up with Johnny and Brother Gregarin.

BROTHER GREGARIN

A psychic?

JOHNNY

That's how I knew you were going to steal the relic, how I figured out the password for the alarm.

BROTHER GREGARIN

Why?

JOHNNY

I saw a vision, I knew if you weren't successful, innocent people would die. When your inside man - Magruder - was hurt, I took his place.

BROTHER GREGARIN

You expect me to believe this?

JOHNNY

I saw it. Just like I saw the Nazis put the scar over your eye.

Brother Gregarin is completely taken aback.

JOHNNY

The relic. The German's stole it from your monastery.

Gregarin nods.

JOHNNY

I saw you hide it under the altar.

Brother Gregarin stares at Johnny, not sure what he's in the presence of.

BROTHER GREGARIN

What kind of man am I in the presence of?

JOHNNY

Just a man like you, no better or worse than you.

Gregarin hesitates, then tells his story.

(CONTINUED)

67 CONTINUED:

67

BROTHER GREGARIN

When the war broke out, my mother left me in the care of the Monks. When the Nazis came, they took the relic. Many brothers were killed that day. There has been so much pain and misery in my country. The people need something to believe in again.

JOHNNY

So you planned to steal the relic and take it back to your church.

BROTHER GREGARIN

The icon had been with the Monks for centuries. When we heard the relic was for sale, we raised money. A wealthy American outbid us. I had no choice but to come. It was a matter of faith.

JOHNNY

And now the relic is a fake.

BROTHER GREGARIN

Impossible. The object has performed many miracles. Somebody must have switched it.

Johnny thinks back...

68 MEMORY FLASH - JOHNNY AND PURDY FIGHTING - B&W

68

Purdy waving his gun...

PURDY

It's mine damnit. You want it, you'll have to kill me first.

69 RESUME JOHNNY

69

Reacting to his memory...

JOHNNY

You might be right. I'm sorry.

Johnny touches his arm, as WHOOSH

DEAD ZONE: "INSIDE MAN" - ACT FOUR - 4/11/05 - YELLOW 57.

69A EXT. EXHIBITION HALL - DAY

69A

Brother Gregarin rushes out of the building, only to be confronted by a group of armed deputies.

ROSCOE

Don't move! Put your hands in the air!

Gregarin hesitates, then makes a dash for freedom. He's gunned down in a hail of bullets.

69B RESUME SCENE

69B

Johnny flashes out of the vision.

JOHNNY

Come with me, there isn't much time. You need to do exactly what I tell you.

Gregarin nods, as they take off together.

CUT TO:

70 INT. SECURITY CONTROL ROOM

70

Walt is scraping his wrist binding on his chair, trying to saw through it.

WALT

Almost there.

PURDY

Somebody's coming.

70A INT. SECURITY CONTROL ROOM - DAY

70A

Masks on, Johnny and Brother Gregarin burst into the control room, startling Purdy and Walt. Brother Gregarin flashes a knife, cutting the tape that binds Purdy to his chair.

BROTHER GREGARIN

GET UP! NOW!

He yanks him to his feet and shoving him out the door, leaving Walt alone.

PURDY

Where are you taking me? Why are you doing this?!

(CONTINUED)

70A CONTINUED:

70A

Walt listens to all this, wondering. Waiting a beat to make sure they're gone, he starts back in on cutting his wrist ties, grunting in pain at the effort.

71 INT. PURDY'S OFFICE - DAY

71

Purdy is shoved into his office, Johnny and the Thief right behind him. Brother Gregarin rips off Purdy's blindfold, leaving him squinting at two silhouettes against the bright window.

PURDY

What do you want?

BROTHER GREGARIN

(mask on)

Where is it?

PURDY

I don't know what you're talking about.

BROTHER GREGARIN

The relic of John the Baptist.

PURDY

It's been stolen. By you.

Purdy inches slightly towards his desk, then makes his move and goes for his gun (like he did in the Teaser) But the drawer is empty.

JOHNNY

Looking for this?

Johnny holds up the pistol. Then he pulls off his mask. Purdy nearly passes out.

PURDY

Johnny? What are you doing?

JOHNNY

Same thing I've been doing all day, trying to save your life.

PURDY

I don't understand.

JOHNNY

This is Brother Gregarin. The last of his order.

(CONTINUED)

71 CONTINUED:

71

Gregarin also removes his mask.

JOHNNY

The Sacred Order of John the Baptist. You've heard of them?

PURDY

(realizing now who's robbing him)

Yes...

JOHNNY

He wants their relic back.

PURDY

But the robbery...

JOHNNY

We know about the fake.

PURDY

A fake?

JOHNNY

Where is the real one, Gene?

Purdy hesitates, then looks away, ashamed. He begins to tear up.

JOHNNY

What did you do? Steal it from your own exhibit?

(beat, flares)

Answer me?

PURDY

Alright. I have the relic. But I didn't steal it. I bought it from the Haliwell Foundation. The purchase was perfectly legal.

JOHNNY

Why the fake?

PURDY

I was warned that there were other bidders who were still anxious to possess it. Others willing to do anything to have it.

JOHNNY

Where is it?

(CONTINUED)

71 CONTINUED: (2)

71

PURDY

It belongs to me now.

JOHNNY

It never belonged to the people
who sold it to you.

(CONTINUED)

71 CONTINUED: (3)

71

PURDY

You don't understand. It wasn't
just for me...

Purdy seems like a man that's just had the light turned
on for him.

JOHNNY

You have 30 seconds! Or a good
man is going to die!

Purdy reaches under his desk for the briefcase he hid
there earlier. Reaching into the briefcase, he pulls out
a small manilla envelope, pouring its contents out on the
desk. The real relic, in the flesh... kind of.

JOHNNY

It was in your briefcase the whole
time?

THE RELIC

Almost seems to glow.

WIDER

As the three men stare at the object of so much attention.

PURDY

It wasn't about money. It's about
finding something to believe in.
Since you came into my life Johnny,
I've lost my way. Your existence
challenged my faith in a way I
can't reconcile. I thought if
you could touch this, and see
what John the Baptist saw when he
looked on the face of Christ,
then I could believe again. My
faith would be restored, and with
it, the faith of those I minister
to.

JOHNNY

Faith is believing something is
true in the *absence* of proof.

PURDY

Touch it. Tell me what you see?

Johnny looks to Brother Gregarin -- it's his relic.

(CONTINUED)

71 CONTINUED: (4)

71

BROTHER GREGARIN

I don't need anyone to tell me
this is real. I already believe
it. Not in my head, but in my
heart.

Purdy picks up the relic. He holds it a moment as both
Purdy and Gregarin watch intently.

(CONTINUED)

71 CONTINUED: (5) 71

Then he puts it back in the envelope and offers it to the brother.

PURDY
Consider it an anonymous donation
to the Holy Order.

Purdy gives Johnny a weary look. Damn psychics.

72 EXT. EXHIBITION HALL - EMERGENCY EXIT - DAY 72

Johnny and Brother Gregarin poke their head out the side door, finding the coast clear. In the distance they can hear MANY WAILING SIRENS -- hopefully chasing a stolen fire truck. Johnny gives Brother Gregarin his coat.

JOHNNY
Remember, stay on the North side
of the building.

BROTHER GREGARIN
If you ever get to the Ukraine...

JOHNNY
You need to go.

They shake hands, as Gregarin takes off into the distance.

73 OMITTED 73

73A INT. MAIN EXHIBITION HALL LOBBY - DAY 73A

As Walt makes his way toward the front lobby, he sees ROSCOE leading J.J. toward him. J.J. breaks from Roscoe and runs to Walt.

J.J.
(face buried)
Dad!

WALT
It's okay, kiddo. I'm here.

Just then Johnny walks up like he just got there.

J.J.
Johnny.

(CONTINUED)

73A CONTINUED:

73A

WALT

Where the heck have you been? Do you have any idea what's been going on?

JOHNNY

Been looking all over for you guys. Why, did something happen?

*
*

J.J.

You won't believe it. Robbers with guns. I got pictures.

JOHNNY

Did you?

ROSCOE

They caught two of them in a stolen fire truck, up near the Interstate. Some kid called it in.

J.J.

That was me!

JOHNNY

No foolin'? Looks like I missed all the action.

Walt notices Johnny rubbing his sore jaw.

*

WALT

What happened to you?

*

JOHNNY

This? ...I ran into a door when the power went out.

*

WALT

Lucky that's all you ran into. One of those bastards really packed a punch.

JOHNNY

Yeah, lucky. Let's go home, huh.

*

As they walk toward the door, Johnny makes eye contact with Purdy as he's led out by a paramedic. The look says everything.

DISSOLVE TO:

74 THE RELIC - INT. CHAPEL - DAY

74

Back in its rightful place. The VIEW PULLS BACK to reveal a tired but reverent Ex-Thief #1, Brother Gregarin, back in his robe, leading a silent prayer in thanks for its safe return. The VIEW CONTINUES BACK REVEALING the tiny chapel, packed full of worshipers, their faith, once lost, found again.

FADE OUT.

END OF ACT FOUR

THE END