

Relics
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BLACK. MAIN TITLE.

FADE IN:

EXT. BIG BEN CLOCKTOWER - LONDON - NIGHT

High above the city on a quiet, clear night we find Father Codwell, late thirties, a third-degree Knights Templar entering through a door and onto the rooftop of the clocktower.

Codwell's eyes scan the area. He's looking for someone, but who?

FATEHR CODWELL
Cardinal Simon I have come as
requested.

SUDDENLY, Father Codwell's knees are blown out from under him from TWO shots from a silenced pistol.

Codwell falls, screams out in pain as he frantically searches the shadows for his attacker--

--He senses that he's in more danger than he anticipated. He fumbles for his CELL PHONE and begins to dial a number, but before he can hit SEND--

--TWO DARK BOOTS appear in front of him.

Codwell stares up at the LORD'S EXECUTIONER. He is wearing a black robe and his face is covered by a METAL MASK with the inscription: FATEHR, SON, and HOLY SPIRIT inscribed into the mask in Hebrew.

LORD'S EXECUTIONER
Hello, Father Codwell, I have
traveled very far to meet you.

FATHER CODWELL
Then I would say you have traveled
very far for nothing.

The Lord's Executioner bends down and plucks the phone from Codwell's hand.

LORD'S EXECUTIONER
There's no one that can help you.

He tosses the phone to the side.

LORD'S EXECUTIONER (CONT'D)
 There's something that I want to
 know.

Codwell fights back the pain, he's been trained to take this
 and then some, especially in the name of Christ.

FATEHR CODWELL
 I know what you're after, but
 you'll never get it from me.

LORD'S EXECUTIONER
 Do you really think that you
 Templars can keep us from acquiring
 what has been God given.

FATEHR CODWELL
 (laughing)
 You are insane. God given...is
 that what you think they are?

The Lord's executioner GRABS Codwell by the chin and stares
 into his eyes.

LORD'S EXECUTIONER
 Your opinion does not matter. Tell
 me where I can find Father Francis
 O'Reilly and I will give you a
 quick and painless death.

FATEHR CODWELL
 I'd rather burn in hell.

LORD'S EXECUTIONER
 Very well. That can be arranged.

The Lord's Executioner rises and throws back his robe
 revealing a SHEATHED SWORD.

FATHER CODWELL
 Do as you must. But you'll never
 find him.

The Lord's Executioner removes the sword from the sheath. He
 raises it high.

LORD'S EXECUTIONER
 I may not find him this night. But
 I have already killed Five of your
 Grand Marshals. I'll kill you all
 if I have to.

The blade comes down quick. Codwell's head goes rolling.

The Lord Executioner picks up Codwell's lifeless body and walks toward the ledge of the clock tower.

LORD'S EXECUTIONER (CONT'D)

You can not stop us. We will have
the last relic. No matter what.

He TOSSES Codwell's body over the ledge.

We follow Codwell as his lifeless body spirals down towards the ground and just as it hits--

QUICK CUT TO

INT. PARRISH'S APARTMENT - CHICAGO - VERY EARLY MORNING

--DOCTOR THOMAS PARRISH, early thirties, startles awake from a nightmare. He is covered in sweat. He sits up in his bed, panting as he slowly catches his breath.

He looks over at the digital clock that sits on a bedside table CLUTTERED with photographs. The clock reads 5:00 A.M.

Parrish gets out of bed and staggers down a hall with bare walls.

He enters his living room and we find boxes upon boxes of his life scattered around the room. He takes a seat at a desk and picks up an OLD NEWSPAPER CLIPPING. The article shows a photo of the TWIN TOWERS after being hit by the airplanes.

Parrish puts the article down and looks at a photo of his DECEASED WIFE, and then he writes on a legal pad. WHY?

He looks around at his disheveled life, back at the photo of his wife, and then he begins to slowly cry as he writes in large letters...BECAUSE THERE IS NO GOD.

EXT. LAKE SHORE DRIVE - MORNING

Parrish hits the jogging trail on Lake shore drive. He jogs from his home to his job.

EXT. SAINT LUKE HOSPITAL - MORNING

Parrish stands before the entrance of Saint Luke's Psychiatric Hospital.

THOMAS PARRISH

Okay, Thomas, this is your chance to shine. To show you still have what it takes.

He takes a deep breathe and then enters.

INT. SAINT LUKE HOSPITAL - LOCKER ROOM

Parrish is sitting behind a row of lockers getting ready for his shift when he overhears TWO orderlies on the opposite side of the lockers.

ORDERLY 1

I hear that the new guy covering for Doctor Abraham hasn't practiced in over a year.

ORDERLY 2

Yeah, I hear he had a breakdown after his wife died. This is supposed to be his come back or something like that.

ORDERLY 1

Well lets hope he doesn't lose it on our watch or we'll have to strap him down with the rest of the loons.

ORDERLY 2

I get the feeling you'd like that.

The two orderlies laugh as they exit the locker room.

INT. SAINT LUKE HOSPITAL - PSYCHIATRIC WARD

Parrish is now dressed in his white doctor's coat. He stops at a nurses station to ask an orderly for directions.

THOMAS PARRISH

Hi, I'm doctor Thomas Parrish. I was wondering if you could point me towards Doctor Abraham's office?

ORDERLY 3

Sure, just head down this hall and make a right. You should run right into it.

THOMAS PARRISH

Thanks.

Parrish turns and starts walking down the pristine white hall.

INT. SAINT LUKE HOSPITAL - DOCTOR ABRAHAM'S OFFICE

Parrish enters the office and finds DOCTOR ABRAHAM, late fifties, with his head stuck in a book. In fact, the Doctor's whole office seems to be made up of books.

THOMAS PARRISH
Ummm, Doctor Abraham?

DOCTOR ABRHAM
Yes, come in, have a seat.

THOMAS PARRISH
I'm Doctor Parrish.

DOCTOR ABRHAM
Hmmm, yes, I know who you are.

Parrish takes a seat and waits for the doctor to finish reading whatever he's reading.

Finally, Doctor Abraham closes his book and looks up at Parrish.

DOCTOR ABRHAM (CONT'D)
Doctor Parrish, so nice to meet you. I'm sorry, but when I get stuck on the spelling of a word I just have to look it up.

We see that the book that the doctor was reading was actually a DICTIONARY.

THOMAS PARRISH
I can understand that. Mind if I ask what was the word?

DOCTOR ABRHAM
Supplication.

THOMAS PARRISH
To pray for the wellbeing on behalf of the sick.

DOCTOR ABRHAM
Yes, exactly. Are you a man of faith?

THOMAS PARRISH

No, but my wife was before her passing.

DOCTOR ABRHAM

I see. Well it is probably a good thing that you are not a man of faith because I don't believe in supplicating for my patients, Doctor Parrish. I believe in treating them with a clear dose of clinical research and proven psychological methods. And nothing more.

THOMAS PARRISH

Then it sounds as if we practice the same beliefs, Doctor Abraham.

DOCTOR ABRHAM

Good. Now let me show you around.

INT. SAINT LUKE HOSPITAL - PSYCHIATRIC WARD

Doctor Abraham is showing Parrish around the ward. He's carrying a single chart on a clipboard with the names of all of his patients on it.

DOCTOR ABRHAM

This part of the ward here is where our most critical of patients reside.

They past the door of a WOMAN who sits inside her room staring up at the sky as if something might be flying overhead.

DOCTOR ABRHAM (CONT'D)

This is Misses Shelly Johnson. She suffers from post traumatic stress syndrome. Her husband was killed a few years ago during 9-11. Since then she hasn't been the same.

Doctor Abraham moves on while Parrish continues to stare at the woman. They share a common tragedy. He watches her staring up at the ceiling and for a moment we understand that that could have been him.

They move on and Doctor Abraham goes down his chart. He points to a door off to his right, which is down a small hall where the glass over the door is covered with a black sheet of paper.

DOCTOR ABRHAM (CONT'D)
 (pointing down the hall)
 Room 361 is empty so you don't have
 to worry about it.

They move on down the hall.

Finally at the end of the tour Doctor Abraham hands Parrish
 the keys to the ward.

DOCTOR ABRHAM (CONT'D)
 I'll be away overseas handling some
 personal business so if you need me
 please don't hesitate to call.

Beat.

DOCTOR ABRHAM (CONT'D)
 Well, here are the keys. She's all
 yours. Thank you Doctor Parrish.

The two men shake hands and then Doctor Abraham departs.

INT. PSYCHIATRIC WARD - PATIENT ROOM.

Parrish is just leaving the room of one of his patients. A
 WHITE man in his forties.

THOMAS PARRISH
 Okay, Mister Wheldon, I'll see what
 I can do about getting the
 President to meet with you.

Parrish closes the door and moves down the hall to his next
 patient. As he walks down the hall he talks into a small
 tape recorder.

THOMAS PARRISH (CONT'D)
 (into recorder)
 Patient Eric Wheldon suffers from
 disillusion. He believes that he's
 the long lost brother of the
 President.

Parrish stops in front of Shelly Johnson's door. The woman
 continues to look up at the ceiling as if she's waiting for
 whatever that is flying over her head to land.

Parrish takes a deep breath and then he opens the door.

INT. SHELLEY JOHNSON'S ROOM

THOMAS PARRISH
Misses Johnson, Shelley Johnson,
I'm Doctor Thomas Parrish. I'm
here to help you.

SHELLEY JOHNSON slowly lowers her head and looks directly at Parrish. Her eyes have a distant stare to them as if she's not really there.

SHELLEY JOHNSON
You're going to bring Robert back?

For a second Parrish is caught off guard by the woman's question.

THOMAS PARRISH
Ummm...I can't do that Misses
Johnson, but I can try and help you
move on with your life.

SHELLEY JOHNSON
And how can I do that when my life
was with Robert?

Again, Parrish is a little taken aback by the woman's question.

THOMAS PARRISH
I know what you're going through I
lost--

His words are broken by the LOUD COMMOTION going on outside in the hall. He turns from Shelley Johnson and goes out the door.

INT. PSYCHIATRIC WARD

Outside in the hall two orderlies are wrestling with a MALE patient. Parrish runs to their aide as one of the orderlies is THROWN to the floor.

The patient KICKS the other orderly into a wall. He's headed right for Parrish, his only road block to freedom.

Parrish TACKLES the patient and wrestles with him before the two orderlies take hold of him.

Parrish removes a TRANQUILIZER from his coat and STABS the needle into the patient's shoulder as he slowly starts to lose all fight.

THOMAS PARRISH
Get this patient back to his room.

ORDERLY 2
We can't. He covered it in feces.
That's why we're moving him to a
new room.

THOMAS PARRISH
What room?

ORDERLY 1
Room 364.

THOMAS PARRISH
Why not move him right across to
room 361?

ORDERLY 2
That room's occupied.

THOMAS PARRISH
Are you sure? Doctor Abraham said
it was empty.

ORDERLY 1
You must have heard wrong, Doc, I
just took the patient in room 361
lunch.

THOMAS PARRISH
Hmmm. Okay, get him out of here.

The orderlies move off down the hall dragging their
unconscious patient as they leave Parrish staring down the
hall off to the right at room 361.

INT. DOCTOR ABRAHAM'S OFFICE.

Parrish sits down at Doctor Abraham's desk and stares at the
POST IT NOTE pasted to the receiver of the phone. He's
contemplating calling Doctor Abraham.

He picks up the phone. Begins dialing. Stops. Hangs up the
phone.

Looks at the phone again, picks it up, and then slams it
down.

THOMAS PARRISH

(to himself)

Okay, Doctor Abraham, who's in 361
and why did you tell me it was
empty?

He gets up from the desk and goes to the file cabinet. He starts searching through the files, his fingers crawl across 358, 359, 360, and then land on 362.

Confused, Parrish combs through the files once more. He comes across 358, 359, 360, and again his fingers land on 362.

He closes the file drawer and takes a seat at the desk.

THOMAS PARRISH (CONT'D)

(to himself)

Why would he tell me that it was
empty?

EXT. ESTABLISHING SHOT OF LONDON, ENGLAND

INT. CORONER'S OFFICE

Doctor Abraham enters the coroner's office wearing all black along with a black trench coat. He is flanked on either side by four men wearing black suits and wearing dark sunglasses. They look almost like secret service.

The five men pass through the doors of the coroner's office and into the main lab where Father Codwell's body lay inside a body bag. The CORONER stands near ready to show the remains.

Doctor Abraham nods to the coroner, who unzips the bag and shows the men the remains.

Doctor Abraham nods his head again and the coroner closes up the bag.

DOCTOR ABRAHAM

(to coroner)

Why would you believe this to be
Father Codwell? Where's his head?

CORONER

The investigators haven't yet
recovered it, but finger print
analysis confirmed him as such.

DOCTOR ABRAHAM

I see.

(contemplating the
information.)

I was told that the body was found
at the base of Big Ben is that
correct?

CORONER

Yes, I found gunshots to both of
his kneecaps, which leads me to
believe he was incapacitated before
he was beheaded on top of the
building.

ONE of the MEN IN BLACK moves from his place and whispers
into Doctor Abraham's ear. Abraham nods his head.

DOCTOR ABRAHAM

Thank you, Doctor. Someone from
the church will claim his remains.

They all turn and leave.

In the hall of the coroner's office the men move down it and
fill the space as if they are entitled to every inch of it.

DOCTOR ABRAHAM (CONT'D)

(to his men.)

Contact the other Grand Marshals.
Have all Templars on alert. It
would seem that the hunt for the
last relic has begun again.

(to the guard that

whispered in his ear.)

Inform Archbishop Constantine's
people that we will acknowledge his
request for an audience and that
we'll meet him in his suite in half
an hour.

EXT. ESTABLISHING SHOT OF A LUXURY HOTEL - LONDON- AFTERNOON

INT. HOTEL SUITE

Doctor Abraham and his entourage step through the large doors
of the suite. Inside, ARCHBISHOP CONSTANTINE, early fifties,
awaits.

ARCHBISHOP CONSTANTINE

Ahhh, Grand Marshal Abraham, it is
good to see you.

DOCTOR ABRAHAM
Cardinal Constantine.

ARCHBISHOP CONSTANTINE
Please take a seat. Have a cup of
tea with me. Leave your men to
rest their legs.

Doctor Abraham waves his men off and then he follows Cardinal Constantine into an adjoining room.

The two men take seats at a small table that has already been prepared with tea and cookies.

ARCHBISHOP CONSTANTINE (CONT'D)
I'm sure you had a long flight from-
-?

DOCTOR ABRAHAM
Protocol prohibits me from
discussing my travels with you.

ARCHBISHOP CONSTANTINE
Oh yes, I forgot. Only the Pope
knows of a Grand Marshal's
location.

Archbishop Constantine pours them both tea and takes a sip from his cup.

DOCTOR ABRAHAM
Is there a reason why you requested
my presence? As you know, we
recently suffered a great loss.

Archbishop Constantine looks up from his cup.

ARCHBISHOP CONSTANTINE
Yes, I know of the tragedy that has
befallen Father Codwell and that is
why I am here. The Vatican has
sent me to begin my own
investigation. After all, we can't
expect Scotland Yard to actual
investigate this matter thoroughly,
now can we?

Beat. Doctor Abraham studies Archbishop Constantine.

DOCTOR ABRAHAM
I wouldn't know. But the Vatican
is right about one thing;
(MORE)

DOCTOR ABRAHAM (CONT'D)
Father Codwell's death is an important matter which must be looked at very closely.

ARCHBISHOP CONSTANTINE
Then we are in agreement. Good.

DOCTOR ABRAHAM
No disrespect, Archbishop Constantine, but I personally don't think the Vatican has fully comprehended the situation Father Codwell's murder presents.

CARDINAL CONSTANTINE
Are you implying that my men and I are incompetent, Grand Marshall Abraham?

Doctor Abraham looks down at his tea, then back up into the eyes of Archbishop Constantine.

DOCTOR ABRAHAM
No, Archbishop Constantine. I will only say that Father Codwell was of the Templar order and as such his death must be handle by us.

ARCHBISHOP CONSTANTINE
A Templar? I did not know. Have you discovered something that could possibly help in this investigation?

DOCTOR ABRAHAM
That I can not say.

ARCHBISHOP CONSTANTINE
You must say!

DOCTOR ABRAHAM
I think you have forgotten once again, Archbishop Constantine, that I do not answer to you, but to the Holy Father and him only.

Doctor Abraham gets up from his seat.

DOCTOR ABRAHAM (CONT'D)
Now, if you will excuse me, I must make plans to meet with his eminence. Good Day, Archbishop Constantine.

Doctor Abraham leaves the room. We stay on Archbishop Constantine before we--

CUT TO:

EXT. COMPOUND - NIGHT

Doctor Abraham's car pulls into a small compound guarded by Knights Templars dressed pretty much like his other guards.

The doctor and his guards exit the car.

DOCTOR ABRAHAM
(to guard)
Get the Vatican on the SAT Phone.
I want to speak to the Pope
immediately.

One of the guards and Doctor Abraham enter the house.

DOCTOR ABRHAM
I'll take the call in my chambers.

Doctor Abraham departs from his guard and goes up the stairs to his room.

EXT. COMPOUND GROUNDS - NIGHT

A guard is making the rounds of a gated compound. He passes under a tree when out of nowhere a noose falls around his neck and he's HOISTED up into the air as a man in black, more SPECIAL FORCES looking than Ninja LEAPS out of the tree while holding on to the rope.

QUICK CUT TO

INT. SAFE HOUSE - ABRAHAM'S ROOM - NIGHT

Doctor Abraham takes off his shoulder holster and lies his gun down on a table. He moves over to a briefcase with a SATELLITE PHONE in it. He picks up the phone.

QUICK CUT TO

EXT. COMPOUND GROUNDS - NIGHT

Two guards are standing in front of the compound's entrance when they're SHOT DOWN by a sniper.

QUICK CUT TO

INT. SAFE HOUSE - ABRAHAM'S ROOM - NIGHT

Doctor Abraham is on the SAT phone.

DOCTOR ABRHAM
Authorization. Archangel, God,
Apocalypse, Paul, Eternal.

PHONE
Who am I speaking with?

DOCTOR ABRHAM
Grand Marshall David Abraham.

PHONE
Hold please. The Pope is being
located.

QUICK CUT TO

EXT. COMPOUND GROUNDS- NIGHT

The gates to the compound are blown open as the Knights Templar run towards it with their guns cocked and loaded, ready to defend their keep.

QUICK CUT TO

INT. SAFE HOUSE - ABRAHAM'S ROOM - NIGHT

Doctor Abraham hears the gates explode. He drops the phone and runs for his gun.

The door opens and his guard screams...

GUARD
We're under attack.

DOCTOR ABRAHAM
Fortify the house.

GUARD
It's too late! They've already
infiltrated the first perimeter.
Stay here and bolt the door.

The guard closes the door. Doctor Abraham cocks his gun. He's ready for anything.

QUICK CUT TO

EXT. COMPOUND GROUNDS - NIGHT

More "Special Forces" men in black pour into the compound as a fire storm of gunfire begins. For a second it seems as if the Templars are going to win this, but the much larger group of adversaries have already infiltrated the compound from the back and are about to close in around the Templars and kill them.

QUICK CUT TO

INT. SAFE HOUSE - ABRAHAM'S ROOM - NIGHT

From behind the door Doctor Abraham hears the RATTLE of semi-automatic gunfire fill the halls along with the SCREAMS of men dying to carry out their duty.

Just as fast as the rapid repetition of gunfire has come, it is now gone.

Doctor Abraham stares at the door with his gun raised.

BOOM! The door is BLOWN off its hinges as it sends Doctor Abraham to the floor and the gun flying from his hands.

As the smoke clears, men in black equipped with semi-automatic weapons sweep into the room followed by the Lord's Executioner.

LORD'S EXECUTIONER

I'm sure you know why I am here?

DOCTOR ABRAHAM

I don't know who you are, but you will never recover the last relic. I will never tell you where he is.

The Lord's Executioner stands over Doctor Abraham.

LORD'S EXECUTIONER

It would seem I've heard this from the last six Grand Marshals that I've come across, and yet I keep moving one step closer to finding the priest.

The Lord's Executioner throws back his robe and unsheathes his sword. He raises it, ready to cut down Doctor Abraham.

DOCTOR ABRAHAM

After all, how do you think the Children of Constantine found this secret Templar Safe house.

He drops the blade down on Doctor Abraham and we--

CUT TO BLACK:

FADE IN:

INT. PSYCHIATRIC WARD - AFTERNOON

Doctor Parrish moves down the hall of the psychiatric ward, making his way to room 361.

As he nears the dark door he fumbles for the right key to open it.

An orderly passing by sees Parrish.

ORDERLY 2

Excuse me, Doctor Parrish, but normally Doctor Abraham's the only one that sees Mr. O'Reilly.

THOMAS PARRISH

His name's O'Reilly? What's his first name?

ORDERLY 2

Francis, sir.

THOMAS PARRISH

And you say that Doctor Abraham is the only one that sees him?

ORDERLY 2

Yes, sir, or at least that's the only doctor I've ever seen see the patient.

THOMAS PARRISH

Is the patient violent?

ORDERLY 2

No, sir, I'd say he's the sanest person we got in here.

THOMAS PARRISH

Thank you for the information. Now if you'll excuse me I have to evaluate my patient.

The orderly turns and leaves while Parrish searches for the key on his ring. He finds it and opens the door.

He slowly pulls the door open.

From the shadows of the room a voice is heard.

FATHER O'REILLY
Hello, Doctor Parrish.

Parrish steps into the room and he finds--

FATHER FRANCIS O'REILLY, sixty, sitting on a bed surrounded by books on Religion and Philosophy. Noticeably on top of the STACK are TWO BOOKS by THOMAS PARRISH.

THOMAS PARRISH
Yes, I'm Doctor Thomas Parrish.

FATHER O'REILLY
I know. You graduated from John Hopkins. Top of your class. You've written two books on the psychosis of coping with loss. You lost your wife on September eleven and now you're covering for Doctor Abraham who I hear is away.

Parrish is taken aback by Father O'Reilly's knowledge of his life.

THOMAS PARRISH
And how do you know so much about me?

Father O'Reilly eyes Parrish's two books sitting near him.

THOMAS PARRISH (CONT'D)
My books?

FATHER O'REILLY
Things are a lot easier to obtain when the Orderlies are your friends more then when they're your enemy.

THOMAS PARRISH
Since you know some much about me how about you tell me who you are?

FATHER O'REILLY
You don't know?

THOMAS PARRISH
No, according to Doctor Abraham and his files you don't exist.

FATHER O'REILLY

Then that means you haven't read
the journal.

THOMAS PARRISH

What journal?

Father O'Reilly gestures for Parrish to take a seat, but
instead he decides to lean on the wall.

FATHER O'REILLY

Take a seat.

THOMAS PARRISH

I'll stand.

FATHER O'REILLY

Very well.

(beat)

My name is Father Francis O'Reilly
and the story I am about to tell
you takes place far before you and
I were ever even thought of. But
in order to give it context I shall
begin where it is most relevant.
On April 30, 1945, the very same
day that Adolf Hitler killed
himself the United States invaded
Nuremberg and took possession of a
very powerful weapon known as the
Spear of Loginus.

THOMAS PARRISH

You mean the spear which was used
to pierce the side of Christ. Also
known as the Spear of Destiny.

FATHER O'REILLY

(smiles)

Yes, so you are familiar with its
legend. Well after possessing the
spear the U.S. Unleashed the most
destructive force ever known to
man: the atomic bomb. This act of
warfare eventually catapulted
America into the mantle of a global
super power.

Beat.

FATHER O'REILLY (CONT'D)

The spear now resides in the Hapsburg Treasure House Museum in Vienna, but unknown to the general public is that the Hapsburg houses the greatest carbon dating imposter ever created. A few years ago the spear was-

THOMAS PARRISH

Wait, wait, what does all this have to do with you being here?

Father O'Reilly stares at Parrish long and hard.

FATHER O'REILLY

You don't believe me do you?

THOMAS PARRISH

It was a nice story, Mister O'Reilly, but I'm here to help you and I can't help you unless I know why you're here.

FATHER O'REILLY

(chuckles to himself)
I should have known. A nonbeliever.

THOMAS PARRISH

What are you talking about?

FATHER O'REILLY

I'm talking about you, Doctor Parrish. You're a doubting Thomas.

Parrish pushes himself up off the wall. He hasn't heard that exact phrase since his wife died.

THOMAS PARRISH

What did you say?

FATHER O'REILLY

You heard me. You're a doubting Thomas. You don't believe in anything unless you can see it and feel it. You need proof, instead of having faith.

Father O'Reilly's words cut deep.

THOMAS PARRISH

You'll have to excuse me, Mister O'Reilly, I think I need some air.

Parrish quickly exits the room and locks the door. Outside the room, he leans against the wall as if the breath has just been knocked out him. He closes his eyes.

QUICK FLASH CUT

INT. AIRPORT

Parrish's wife is walking through the airport on her phone.

DIANE PARRISH

Don't worry, honey. Quit being such a doubting Thomas. I'll call you as soon as the flight lands.

She hangs up and we--

QUICK FLASH CUT

INT. PSYCHIATRIC WARD

Parrish opens his eyes and wipes the tears from his face. He takes a deep breath, looks back at the door of Father O'Reilly's room and then decides to leave.

EXT. SAINT LUKE HOSPITAL - AFTERNOON

As Parrish barges out of the hospital's entrance he bumps into SADIE, early thirties, curvy and vivacious.

THOMAS PARRISH

Oh, excuse me, I didn't see you there.

SADIE

It's okay, doctor, I wasn't watching where I was going.

After they pass, Parrish turns to look back at Sadie once more.

SADIE (CONT'D)

Actually, doctor, maybe you can point me in the right direction. I'm looking for Doctor David Abraham.

THOMAS PARRISH

I'm sorry but Doctor Abraham was called out of town this morning.

(MORE)

THOMAS PARRISH (CONT'D)
I'm Doctor Thomas Parrish maybe I
can help you.

SADIE
No, only Doctor Abraham can help
me, but thank you.

Sadie turns and walks away, as she does, we see that she's
eyeing Parrish's ID CARD in her hands.

INT. SAINT LUKE HOSPITAL - ABRAHAM'S OFFICE - EVENING

Parrish enters the office and begins searching the files he
went through before. He closes the drawer and moves on to
the next, and then the next. He goes to pull open the last
drawer, but it's locked.

He jingles in his pocket for the keys and then he searches
the ring for a SMALL key to open the drawer.

He finds it and opens the drawer.

Inside the drawer are multiple files. His fingers crawl
across the files until he comes to an unfamiliar file marked
SCILER. He pulls the file from the drawer, opens it up, and
finds a small leather bound note book. Father O'Reilly's
journal.

He opens it and begins reading.

THOMAS PARRISH
(reading)
Dear journal,

I am at wits end. Conceited, self-
righteous fools surround me. I
have been stricken of late with
visions of something most heinous
and deceitful. I do not know why
the Father has chosen me to see
them, nor do I fully understand
what they mean.

I have consulted Archbishop
Constantine and other clergymen in
an attempt to understand these
visions, but have found only
disbelief and thinly disguised
ridicule behind their sneered
smiles of concern.

(MORE)

THOMAS PARRISH (CONT'D)

The church now refers to me as a "theorist" because I believe the Spear of Loginus is in the hands of a secret organization bent on ruling the world.

Parrish closes the book, sits it down on the desk, and then heads for the door.

THOMAS PARRISH (CONT'D)

I'll show you, Father O'Reilly, who's a doubting Thomas.

EXT. SAINT LUKE HOSPITAL - EVENING

Sadie is using the CARD KEY she swiped off Parrish earlier to sneak into the hospital.

INT. PSYCHIATRIC WARD - O'REILLY'S ROOM - EVENING

Parrish opens the door to O'Reilly's room and charges in.

THOMAS PARRISH

I found your journal.

FATHER O'REILLY

(slightly smiles)

Really?

THOMAS PARRISH

Yeah, so tell me something. If I'm such a doubting Thomas how come you're considered a theorist by your own church?

Father O'Reilly lowers his head as if he's just been caught with his hand in the cookie jar.

FATHER O'REILLY

Sometimes even the most faithful lose faith, Doctor Parrish.

THOMAS PARRISH

Really. Well let me tell you something, Mr. O'Reilly, I think you suffer from delusional disorder. I also believe the church must be paying Doctor Abraham a king's ransom to keep your existence a secret because they don't want you spouting these delusions of yours to anyone else.

FATHER O'REILLY
You don't know how right you are,
Doctor Parrish.

Parrish moves in closer to him.

THOMAS PARRISH
I can help you. That's if you
really want the help I'm offering.

Beat. Father O'Reilly considers his options, but before he
can answer--

--The door to the room opens and a FAKE DOCTOR stands in the
doorway.

FAKE DOCTOR
Oh, I didn't expect to see an
orderly in here. You must not have
gotten the memo about the meeting
they're having. I'm going to ask
you to leave so that I can treat my
patient.

THOMAS PARRISH
No, I didn't get the memo, but
that's probably because I'm a
doctor. Thomas Parrish. And you
are?

FAKE DOCTOR
I'm Doctor Gabriel.

THOMAS PARRISH
Can I see some ID doctor.

The Fake Doctor reaches into his white coat for his ID.

FAKE DOCTOR
Sure thing.

FATHER O'REILLY
Thomas, he's got a gun!

Parrish rushes the fake doctor just as the man has pulled the
gun with silencer from his coat.

The two men crash against the wall as they fight for control
of the gun.

They hit the floor, wrestling, with the barrel of the gun
moving back and forth between the men.

The fake doctor pushes the smooth, round barrel of the gun under Parrish's chin.

Parrish tries to resist with all of his might but it seems as if this is the end--

POW!

Parrish looks up to see Father O'Reilly standing over him holding a large book. The fake doctor is laying to the side, unconscious.

FATHER O'REILLY (CONT'D)
You still think I'm having
delusions?

He helps Parrish up from the floor.

THOMAS PARRISH
This man is probably a disgruntled
employee.

Parrish moves over to the door and yells out of it.

THOMAS PARRISH (CONT'D)
Orderly...Orderly!

No one answers his call.

FATHER O'REILLY
They're most likely all dead.

Parrish turns to look at him.

THOMAS PARRISH
And who would want to kill them?

FATHER O'REILLY
The Children of Constantine.

THOMAS PARRISH
Who?

FATHER O'REILLY
I thought you said you read the
journal.

THOMAS PARRISH
I did.

FATHER O'REILLY
Did you read my entry about the
Children of Constantine.

(MORE)

FATHER O'REILLY (CONT'D)
They're a fanatical group bent on
ruling the world.

THOMAS PARRISH
Please don't start. There is no
secret group out to rule the world.
This is all part of your delusion.

FATHER O'REILLY
(points to fake doctor)
Does he and that gun look like an
illusion?

THOMAS PARRISH
Speaking of which, I need to find
security.

Father O'Reilly grabs Parrish's arm.

FATHER O'REILLY
Open your eyes, Doctor Parrish, and
see the truth.

Parrish snatches his arm away.

THOMAS PARRISH
All I see are two mentally ill
patients. Now if you'll accompany
me we'll go find security.

FATHER O'REILLY
Very well, Doctor Parrish, let us
go find security.

INT. PSYCHIATRIC WARD - EVENING

Parrish and Father O'Reilly move through a dim lit hall
looking for security but they haven't come across anyone.

THOMAS PARRISH
Where is everyone?

FATHER O'REILLY
(sarcastically)
Maybe they're at that mandatory
meeting.

Parrish gives him a look that says he isn't in the mood for
jokes.

They turn the corner. Up ahead is the orderlies station.
Lights from the monitors flicker on inside the booth.

Parrish moves quickly to the station, but as he nears it, he starts to realize that something isn't right.

The orderlies station is a BLOODBATH as all four of the men have been killed.

THOMAS PARRISH

Who...who would want to do something this evil?

FATHER O'REILLY

The Children of Constantine that's who.

THOMAS PARRISH

There's no such thing. Why would anyone want to kill these innocent men?

FATHER O'REILLY

Because of the journal.

THOMAS PARRISH

What? Your journal?

FATHER O'REILLY

Yes, but it's a good thing that you have it.

THOMAS PARRISH

I don't have it.

FATHER O'REILLY

What do you mean you don't have it? Where is it?

THOMAS PARRISH

Back in Doctor Abraham's office.

FATHER O'REILLY

Then we have to move quickly to recover it. By the look of this slaughter I'd say more than one man did this.

They head down the darkened hallway to Doctor Abraham's office.

Further down the darkened hall the illumination of a LIGHT appears.

THOMAS PARRISH
 (pointing towards the
 light.)
 There's security.

Father O'Reilly grabs Parrish by the arm and pulls him into a nearby room.

FATHER O'REILLY
 Wait, let us watch and see if it is
 indeed security.

Through a crack in the door they watch as the light draws closer and closer.

As the light comes into focus Parrish sees that it is not SECURITY, but a Children of Constantine FOOT SOLDIER sweeping the perimeter.

Once the soldier passes the door, Father O'Reilly slips out of it and sneaks up behind the soldier and drops him into a SLEEPER HOLD.

The soldier struggles but it's no use. Father O'Reilly has a tight hold on him.

Parrish watches in awe as Father O'Reilly drags the unconscious soldier back to the room where they were hiding.

FATHER O'REILLY (CONT'D)
 (off Parrish's awed
 expression.)
 What? Oh that, picked it up from a
 man I met in Ireland once while
 staying at a psych ward.

THOMAS PARRISH
 You, you just killed a man.

FATHER O'REILLY
 Nonsense. It goes against my vows
 and God's commandments. He's just
 unconscious. Now lets move.

They continue to move through the darkened hallways until they reach Doctor Abraham's office.

INT. DOCTOR ABRHAM'S OFFICE.

Parrish and Father O'Reilly enter the office and grab the journal off the desk.

They leave the office and begin making their way down a LARGE HALL, which leads to the exit of the hospital.

IN A FLASH, beams from flashlights flood the hall and Parrish and Father O'Reilly find themselves surrounded by soldiers in black.

THOMAS PARRISH

What do we do now?

FATHER O'REILLY

We fight until we can't fight no more.

The men in black close in.

Ten feet down the hall a Janitor comes into view wearing a BASEBALL CAP with a mop in his hands.

Parrish sees the janitor.

THOMAS PARRISH

Call the police! Go get us help.

One of the soldier's breaks off from the group. He's going to take care of the janitor.

The remaining soldiers close in as Father O'Reilly and Parrish prepare themselves for the inevitable---

--out of nowhere a SOLDIER is swept off his feet. The Janitor moves in taking out all the soldiers with nothing but a mop stick. He's moving so fast that we barely have a chance to see his face.

As the commotion dies down we see that the janitor is not a HE, BUT A SHE. It's Sadie.

THOMAS PARRISH (CONT'D)

You! You're the girl from earlier.

SADIE

Yes.

THOMAS PARRISH

What are you doing here and how did you do-?

SADIE

I don't have time to explain. We need to get out of here.

The main doors to the psych ward are pushed open and in walks the Lord's Executioner along with a dozen more soldiers.

Sadie grabs a hold of Father O'Reilly's hand and turns and starts running in the opposite direction, back towards the orderly station.

The foot soldiers give chase.

As Sadie, Father O'Reilly and Parrish run past the orderly station, she releases the electronic safety locks on the rooms.

The patient's rooms unlock and they come pouring out just in time to block the path of the pursuing soldiers.

Sadie, Father O'Reilly and Parrish race down the hall and into the darkness.

The Lord's Executioner watches from a distance as the hall fills with patients. He has lost his prey...for now.

EXT. SAINT LUKE HOSPITAL - REAR ENTRANCE - NIGHT

Sadie, Father O'Reilly, and Parrish break out the back entrance and rush to her car that's hidden in the shadows of the building.

THOMAS PARRISH
Who the hell were they?

SADIE
Children of Constantine foot
soldiers.

Thomas is dumbfounded.

They get into the car.

INT. SADIE'S CAR - NIGHT

Sadie guns the car as they head away from the hospital.

THOMAS PARRISH
Wait, are you trying to tell me
that this group, the Children of
Constantine actually exist?

SADIE
Yes.

FATHER O'REILLY
And you would be?

SADIE

My names Sadie. I'm part of a different society called the Daughters of Magdalena. I was sent to retrieve you after we discovered that Doctor Abraham had given up your location.

THOMAS PARRISH

Doctor Abraham? What does he have to do with this?

FATHER O'REILLY

More than you know, Thomas.

Sadie eyes Parrish in the rearview.

SADIE

Doctor Parrish I'm sorry you got involved in this. I'll drop you off as soon as I know that we're safe and not being followed.

FATHER O'REILLY

No, he's coming with us. His life is now in as much danger as ours.

SADIE

Fair enough.

THOMAS PARRISH

Why's my life in danger?

The car continues on down a road and off into the night.

SADIE

Just sit back and enjoy the ride, Doctor Parrish. Everything will be explained in due time.

FADE TO BLACK.

FADE IN:

INT. WAREHOUSE - MORNING

Parrish startles awake from the same nightmare that continues to plague him. Outside his room, which is more so just a cot behind a curtain he hears a CLACKING SOUND.

He gets up and moves from behind the curtain. To his astonishment he finds Sadie LOADING a magazine into an assault rifle.

SADIE
Morning, sunshine.

THOMAS PARRISH
What are you doing?

SADIE
Preparing for war.

THOMAS PARRISH
War? What war?

SADIE
A war for the survival of all
mankind.

THOMAS PARRISH
Don't tell me you're here to save
the souls of man, too.

SADIE
No, I can't do that. Only God can.
I'm here to try and prevent such a
war from happening.

Parrish looks around the room. It's covered with all kinds
of weapons.

THOMAS PARRISH
And you believe that this Spear of
Loginus is going to do that?

SADIE
No, the spear is just one piece of
a larger puzzle that the Children
of Constantine possess. I'm here
to make sure they don't get their
hands on Father O'Reilly.

THOMAS PARRISH
Who are the Children of
Constantine?

Father O'Reilly walks into the room with a cup of tea in his
hands.

FATHER O'REILLY
The Children of Constantine are a
very powerful organization bent on
enslaving the world in order to
create a new Eden.

(MORE)

FATHER O'REILLY (CONT'D)

Before they stole the Spear of
Loginus they first acquired the
Iron Crown of Lombardy, also known
as the Crown Of Constantine from
the Cathedral of Monza in Italy in
1900. In order to disguise their
true intentions they assassinated
King Umberto the first that very
same day.

THOMAS PARRISH

But why kill a man over a simple
crown?

SADIE

Because it is believed that whoever
wears Constantine's crown is
afforded the knowledge of a god.

FATHER O'REILLY

See what you have to understand,
Thomas, is that Saint Helen, the
mother of Constantine the great,
recovered the relics of Christ and
upon returning to Rome she had a
crown fashioned for her son from
one of the nails that was hammered
into Jesus' Limbs.

THOMAS PARRISH

This can't be. No one organization
has that much power to cover up
such a grand conspiracy.

FATHER O'REILLY

Believe me when I say I wish it
weren't true.

Sadie LOCK and LOADS her last gun, cutting off the
conversation.

SADIE

It doesn't matter whether you
believe it or not. We've got to
move. The Children of Constantine
will not rest until they find
Father O'Reilly.

(looks at Father O'Reilly)

That's why I've got to get you to
France where you'll be safe.

THOMAS PARRISH
 (looking back between
 Sadie and Father
 O'Reilly)
 Wait, France, why France?

Father O'Reilly while sipping his cup of tea slowly moves over to a CRATE where a handgun sits.

FATHER O'REILLY
 Is this because of the lost relic
 of the cross?

Sadie is busy stacking guns and preparing to move out.

SADIE
 Yes, the True Cross is why I've got
 to get you to France.

THOMAS PARRISH
 What lost cross?

Father O'Reilly drops his tea cup and picks up the handgun and trains it on Sadie.

Parrish is more surprised by his actions than Sadie.

THOMAS PARRISH (CONT'D)
 What the hell are you doing?

FATHER O'REILLY
 I'm saving our lives. She's after
 the same thing as the Children of
 Constantine. Hell, she's probably
 one of them.

Sadie puts her hands out in front of her so as to try and calm the situation.

SADIE
 Listen to me. You don't know what
 you're doing.

FATHER O'REILLY
 I have to say you did a good job of
 swooping in and saving us. Almost
 had me fooled into trusting you.

SADIE
 I'm not trying to fool you. I just
 want to keep you safe.

FATHER O'REILLY
I think we'll do all right by
ourselves. Thomas, grab the rope
and tie her up.

Parrish grabs the ROPE off of a crate.

SADIE
Thomas don't do this.

FATHER O'REILLY
Who are you going to believe? Me
or her? Come on, Thomas, tie her
up and lets get going.

Parrish pauses for a second. He looks at Father O'Reilly and
when he turns to look back at Sadie we know he's made his
decision.

INT. CAR - DAY

Father O'Reilly and Parrish are driving down a road away from
the warehouse that was Sadie's safe house. Parrish is
driving.

THOMAS PARRISH
Where are we going?

FATHER O'REILLY
I haven't thought that far ahead.

THOMAS PARRISH
We should go to the authorities.

FATHER O'REILLY
We can't do that.

THOMAS PARRISH
And why not?

FATHER O'REILLY
Because the Children of Constantine
have many agents and resources at
their disposal.

THOMAS PARRISH
As your Doctor I'm telling you
right now that you don't have a
choice. We're going to the
authorities.

Father O'Reilly trains the gun on Parrish.

FATHER O'REILLY
I'm afraid, Thomas, that I can't
allow you to do that.

THOMAS PARRISH
So now you're going to shoot me?

FATHER O'REILLY
I will if you force me to. After
all, I'm a delusional schizophrenic
if you recall your diagnosis.

Parrish and Father O'Reilly stare at one another for a
second.

THOMAS PARRISH
Okay, so where to?

FATHER O'REILLY
Just drive. I'll think of
something.

EXT. ROAD SIDE DINER - PARKING LOT - MID DAY

Parrish pulls the car into the parking lot.

FATHER O'REILLY
You hungry?

INT. CAR - MID DAY

FATHER O'REILLY
I know you're hungry.

THOMAS PARRISH
So if I tell you I'm not. What are
you going to do? Force me to eat
with you?

FATHER O'REILLY
Nope. You're right. I can't force
you to do anything you don't want
to do. To do so goes against
everything I believe in.

Father O'Reilly opens the car door, steps out and then turns
to look down at Parrish.

FATHER O'REILLY (CONT'D)

You do what you want, Thomas Parrish, but whatever you do, you be careful out here in this cruel world.

He shuts the door and then walks over to the diner's entrance and enters.

Parrish sits in the car contemplating what he should do. He starts the car about to reverse and as he does he feels the journal on the seat.

He turns off the car, gets out, and heads for the entrance of the restaurant with the journal in hand.

INT. RESTURANT

Parrish enters the resturant. He eyes Father O'Reilly sitting at a table. He saunters over and drops the journal down on the table.

THOMAS PARRISH

I thought you might need this.

Father O'Reilly looks at the journal and then back to Parrish.

FATHER O'REILLY

Thank you. Since you're here you should have a seat and join me.

Parrish reluctantly takes a seat.

A waitress comes over and takes their order.

WAITRESS

How can I help you gentleman?

FATHER O'REILLY

I'll have the special.

THOMAS PARRISH

Coffee for me.

The waitress turns and leaves.

Parrish leans in over the table.

THOMAS PARRISH (CONT'D)

For a man that's supposed to be paranoid about the taking of his life by some fantastical secret organization you sure are taking this lightly.

FATHER O'REILLY

No, I'm just acting like any other normal person would act. I don't need to draw attention to myself.

The waitress comes back with Parrish's coffee.

THOMAS PARRISH

(to waitress)

Thank you.

The waitress leaves.

The door to the restaurant opens and a local COP strolls into the establishment.

Father O'Reilly and the cop's eyes meet and then the cop saunters over to the counter.

COP

Hey Lucille

WAITRESS

Hey Dan, how's the day going?

COP

It's all going good.

The cop looks around the room, taking in all the faces, then he and Father O'Reilly lock eyes again.

Father O'Reilly looks at Parrish.

FATHER O'REILLY

There's the authorities that you wanted to talk to.

(nods his head in the direction of the cop.)

You should go talk to him.

Parrish turns around and looks at the cop and then back to Father O'Reilly.

THOMAS PARRISH

You don't think I'll do it, do you?

FATHER O'REILLY
(sarcastically)
Oh, I know you will.

THOMAS PARRISH
Well I hope you're ready for this
because it's time to end this game
of cat and mouse.

Parrish gets up from his seat and walks over to the cop.

THOMAS PARRISH (CONT'D)
Excuse me, officer, I'm Doctor
Thomas Parrish and-

The cop draws his weapon.

COP
Get your hands up!

THOMAS PARRISH
But I haven't done anything.

COP
I said get'em up or I'll blow you
away.

Parrish puts his hands up on his head and then the cop takes him down to the floor, slapping the cuffs around his wrists.

While on the floor, Parrish looks over at the table where Father O'Reilly was sitting, but instead he finds the seat empty.

COP (CONT'D)
You're under arrest for the murder
of five hospital orderlies and for
the disappearance of Doctor
Abraham.

THOMAS PARRISH
What are you talking about?

The cop stands Parrish up and marches him out the door of the restaurant.

EXT. DINER PARKING LOT - MID DAY

The cop pushes Parrish towards his squad car. He opens the back door and is pushing Parrish into the backseat when Father O'Reilly sneaks up on him and puts a gun to his back.

FATHER O'REILLY

You'll have to excuse me, Officer,
but I'm afraid I can't allow you to
take him in.

THOMAS PARRISH

Where the hell did you come from?

FATHER O'REILLY

Out of the car, Thomas, we've got
much to do.

Parrish gets out of the car and the cop unlocks his cuffs.

Father O'Reilly puts the cuffs on the cop and then he shoves
him into the back of his own car.

THOMAS PARRISH

What are you doing?

FATHER O'REILLY

It's either him or us.

Father O'Reilly and Parrish rush to their own car.

FATHER O'REILLY (CONT'D)

I'll drive.

Parrish throws him the keys.

They pull out of the parking lot and head down the road.
Parrish turns and looks out the back window before settling
in his seat.

THOMAS PARRISH

Why do they think I killed those
orderlies.

FATHER O'REILLY

Because the Children of Constantine
believe you can lead them to me.
Your life is on the line, Thomas,
and there's no one in this world
that can help you, but me.

THOMAS PARRISH

You. You're the reason I'm in
this. That cop said I was under
arrest in the disappearance of
Doctor Abraham. What did he mean?

FATHER O'REILLY

Doctor Abraham was no regular doctor, Thomas, he was a third degree Knight's Templar and the reason he was killed was because of what I possess.

THOMAS PARRISH

Killed. Are you telling me that Doctor Abraham's dead?

FATHER O'REILLY

Yes, most likely.

Beat. Father O'Reilly allows the ramifications of this newfound news to set in.

THOMAS PARRISH

You said he was probably killed because of what you possess. What could you have that so many people have died for.

FATHER O'REILLY

The True Cross. I stole the last relic of Christ from Rome in order to safeguard it from the Children of Constantine after no one in the Vatican believed that they existed. I hid the cross before the Templars finally caught up with me and started stashing me away in psychiatric hospitals around the world.

THOMAS PARRISH

(starts laughing to himself)

FATHER O'REILLY

What's so funny?

THOMAS PARRISH

Life. Life is funny. It would seem that God is not above Irony.

FATHER O'REILLY

I don't understand.

THOMAS PARRISH

Neither do I. And yet I continue to ask why?

FATHER O'REILLY
 Sometimes the lord's plan is not
 for us to understand.

THOMAS PARRISH
 Tell me something I don't know. So
 how can you help me?

FATHER O'REILLY
 I can't. But I may know someone
 who can help us both.

EXT. ESTABLISHING SHOT OF A CATHEDRAL - CHICAGO - MID DAY

FATHER O'REILLY
 (V.O.)
 His name is Cardinal Ludoc. He's
 the head of the archdiocese in
 Chicago and a very good friend of
 mine.

INT. CATHEDRAL

Father O'Reilly and Parrish are walking down the aisle of a quiet Cathedral. The church is filled with over seventy-five wooden pews. Stain glass windows line the walls along with plaster and marble statues of saints.

Standing at the LARGE MARBLE ALTAR is CARDINAL LUDOC.

Ludoc and Father O'Reilly hug.

CARDINAL LUDOC
 Francis, it's been so long. Where
 have you been?

FATHER O'REILLY
 All around the world, my friend.
 George I'd like you to meet Doctor
 Thomas Parrish.

The two men shake hands.

THOMAS PARRISH
 Nice to meet you, Cardinal Ludoc.

CARDINAL LUDOC
 The feeling is mutual.

Father O'Reilly waits until all the pleasantries are out of the way before he gets right to the point.

FATHER O'REILLY

George I have to tell you that I've come to see you because I need some help.

CARDINAL LUDOC

Anything. Name it.

FATHER O'REILLY

Well for right now we just need a place to lay our heads for the night. Tomorrow I'll do my best to explain everything else.

CARDINAL LUDOC

Stay as long as you like, Francis, you can have one of the rooms over in the rectory.

INT. RECTORY BEDROOM - NIGHT

Father O'Reilly and Parrish are sharing a bedroom in the church's ancient rectory.

FATHER O'REILLY

We'll rest for the night and regain our strength. We're going to have to change our names and possibly leave the country.

THOMAS PARRISH

And how are we going to do that?

FATHER O'REILLY

Lets worry about that tomorrow.

Father O'Reilly lays down on one of the two beds in the room.

Parrish shakes his head and then leaves the room.

OUT IN THE HALL. Parrish walks to the communal bathroom.

INT. RECTORY BATHROOM - NIGHT

Parrish stands before a medicine cabinet and sink brushing his teeth. He spits into the sink and raises his head. He continues to brush. Spits. And when he lifts his head again he's SURPRISED to find Sadie standing behind him with a duffle bag slung over her shoulder as if she just appeared out of nowhere.

THOMAS PARRISH
You! Why do you keep doing that?

SADIE
Where is he?

THOMAS PARRISH
Where's who?

Sadie grabs Parrish by the jugular.

SADIE
I don't have time for games.
Where's Father O'Reilly?

She releases his throat. Parrish catches his breath.

THOMAS PARRISH
Okay, okay. I'll take you to him.

INT. RECTORY HALL - NIGHT

Parrish and Sadie are walking down the hall towards the bedroom.

THOMAS PARRISH
If you don't mind me asking, how
did you find us?

SADIE
I put a tracking chip on you when
you tied me up.

They come to the door of the bedroom.

SADIE (CONT'D)
(to Parrish)
You sure he's in there?

THOMAS PARRISH
Yeah, I'm sure.

SADIE
If he isn't I'm going to hurt you.

Sadie removes a pistol from her waist and then they enter the bedroom and find Father O'Reilly lying on his side facing the opposite direction. Sadie steps over to him and puts out her hand to wake him--

Father O'Reilly quickly turns with the pistol in his hand.

FATHER O'REILLY
What do you think you're doing
here?

SADIE
I'm here to save your ass.

FATHER O'REILLY
And who's going to save yours?

THOMAS PARRISH
Maybe you should listen to her.

FATHER O'REILLY
Shut up, Thomas.

Father O'Reilly sits up on the bed.

FATHER O'REILLY (CONT'D)
Drop your gun.

SADIE
You drop your gun.

FATHER O'REILLY
You'd like that Wouldn't you?

SADIE
We don't have time for this. The
Children of Constantine will be
here soon.

FATHER O'REILLY
And how do you know that? I'll
tell you how. She lead them to us,
Thomas.

SADIE
It's not true. I killed their
scout outside the church.

FATHER O'REILLY
Well You'll have to kill me also to
get this gun out of my hand.

Sadie stares down the barrel of Father O'Reilly's gun and
then she turns and hands her gun to Parrish.

SADIE
Here. If I wanted you two dead, I
could have killed you in the
bathroom.

THOMAS PARRISH

That's true. I believe you. And I think you should, too.

Father O'Reilly hesitantly puts his gun away.

FATHER O'REILLY

How did they find us?

SADIE

I have no idea. But we've got to get out of here now.

They rush from the room.

FATHER O'REILLY

Wait, we can't leave. We've got to find Cardinal Ludoc. He's probably still in the church.

SADIE

Who?

THOMAS PARRISH

A friend of his.

They rush down the hall.

INT. CATHEDRAL - NIGHT

Cardinal Ludoc is on his knees praying at the MARBLE ALTAR when Sadie, Father O'Reilly and Parrish enter.

FATHER O'REILLY

George.

CARDINAL LUDOC

Francis. What's wrong?

FATHER O'REILLY

We have to leave. Some very bad people are on their way and they might hurt you to get to me.

Cardinal Ludoc stands up from the Altar.

CARDINAL LUDOC

Everything is okay, Francis. I informed the Vatican that I'd keep you safe until they arrived to pick you up.

FATHER O'REILLY

Why would the Vatican be coming to pick me up?

CARDINAL LUDOC

Well...an international bulletin was sanctioned by the church that if any member were to come across you that we should contact the Vatican immediately.

SADIE

That's how they found you. We've got to go now!

Cardinal Ludoc grabs Father O'Reilly's hand.

CARDINAL LUDOC

Please, Francis, give yourself up so that the church can help you through this time of madness.

FATHER O'REILLY

I'm not sick, George, it's the church that is sick. Now please let go of my hand. There are men coming here to kill all of us.

CARDINAL LUDOC

That's preposterous. There's no one coming to kill us.

CRASH

The STAINED GLASS windows break as MEN dressed in BLACK FATIGUE and armed with machine guns shimmy down from the roof and into the church.

Sadie turns and flips over the altar as she begins firing.

SADIE

Everybody get behind the altar!

Glass rains down as one of the assassins is hit. His body falls from the rafters and hits the floor with a loud THUD.

The other assassins return fire as they continue to shimmy down the ropes. Their gunfire is destroying the church.

Sadie flips the black bag from around her back, unzips it, and pulls out an ASSAULT RIFLE. She squeezes off a few rounds.

The assassins take cover behind the pews as they return fire.

SADIE (CONT'D)

These boys don't give up easily.
Here, take this.

She slides the HANDGUN over to Parrish.

He looks down at the gun.

THOMAS PARRISH

What am I suppose to do with this?
I don't know how to use a gun.

Father O'Reilly snatches the gun and rises up from behind the altar and lets off a few shots.

He drops back down where PARRISH AND LUDOC give him a look of amazement.

FATHER O'REILLY

(looks at the gun)
What? Oh, I picked that up from a
Psychiatric patient in South
America.

The assassins return fire as they slowly advance.

The altar is being torn to pieces.

SADIE

We need to get out of here.

CARDINAL LUDOC

There's a secret passage of
catacombs built under the church.
If we can reach my office, we can
escape there.

SADIE

Then that's where we're going.
I'll cover you.

Sadie rises up from behind the altar and lays down cover fire as Parrish, Cardinal Ludoc, and Father O'Reilly make a break for the office.

Once our three heroes have cleared the room, Sadie drops back down behind the altar as the assassins return fire.

The rattle of rounds suddenly stops.

Everything is quiet.

Too quiet.

The assassins simultaneously drop the clips out of their guns and begin to reload.

Sadie HEARS the cartridges hitting the glass-covered floor. She RIPS out her own cartage and checks it. It's almost empty.

SADIE (CONT'D)

Dammit!

She eyes the BLACK BAG, rips it open and finds: TWO PISTOLS AND SOME FLASH GRENADES.

The assassins talk to each other with hands signals as they cautiously creep over the glass-covered floor towards the ruined altar.

They close in knowing that they have their target cornered.

The SOUND of canisters rolling over the floor is HEARD.

The assassins look down and see--

ASSASSIN 1

Grenades!

The assassins dive and scramble for cover as the grenades EXPLODE, revealing them to be flash grenades.

With the guards incapacitated, Sadie rises up from behind the decimated altar and fires the rifle.

The bullets rattle off like a line of firecrackers and the assassins begin to fall.

Sadie drops the rifle and pulls the two pistols from her waistline. Now that she has the assassins on the fence she's not letting up.

The hammers of the pistols fall rapidly as she continues her charge.

The assassins are off kilter and that's good, because Sadie isn't letting up.

As she nears one of the assassins she SQUEEZES the hand grips and two NASTY looking blades ejaculate from the bottom of the pistols.

Sadie goes to work. Left, right, right, left, cutting throats, puncturing arteries as assassin after assassin falls by her hand.

A SHOT blows through Sadie's shoulder but she doesn't stop as she THROWS the two pistols like ninja stars at the last assassin standing.

The blades find their mark.

Everything is now quiet. Sadie stands amidst a bloodbath.

The glow from a bright light outside the church hits the structure and illuminates it.

Sadie turns and runs out the main hall.

INT. LUDOC'S OFFICE.

Father O'Reilly, Cardinal Ludoc, and Parrish arrive at the office. They push back his desk to reveal a TRAP DOOR.

While Cardinal Ludoc gets the door open, Father O'Reilly hands Parrish the Journal.

FATHER O'REILLY

Thomas I need you to take this.

THOMAS PARRISH

Why? I don't want it.

FATHER O'REILLY

Listen to me. I know you harbor some ill-will towards God for whatever tragedy that has befallen your life, but I'm asking you to put that grudge to the side. To open your heart and allow yourself to walk by faith and not by sight.

THOMAS PARRISH

You're talking to the wrong person about faith. I lost mine a long time ago.

Cardinal Ludoc opens the trap door.

CARDINAL LUDOC

I've got it open. Let's go.

Cardinal Ludoc climbs down the ladder and into the catacombs.

Father O'Reilly pushes the book into Parrish's hands.

FATHER O'REILLY

I have enough faith for the both of us.

(MORE)

FATHER O'REILLY (CONT'D)
That's why I'm giving you the
journal because you're the only one
I can trust.

THOMAS PARRISH
How can you say that? You barely
know me.

FATHER O'REILLY
I know, but I believe God sent you
to find me for a reason.

And with that said Father O'Reilly descends down into the
catacombs.

Thomas looks the journal over once more and then puts it
inside his jacket pocket before he, too, descends down into
the catacombs.

INT. CATACOMBS

Cardinal Ludoc leads the way through the dark catacombs with
a heavy duty flashlight in his hand. Father O'Reilly takes
up the rear.

THOMAS PARRISH
Wow, does anyone else know about
these catacombs?

CARDINAL LUDOC
No. The church was actually built
over them after the great Chicago
fire of 1871.

They walk on.

THOMAS PARRISH
I have to say for these tunnels to
be almost a hundred and forty years
old you sure do know your way
around them.

CARDINAL LUDOC
I had to become acquainted with
them in '79 when Pope John Paul II
came to visit the city.

FATHER O'REILLY
You were here when the Pope visited
in '79?

CARDINAL LUDOC

Yes. Back then, Francis, I was part of his security detail. I thought you knew that.

FATHER O'REILLY

It's the first I've ever heard of it.

CARDINAL LUDOC

I guess it totally skipped my mind.

They move deeper into the catacombs.

FATHER O'REILLY

(speaking latin to
Cardinal Ludoc)

A man of the cloth never forgets when he encounters the Holy Father.

CARDINAL LUDOC

(in latin)

It was a long time ago, Francis, besides, what does it matter?

FATHER O'REILLY

It matters to me.

THOMAS PARRISH

Okay, guys, what are you two plotting?

Cardinal Ludoc GRIPS the flashlight tighter in his hand as they continue to walk deeper into the catacombs.

FATHER O'REILLY

(in latin)

Are you a Knights Templar?

CARDINAL LUDOC

(in latin)

No.

THOMAS PARRISH

You two want some privacy?

FATHER O'REILLY

(in latin)

Don't lie to me, George!

Cardinal Ludoc quickly turns around and backhands Parrish with the flashlight. He goes down, he's out.

Father O'Reilly reaches for the pistol in his waistband, but Cardinal Ludoc removes a HIDDEN blade from the cross around his neck and holds it down near Parrish's neck.

CARDINAL LUDOC

Put down the weapon, Francis, or your friend is dead.

FATHER O'REILLY

I should have known you were of the Templar order.

CARDINAL LUDOC

Don't be foolish, Francis, I'm doing this to help you.

FATHER O'REILLY

I don't need any help. You're the one that needs help.

Cardinal Ludoc angles the knife so that the tip of the blade weighs against Parrish's neck.

CARDINAL LUDOC

The church warned me about the type of people that you were traveling with. Either you give me that gun or I gut this man like a pig.

Father O'Reilly locks eyes with Ludoc. He knows the man is serious.

He relinquishes his weapon.

FATHER O'REILLY

I thought you were my friend, George?

CARDINAL LUDOC

I am, Francis, and one day you'll see that.

Cardinal Ludoc takes the gun and then he runs his knife into Parrish's side and leaves it there.

FATHER O'REILLY

No!

CARDINAL LUDOC

Don't worry, Francis, one day you'll thank me for ridding you of scum like him.

FATHER O'REILLY

You're wrong, George, he was a good man.

Cardinal Ludoc aims the gun at Father O'Reilly

CARDINAL LUDOC

That may be true, but we all fall short of the glory of the lord. Now if you will...

He gestures for Father O'Reilly to continue on the path.

CARDINAL LUDOC (CONT'D)

...we've got an important meeting to make.

INT. CATACOMBS - CONTINUOUS

Father O'Reilly and Cardinal Ludoc are walking through the catacombs.

FATHER O'REILLY

So if you're not a Knight's Templar then you must be an agent of the Children of Constantine.

CARDINAL LUDOC

What are you talking about Francis?

FATHER O'REILLY

You can drop the ruse, George, that's who you're working for isn't it?

CARDINAL LUDOC

I have no idea what you're talking about, Francis. I know you're sick so I want you to understand that I'm taking you to get help.

FATHER O'REILLY

And where would you be taking me?

CARDINAL LUDOC

Here.

They stop in front of a cavern where a MAN waits in the shadows for them.

CARDINAL LUDOC (CONT'D)

As promised I have brought him.

From out of the shadows Archbishop Constantine steps.

ARCHBISHOP CONSTANTINE
 You have done well, Cardinal Ludoc,
 the church and the Holy Father are
 very pleased.

INT. CATACOMBS - CONTINUOUS

Sadie has now entered the Catacombs and is following the trail when she comes across Parrish who is unconscious lying on the ground. She goes to him.

SADIE
 (slapping and shaking him)
 Thomas, Thomas, come on, wake up.

Parrish comes to. He's a bit groggy from the blow and his side is hurting.

THOMAS PARRISH
 Wh-what? What's going on?

SADIE
 Where's the priest? Where's Father
 O'Reilly?

THOMAS PARRISH
 He's-
 (shakes his head)
 I think, I think Cardinal Ludoc
 took him.

SADIE
 What do you mean Cardinal Ludoc
 took him?

THOMAS PARRISH
 One minute they were talking in
 some weird language and the next
 thing I know Ludoc turns and hits
 me over the head.

SADIE
 Dammit!

THOMAS PARRISH
 Oh my side.

Sadie looks down at Parrish's side and sees the handle of the knife extending out of his jacket.

SADIE

Oh my god! Don't move, don't move.

THOMAS PARRISH

What? What's wrong?

SADIE

You've been stabbed.

THOMAS PARRISH

(quickly jumping up)

I've been what?

Sadie rests a hand on his shoulder.

SADIE

I said sit still.

She examines the wound, but to her surprise there's no blood.

SADIE (CONT'D)

Funny.

THOMAS PARRISH

What's funny?

SADIE

There isn't any blood. Open your jacket.

Parrish slowly opens up his jacket. We see that the knife passed through the jacket and into the journal. The tip of the blade barely nipped his side.

SADIE (CONT'D)

It's a miracle.

THOMAS PARRISH

A what?

SADIE

A miracle. If that journal hadn't been there to block the knife then your lungs would have been punctured. You would have died before I could have gotten you help.

Parrish looks down at the journal.

THOMAS PARRISH

I don't believe in miracles. Now let's go get Father O'Reilly.

SADIE

That might be a problem.

THOMAS PARRISH

Why?

We follow Parrish's sight as he turns to look at the catacombs before him and we see that they split off into THREE different caverns.

INT. CATACOMBS - CONTINUOUS

Cardinal Ludoc is about to hand the gun over to Archbishop Constantine when Father O'Reilly interrupts.

FATHER O'REILLY

Ludoc, you fool, have you even questioned why the Vatican is going through so much trouble to capture me?

CARDINAL LUDOC

It is not my place to question the church.

FATHER O'REILLY

Surely you are not that naive that you would not think to wonder why the Holy Father would release a world wide bulletin when he could easily allowed the authorities to capture me.

ARCHBISHOP CONSTANTINE

Don't be a fool, Ludoc, the Vatican does not have to explain itself.

FATHER O'REILLY

Listen to me, my old friend, have I ever given you a reason to doubt my word?

Ludoc contemplates Father O'Reilly's words. He hesitates to hand over the gun.

CARDINAL LUDOC

You are right, Archbishop Constantine, the Vatican does not have to explain itself, but you may have to.

He keeps the gun.

ARCHBISHOP CONSTANTINE
 Very well, Cardinal Ludoc, I was
 hoping to keep you out of these
 affairs but you leave me no choice.

BOOM!

Archbishop Constantine shoots Cardinal Ludoc.

FATHER O'REILLY
 George!

Father O'Reilly kneels down to comfort his dying friend.

CARDINAL LUDOC
 I...I am sorry my friend.

FATHER O'REILLY
 I forgive you and so will God.
 (turns to look back at
 Archbishop Constantine)
 What have you done?-

Father O'Reilly is dumbfounded as Archbishop Constantine
 finishes covering his face with a silver mask, revealing
 himself to be the LORD'S EXECUTIONER.

ARCHBISHOP CONSTANTINE
 Hello, Father O'Reilly, I have
 killed many men in my search to
 find you.

INT. CATACOMBS - CONTINUOUS

Sadie and Parrish hear the report of the gunshot and rush off
 into the cavern to their right.

SADIE
 That sounded like a gunshot.

THOMAS PARRISH
 It came from the right.

They arrive at the opening of the cavern where they find
 Cardinal Ludoc lying in a pool of his own blood.

THOMAS PARRISH (CONT'D)
 Cardinal Ludoc.

They both kneel down in front of the man.

SADIE
 Where's Father O'Reilly?

CARDINAL LUDOC

I...

SADIE

Dammit where is he?

CARDINAL LUDOC

I was...wrong.

Cardinal Ludoc dies.

SADIE

Dammit.

THOMAS PARRISH

What does that mean?

SADIE

It means that the Children of Constantine have Father O'Reilly and they're one step closer to retrieving the True Cross.

EXT. ESTABLISHING SHOT OF SADIE'S WAREHOUSE.

INT. SADIE'S WAREHOUSE - NIGHT

Sadie has returned to her safe house. She is sitting inside a lit room in front of a computer with a webcam talking to an UNKNOWN PERSON.

SADIE

I've failed.

UNKNOWN PERSON

The priest is dead?

SADIE

No, the Children of Constantine have him.

UNKNOWN PERSON

And what of the True Cross?

SADIE

I fear that it may be in their possession within a matter of days.

UNKNOWN PERSON

So the end of the world may be at hand.

SADIE

I am afraid so Mother Superior.

UNKNOWN PERSON

Return home, Sadie, your mission is complete. We will prepare for the Children of Constantine's ultimate ascension.

SADIE

As you wish, Mother Superior.

Sadie signs off.

She turns and heads out of the room to find Parrish sitting inside a makeshift mess hall. Parrish looks up when he sees her enter the room.

THOMAS PARRISH

So what did they say?

SADIE

I'm returning home. My mission is over.

THOMAS PARRISH

What about Father O'Reilly?

SADIE

He may be dead.

THOMAS PARRISH

But you don't know that.

SADIE

No, I don't, and right now it doesn't even matter compared to what's about to happen to everyone on this planet.

THOMAS PARRISH

Listen to yourself. You make it sound like the world is about to end.

SADIE

It is. Once the Children of Constantine find the True Cross they'll have the final component they need to clone Christ and bring about a new world order.

THOMAS PARRISH

So what if they clone Christ. You make it sound like it's a bad thing.

Sadie looks at him long and hard and then says...

SADIE

Imagine a world where there is only one religion. Where people that believe in anything other than Christ will die. Now, imagine free will as you know it being oppressed by a small group of people who control everything. If you can imagine that then you can imagine hell on earth.

Parrish contemplates Sadie's words. He now understands why her and Father O'Reilly have been fighting the Children of Constantine.

THOMAS PARRISH

I see. An enslaved world is not a world worth living in.

SADIE

Exactly.

THOMAS PARRISH

Then why are you giving up?

SADIE

Because I have no choice. I've been given my orders.

THOMAS PARRISH

But what about Father O'Reilly?

SADIE

I'm sorry, Thomas.

THOMAS PARRISH

Yeah, tell that to Father O'Reilly.

Parrish tosses the journal on the table. It slides across the surface and falls to the floor, a few feet away from Sadie's feet.

Sadie bends down and picks up the journal. She begins reading.

SADIE
 (reading journal)
 I can't believe this.

THOMAS PARRISH
 What?

SADIE
 Father O'Reilly. He wrote about
 the Children of Constantine. He
 knew they existed and yet the
 church didn't believe him. Listen
 to this.

(reading from journal)
 Two days after the disaster of
 September 11 a construction worker
 found several perfect crosses
 planted in a pit in the rubble of
 the world trade center. The
 construction worker wrote on the
 wall "God's house". I believe the
 attack on September 11 was not
 committed by terrorist but by the
 Children of Constantine as a means
 of increasing the faith in Jesus.

Thomas gets up and snatches the journal out of Sadie's hands.

THOMAS PARRISH
 (reads from the journal)
 On that day the Children of
 Constantine stole the Shroud of
 Turin, The Bridle of Constantine,
 and Constantine's pearls, which are
 called the Tears of Men from
 Basilica of Santa Croce in Rome.

Parrish drops the journal. Tears fill his eyes. He looks at
 Sadie.

THOMAS PARRISH (CONT'D)
 Can this be true?

SADIE
 Yes, I'm afraid so.

THOMAS PARRISH
 Then we're finding Father O'Reilly
 and those responsible for killing
 my wife.

EXT. FRANCE - DAY

We follow the camera across the ocean, over the French countryside until we come to a medieval castle.

INT. CASTLE - INTERROGATION ROOM - DAY

Father O'Reilly awakens to find himself tied to a chair with a black bag over his head. He wrangles to try and free himself and then he hears someone enter the room.

From the shadows Archbishop Constantine walks into the room wearing the Lord's Executioner's mask, along with two other guards.

FATHER O'REILLY
Who's there? Where am I?

Archbishop Constantine removes the black mask from around Father O'Reilly's head.

ARCHBISHOP CONSTANTINE
You are in very capable hands,
Father O'Reilly.

FATHER O'REILLY
What do you want with me?

ARCHBISHOP CONSTANTINE
Surely you know why you have been
brought here.
(smacks O'Reilly)
You're constant interference has
set us back for quite some time.

FATHER O'REILLY
Good. Then it means that all of my
troubles were for not.

Archbishop Constantine raises his hand ready to strike Father O'Reilly again, but someone from the shadows stops him.

CONSTANTIUS
Hold thy hand, my lord's
executioner.

The Guards and Archbishop Constantine stand at attention as CONSTANTIUS, a decrepit old man sitting in a modified wheelchair with oxygen tanks welded to the back of the chair enters the room.

CONSTANTIUS (CONT'D)

It is a pleasure to finally meet you, Father O'Reilly. I have waited very patiently for us to meet face to face.

Constantius wheels himself over to Father O'Reilly and Archbishop Constantine.

ARCHBISHOP CONSTANTINE

My lord.

FATHER O'REILLY

And you'd be?

CONSTANTIUS

I am Constantius the second, son of Constantine the great.

FATHER O'REILLY

(surprised)

But...but...but that can't be. You'd have to be-

CONSTANTIUS

Over fifteen hundred years old. Yes, indeed I am. But my time on this earth grows short.

FATHER O'REILLY

But how?

CONSTANTIUS

(smiles)

The true cross has many powers beyond man's comprehension. When I was just a young man....

JUMP CUT TO:

FLASHBACK

EXT. ROME - 337 A.D.

Rome as the great city we have come to know in history. Sentries march through the city carrying the body of Constantine the great. Following the sentries are Constantine's three sons CONSTANTIUS, 25 CONSTANTINE II, 20, and the youngest son CONSTANS, 13.

INT. ROMAN TEMPLE

The sentries enter the temple and place the body of Constantine on an altar. A priest stands before the three sons.

ROMAN PRIEST
 (speaking latin)
 Our emperor Constantine the great
 has fallen; leaving to rule in his
 place his three sons, Constantius,
 Constantine the second, and
 Constans.

Another priest steps from the side and produces the True Cross.

ROMAN PRIEST (CONT'D)
 Let these three sons of our king
 come forth, kiss the cross of our
 savior, Jesus, and be anointed the
 new emperors of the land.

Constantine II, Constans, and Constantius each step forward and kiss the cross--

--But when it is Constantius's turn he moves in to kiss the cross but instead takes a large bite out of it.

BACK TO:

PRESENT DAY FRANCE.

INT. CASTLE

Father O'Reilly continues to be tied to the chair. Archbishop Constantine stands near Constantius.

FATHER O'REILLY
 So it was you who took the bite out
 of the cross?

CONSTANTIUS
 (smiles slyly)
 I'm afraid so.

FATHER O'REILLY
 But why?

CONSTANTIUS
 Because I saw what the world was
 starting to become.
 (MORE)

CONSTANTIUS (CONT'D)

There was no way that my brothers and I could continue to control the empire our father had created. So I faked my death of a fever near Tarsus in 361 A.D. and started this organization as a means of creating a new world order.

FATHER O'REILLY

That's why you need the true cross.

CONSTANTIUS

Yes, and now with your help I will see my father's dream come full circle as I embrace this sinful world with open arms--

FATHER O'REILLY

And choke every life out it.

Archbishop Constantine smacks Father O'Reilly across the face.

ARCHBISHOP CONSTANTINE

Silence.

CONSTANTIUS

Don't be such a prude, Father O'Reilly. Only those that stand to oppose me will fall before my righteous hand.

FATHER O'REILLY

Do you expect the world to lie down and accept your truth as the word of God.

CONSTANTIUS

No. Not at first. But in order to draw the true believers to my cause I have already started to implement holy acts such as the blackout in 2003 that covered most of the Eastern seaboard.

FATHER O'REILLY

(with mouth wide open)

That was you? You did all that for the true cross?

CONSTANTIUS

Not just for the true cross, but for what the cross possesses.

FATHER O'REILLY

You mean the blood of Christ. You want it so you can clone him. I'll never tell you where it's at.

Constantius grabs Father O'Reilly's face.

CONSTANTIUS

Clone. Why would I want to clone the son of God when I can become a god myself. What you, the Vatican, and those foolish Knights Templars have failed to understand is that the cross is just a piece in a larger puzzle.

FATHER O'REILLY

Puzzle?

CONSTANTIUS

Yes, a puzzle that leads to the Adriatic Nail. You see, it is believed that my grandmother, Saint Helen upon her return from Jerusalem cast one of the three holy nails into the Adriatic sea to calm a storm, but that is far from the truth. In actuality, she hid the third nail as a safeguard against her son Constantine should he turn against the Christian faith during his rein as emperor of Rome.

Constantius releases Father O'Reilly.

FATHER O'REILLY

You're mad. Even if such a relic exists it is beyond man's comprehension to control such a power.

CONSTANTIUS

A man, yes, but not a demigod.

FATHER O'REILLY

You might as well kill me now because I'll never tell you where the cross is.

CONSTANTIUS

I was hoping you'd say that.
(turns to Archbishop
Constantine)
Lord's executioner.

ARCHBISHOP CONSTANTINE

Yes, my lord.

CONSTANTIUS

Show Father O'Reilly how we handle those that don't wish to talk.

Constantius wheels himself out of the room. In the background we see Archbishop Constantine starting in on Father O'Reilly as he lands a quick PUNCH.

INT. SADIE'S WAREHOUSE - NIGHT

Parrish is hard at work combing through Father O'Reilly's journal. Sadie is busy at a computer compiling data.

THOMAS PARRISH

(Journal in hand)

That's it. I can't read any more. This organization is mad. Who would have thought something like this could exist?

SADIE

That's why no one will see them coming until it's too late. Now get back to reading.

THOMAS PARRISH

I've been through this journal twenty times and there's nothing here. The only thing I keep coming across are these weird symbols.

Sadie turns away from her computer.

SADIE

What symbols?

Parrish brings the journal over to her.

THOMAS PARRISH

These funny B symbols.

Sadie looks at the book and we focus on a "B" symbol in the journal.

SADIE

These symbols aren't B's they're P's and they're not just any symbols. They're papyri text.

THOMAS PARRISH

Pa-what?

SADIE

Papyri text. They were first used
in the Codex Alexandrius.

Parrish looks at her dumbfounded.

SADIE (CONT'D)

The new testament of the bible.

THOMAS PARRISH

Oh.

SADIE

Matter of fact, I might have a book
on these.

They leave the room and head down the stairs and over to a
corner where a small stack of books lay against a gun
cabinet.

SADIE (CONT'D)

If I'm right then the papyri text
should correspond with a book in
the bible.

Sadie's fingers walk across the titles of the books until it
lands on one that reads: GREEK NEW TESTAMENT.

She plucks the book from the stack and opens it.

SADIE (CONT'D)

What's the first papyri text to
appear in the journal?

Parrish looks it up.

THOMAS PARRISH

P 32.

Sadie looks it up in the book.

SADIE

Yep, here it is. The book of
Titus. What's the next one?

THOMAS PARRISH

P 42.

She flips through the book.

SADIE

The book of Luke: chapters 1-2.
What's the next one?

THOMAS PARRISH

P 35.

She flips back through the book.

SADIE

The book of Matthew: chapter 25.
What's the last one?

THOMAS PARRISH

P 17.

She flips through the book one last time.

SADIE

The book of Hebrews: chapter 9.

She looks up from the book at Parrish.

THOMAS PARRISH

What's it all mean?

SADIE

I don't know. None of the
scriptures connect in any way. The
only person that knows what they
mean is Father O'Reilly.

THOMAS PARRISH

There has to be some type of
connection.

SADIE

There isn't. I know these
scriptures like the back of my hand
and I can't see these cryptic words
meaning anything.

Parrish contemplates her words. There's something there but
what?

THOMAS PARRISH

What did you just say?

SADIE

What? That I know these scriptures
like the back of my hand.

THOMAS PARRISH

No, no, you said you can't see the meaning. Isn't that what you said?

SADIE

Yeah, so what?

THOMAS PARRISH

We need to get to your computer. I have an idea.

They walk back to the computer room.

THOMAS PARRISH (CONT'D)

Now bare with me for a second, okay. Before Father O'Reilly gave me the journal he said that I should learn to walk by faith and not by sight. What if he meant it literally?

SADIE

I'm not following you.

THOMAS PARRISH

What if he was saying that in order to find the true cross I'd have to literally walk by the unseen in order to see the truth.

SADIE

So what you're saying is that you think the location is in the scriptures?

THOMAS PARRISH

Not necessarily. What if the papyri texts are all a ruse? What if the numbers were actually coordinates?

Sadie's eyes and smile grow wide. She's catching on. She turns to her computer and pulls up a program much like that of Google Earth.

She types the numbers into the program and then hits ENTER.

We follow a cross hair on the computer screen as it moves in fast towards the world and lands on a plot of land.

The words on the computer read: NAZARETH

THOMAS PARRISH (CONT'D)
 (over Sadie's shoulder)
 This isn't a coincidence.

SADIE
 I believe you're right. We're
 going to need the Daughters of
 Magdalena's help if we're going to
 get to Nazareth, and you're going
 to have to learn how to use a gun.

DISSOLVE TO:

EXT. NAZAETH, JERUSALEM - DAY

Archbishop Constantine, a visibly beaten Father O'Reilly, and
 a small group of men in black exit a car on a small crowded
 street.

They enter a nearby hotel.

Sitting at a cafe amongst the crowd is Sadie in disguise.
 She eyes the group of men, takes a sip of her coffee, and
 then gets up and disappears into the crowd.

EXT. NAZAETH - STREET - DAY

Sadie walks down a busy street before she approaches a car,
 she opens the door, and we find Parrish sitting at the wheel.

SADIE
 The Children of Constantine are
 here. Father O'Reilly looks beaten
 but alive, which means they haven't
 found the true cross yet.

THOMAS PARRISH
 (agitated)
 Then let's go get him back.

Sadie rests a hand on Parrish's hand.

SADIE
 Are you trying to get yourself
 killed? We can't storm that place.
 We'll wait and bide our time.

Parrish doesn't like the plan but he concedes.

THOMAS PARRISH
 Fine. We'll wait.

EXT. NAZAETH - STREET - AFTERNOON

Archbishop Constantine, Father O'Reilly, and the men in black exit the hotel and jump into their car.

They take the road and a few minutes later Sadie and Parrish pull off from the curb and follow the vehicle.

The cars cut through winding streets of the city heading up towards a hill just outside of the city.

EXT. NEBI SA'IN - AFTERNOON

Archbishop Constantine's car stops at the bluff of a hill.

Sadie and Parrish stop their car further down the hill watching...

Archbishop Constantine, Father O'Reilly and the men stare up at the hill.

ARCHBISHOP CONSTANTINE
The Nebi Sa'in. How smart of you
to hide the true cross in such a
venerated location. Please,
continue on.

Father O'Reilly leads the Archbishop and his men up the hill.

ARCHBISHOP CONSTANTINE (CONT'D)
(to two of the men)
You two stay here and stand guard.

They continue up the hill.

Father O'Reilly, Archbishop Constantine and three of his men are standing before the opening in the hill.

FATHER O'REILLY
(looks up towards the sky)
Forgive me, father.

They enter the cave in the side of the hill.

INT. NEBI SA'IN

The cavern is dark and dusty. They walk deeper into it.

ARCHBISHOP CONSTANTINE
I must say, Father O'Reilly, that
you have gone to great lengths to
keep the true cross hidden.
(MORE)

ARCHBISHOP CONSTANTINE (CONT'D)

Not even I would have thought about the Nebi Sa'in. Tell me, how do you know of it.

FATHER O'REILLY

I know that the church bought it in 1620. And that if you don't watch your step you could die.

They come to a gorge just as Father O'Reilly finishes his words. Hanging over the abyss is a mechanical wench with a dangling metal basket.

ARCHBISHOP CONSTANTINE

So I see.

One of the guards wrangles in the basket and opens it.

They board the metal basket and descend down into the darkness.

EXT. NEBI SA'IN - AFTERNOON.

Parrish is walking up the hill with his hands up over his head towards the two guards.

THOMAS PARRISH

Okay, I'm done. I'm ready to turn myself over to you.

The two guards look at one another, not yet realizing who Parrish is.

Parrish continues to walk towards them.

THOMAS PARRISH (CONT'D)

I'm the guy your boss has been looking for. You know, the doctor from Chicago who was with the priest.

Oh, that's who he is, the guards suddenly realize. But it's too late as Sadie comes up behind them and takes them out with some quick kicks and punches.

SADIE

(to Parrish)

You know you've gotta work on your distraction skills.

THOMAS PARRISH

It got the job done didn't it?

SADIE
Yeah, I guess so. Let's move.

INT. NEBI SA'IN

Father O'Reilly leads the archbishop and his men down a long dark cavern that opens up to show a small ancient city.

ARCHBISHOP CONSTANTINE
Now where do we go?

FATHER O'REILLY
(points to an old building
that looks like a church)
Down there. In the church.

ARCHBISHOP CONSTANTINE
Then let us proceed.

INT. NEBI SA'IN - GORGE

Sadie and Parrish have come to the gorge and they're about to board the metal basket.

SADIE
Things are about to heat up. You
sure you're ready for this?

THOMAS PARRISH
Yeah, I'm ready.

SADIE
You remember how to shoot, right?

THOMAS PARRISH
Yeah, I remember. Trust me. I've
been waiting on this for a long
time.

They ride the metal basket down into the darkness.

INT. NEBI SA'IN - CHURCH.

Father O'Reilly and the Archbishop and his men enter the old church. Dust falls from the ceiling. The place looks as though it could fall apart any minute now.

ARCHBISHOP CONSTANTINE
Where is the true cross?

FATHER O'REILLY

It is below us in the grotto. The passageway is under the altar.

ARCHBISHOP CONSTANTINE

If you are lying to me I will not hesitate to punish you for your sin.

They walk to the altar and then two of the guards pick it up--

FATHER O'REILLY

Wait, no , don't-

--Too late. The guards toss the altar to the side and then one of the guards BENDS DOWN and opens the trap door that leads down into the grotto.

FATHER O'REILLY (CONT'D)

(to guards)

You just destroyed a historical and religious artifact.

ARCHBISHOP CONSTANTINE

Trivial things, Father O'Reilly. Now shall we?

The archbishop and his men and Father O'Reilly descend down into the grotto.

INT. NEBI SA'IN

Sadie and Parrish move through the city towards the church.

SADIE

Be on your alert. There's probably more guards ahead.

THOMAS PARRISH

Why don't we just go in with guns blazing?

SADIE

Because we might hit Father O'Reilly, plus we can't risk destroying any of the historical value of this place. It's a venerated area. Not to far from here is the church of annunciation where Gabriel appeared and told Mary that she would give birth to Christ.

THOMAS PARRISH
 (looks at the gun)
 So you're saying that these are
 useless?

SADIE
 No, those are last resorts. That's
 why we have these--

She produces a fan of throwing knives.

SADIE (CONT'D)
 Now be quiet and keep moving.

They move towards the church.

They enter the building and find it empty. They both SPOT
 the turned over altar, then descend down the hidden stairs.

Half way down the stairs, Sadie SEES the SHADOWS of two
 guards. She stops Parrish in his tracks.

SADIE (CONT'D)
 (whispering)
 Hold up.

THOMAS PARRISH
 (whispering)
 What?

SADIE
 (whispering)
 Look before you leap.
 (she points to the shadows
 on the floor.)
 There's two guards. Wait here.
 I'll be right back.

She removes the THROWING KNIVES and then leaps down the
 stairs--

--she rolls and as she comes out of the roll she throws two
 knives which hit their marks--

The two guard grab at their necks as they kill over from the
 deadly blades.

Up the stairs, Parrish listens. Everything is quiet, maybe
 even too quiet. He starts to creep down the stairs when
 Sadie appears at the foot of them.

THOMAS PARRISH
 (whispering)
 Are you okay?

SADIE

(whispering)

I'm great. From here on out we move when I say we move. We don't know how many are still left. Stay close to me.

Sadie and Parrish slowly descend down the stairs and into the grotto.

INT. GROTTTO

The grotto opens up into what looks like a smaller version of the temple from topside. There's a stone altar sitting in the middle of the room.

ARCHBISHOP CONSTANTINE

Where is the true cross?

FATHER O'REILLY

Under the altar.

The guard moves towards the altar, but Father O'Reilly jumps in his way.

FATHER O'REILLY (CONT'D)

I'll get it.

He moves towards the altar.

FATHER O'REILLY (CONT'D)

I'm sure you've noticed what this place is by now, Archbishop Constantine?

ARCHBISHOP CONSTANTINE

Yes, the grotto of the annunciation. You are indeed a very clever man, Father O'Reilly.

Father O'Reilly BENDS DOWN and removes a WRAPPED PACKAGE from behind the altar.

FATHER O'REILLY

Then you understand when I say that giving you this cross is the last thing I will ever do.

Father O'Reilly raises the cross over his head, ready to smash it against the stone altar.

ARCHBISHOP CONSTANTINE

What are you doing?

FATHER O'REILLY
Stopping you from destroying this
world.

The Guard and Archbishop Constantine raise their guns--

--suddenly Parrish storms into the room with his gun pointed
at the guard--

--Sadie follows with her gun pointed at Archbishop
Constantine--

It's a standoff with Father O'Reilly caught in the middle
with his arm raised, ready to destroy the cross.

FATHER O'REILLY (CONT'D)
Thomas?

ARCHBISHOP CONSTANTINE
Ahhh, Doctor Parrish, so good of
you to join the party.

THOMAS PARRISH
You killed my wife?

SADIE
Thomas this isn't the time.

THOMAS PARRISH
When...when is the time, Sadie?

ARCHBISHOP CONSTANTINE
I killed your wife?

THOMAS PARRISH
9-11.

ARCHBISHOP CONSTANTINE
Ahhh, I see. But killing me will
not bring her back.

THOMAS PARRISH
That may be true, but I'll feel a
lot better knowing that you're
dead.

FATHER O'REILLY
Thomas, this is not the way.

Everyone continues to have their guns drawn at one another.
Sadie slowly creeps towards Father O'Reilly while keeping her
eyes on Archbishop Constantine.

ARCHBISHOP CONSTANTINE
Listen to him, Doctor Parrish, you
are not a killer. I have seen the
measure of your resolve. You are
not ready to go beyond what it
takes to get the job done.

SADIE
But I am.

ARCHBISHOP CONSTANTINE
Really? Then let's put it to the
test.

Archbishop turns the gun on Father O'Reilly.

ARCHBISHOP CONSTANTINE (CONT'D)
Now you can shoot me, but are you
fast enough to save Father O'Reilly
from the bullet that will split
open his head like a watermelon?

This is the moment of truth. Everyone is dead silent.

Archbishop Constantine eyes everyone and then as if one cue
he smiles. It's his tell, as if he were in a poker game.

ARCHBISHOP CONSTANTINE (CONT'D)
Let's see the measure of your
resolve.

Two shots ring out--

--Archbishop Constantine has shot Sadie, who jumped in the
line of fire to save Father O'Reilly--

--The second shot came from Parrish, who fell on his back in
order to beat the more experienced guard to the punch.

Archbishop Constantine snatches the cross out of Father
O'Reilly's hands and breaks for the stairs.

Parrish recovers from the floor and sees Father O'Reilly
holding an injured Sadie. He sees Archbishop Constantine's
shadow dancing up the stairs.

He runs to Father O'Reilly and Sadie's side. She's hurt, but
not dead.

THOMAS PARRISH
Are you okay?

FATHER O'REILLY
Yes, but Sadie will need treatment.

THOMAS PARRISH
Okay, I'll get her help.

He turns and bounds up the stairs after Archbishop Constantine.

INT. NEBI SA'IN

Archbishop Constantine is running through the excavated area towards the metal basket. He enters it and begins ascending to the surface.

Parrish is only a few steps behind him but by the time he reaches the basket, Archbishop Constantine is already halfway up the gorge.

Parrish takes aim and fires a shot. The bullet ricochets off the wall of the gorge.

Archbishop Constantine returns fire as he continues to rise to the top of the gorge.

ARCHBISHOP CONSTANTINE
Maybe some other time Doctor
Parrish.

THOMAS PARRISH
Dammit!

Parrish turns and runs back to the grotto.

INT. GROTTA

Parrish returns to the grotto where he finds Father O'Reilly nursing Sadie's wound.

THOMAS PARRISH
We're trapped. Whoever that fucker
was he took the metal basket back
up. We're going to die down here.

FATHER O'REILLY
Not necessarily, Thomas. What
Archbishop Constantine doesn't know
is that that wall over there,
behind the altar is a secret
doorway which leads to a well right
outside the church of annunciation.

Parrish goes over to the wall and taps it.

THOMAS PARRISH

Are you sure?

FATHER O'REILLY

Remember what I said about walking
by faith.

THOMAS PARRISH

Right, right. Okay, by faith.

He pushes at the wall but it doesn't give. He lays his full weight against the stones and just when it seems as if it won't budge--

--A doorway in the wall slowly but surely gives way. A cool draft enters the room.

THOMAS PARRISH (CONT'D)

(to father O'Reilly)

I'll be back. Just tell her to
hold on.

Parrish rushes down the dark tunnel towards the light at the end of it.

When he reaches the end of the tunnel he looks up and all he can see is blue sky.

THOMAS PARRISH (CONT'D)

Help! Help!!

No one topside can hear him; and so he looks at the wall and sees that there are JAGGED pieces of ROCK jutting out of the face of the wall.

He begins to climb. It's a tiresome climb, but at this point he can't give up.

His foot slips--

--He grabs tightly to a rock, holding on for dear life.

He continues to climb until he reaches the opening at the top of the well

He climbs out of the well. There are people mulling about in front of the Church of Annunciation.

Parrish sprints through the crowded street back to Nebi' sa'in.

He sees Archbishop Constantine making a break through the crowd and gives chase.

ARCHBISHOP CONSTANTINE
Out of the way!

Archbishop Constantine suddenly stops and looks behind himself to see Parrish coming his way. He turns and runs recklessly through the crowded street.

We pull back into a BIRD'S EYE VIEW of the city and we can see Constanatius' yacht off the Sea of Gailiee. Archbishop Constantine has a long trek before he'll be safe.

Archbishop Constantine rounds a corner. Standing in the square near a group of tourist are TWO POLICE OFFICERS. He quickly covers up his gun. He looks left. There's tourist. He looks right. There's tourist and even more police coming his way. He turns and looks behind him, Parrish is closing in.

He eyes a dilapidated church. Perfect. He ducks into it.

Parrish enters the square. He's lost sight of Archbishop Constantine. But he couldn't have gone far. He does a 360 view of the square, trying to guess where the archbishop could have gone. He sees the "under construction" sign over the door of the old church. He knows there's only one place he could have gone.

INT. DILAPIDATED CHURCH

Parrish enters the church with gun drawn. A few pigeons nestling in the nooks and crannies overhead fly away as a board leaning against the door falls to the floor.

He steps further into the church--

--past an old confessional--

--the door to the confessional opens and Archbishop Constantine exits from its recesses.

ARCHBISHOP CONSTANTINE
Drop it, Doctor Parrish.

Parrish turns to find Archbishop Constantine has him at gunpoint.

THOMAS PARRISH
(drops the gun)
I guess you have me.

ARCHBISHOP CONSTANTINE
It would seem that way. I'll do my
best to make this quick.

THOMAS PARRISH

You'd shoot a man in cold blood in
the house of your lord?

ARCHBISHOP CONSTANTINE

My actions will be forgiven.

THOMAS PARRISH

Even when you know it's a sin.
Especially to spill my blood on
holy ground. Surely you, a man of
God, a warrior, would love nothing
better than to face me in a fair
fight.

ARCHBISHOP CONSTANTINE

(intrigued.)

Fair fight? What would you know of
a fair fight?

THOMAS PARRISH

I know that if you put that gun
down and fight me like a man I'll
kick your ass from here to the time
of revelations.

ARCHBISHOP CONSTANTINE

You'd dare challenge me and add
insult to injury by being
blasphemous in the house of the
lord?

THOMAS PARRISH

Put down the gun and I'll show you
how blasphemous I am.

ARCHBISHOP CONSTANTINE

Very well...

Archbishop Constantine throws the gun to the side and then
sits the wrapped cross down in a corner.

ARCHBISHOP CONSTANTINE (CONT'D)

...Let us see how far you are
willing to go in your beliefs.

Archbishop Constantine takes up a fighting stance as Parrish
THROWS a jab to his left. The archbishop ducks to the side.
Parrish THROWS another punch, but still he can't land a hit.

Archbishop Constantine hits Parrish with a right and then he
lands a kick to his face.

The blows send Parrish reeling to the ground.

ARCHBISHOP CONSTANTINE (CONT'D)
Did you really think that you'd
beat me?

 THOMAS PARRISH
I was hoping to at least land a
punch.

 ARCHBISHOP CONSTANTINE
I know. You thought I was some old
fart, but what you fell to
understand is that I am a trained
combat fighter.

Parrish wipes the blood from his busted lip as he looks up at
Archbishop Constantine.

 THOMAS PARRISH
Yeah, well you're only human, which
means you bleed just like me.

Parrish sweeps the archbishop off his feet.

Archbishop Constantine kicks Parrish across the face as he
quickly recovers from the floor.

 ARCHBISHOP CONSTANTINE
Your attempts to cause injury are
futile. Give up now and I'll give
you a quick and painless death.

 THOMAS PARRISH
I can't. You and your organization
killed my wife.

Parrish stands, ready to continue the fight.

 ARCHBISHOP CONSTANTINE
Know that her sacrifice was not in
vain.

Enraged, Parrish rushes at Archbishop Constantine.

 THOMAS PARRISH
You bastard!

Archbishop Constantine trips Parrish and sends him skidding
across the floor.

 ARCHBISHOP CONSTANTINE
(standing triumphant)
Come, Doctor Parrish. Stand and
ready yourself for death.

Parrish slowly stands and then dashes for a set of stairs.

ARCHBISHOP CONSTANTINE (CONT'D)
 (standing triumphant)
 I see you have finally come to
 realize that your life is in my
 hands.

Archbishop Constantine EYES the space where he sat down the cross. It's gone.

ARCHBISHOP CONSTANTINE (CONT'D)
 Dammit!

He rushes to recover his pistol.

Parrish races up the stairs grasping the cross close to his chest.

Archbishop Constantine gives chase.

The stairs lead up to a landing and as Parrish climbs them he comes to an end--

--the stairs are gone and in their place is a scaffolding.

Parrish looks back over his shoulder and can hear Archbishop Constantine climbing the stairs.

He jumps to the scaffolding, lands, and starts climbing towards the roof.

Archbishop Constantine makes it to the landing. But Parrish is nowhere to be found. He looks up and sees him climbing the scaffolding.

He lets off two shots as the bullets ricochet off the metal poles.

Having missed his target, Archbishop Constantine tucks the gun into his waistband and jumps to the scaffolding.

Parrish makes it to the apex of the scaffolding and then climbs a ladder up to the roof of the church.

EXT. DELAPIATATED CHURCH - ROOFTOP - DAY

Parrish rushes frantically from one end of the rooftop to the next, but there's no way down. Just a straight, ten story drop to the ground.

THOMAS PARRISH
 Think, Thomas, think dammit!

He paces back to the other end of the roof.

The entrance to the rooftop opens and Archbishop Constantine steps out onto the roof. He removes the gun from his waist.

ARCHBISHOP CONSTANTINE
There's no place else to run,
Doctor Parrish. Give me my Cross!

Parrish looks out over the ledge and then dangles the cross over it.

THOMAS PARRISH
This why you killed my wife and all
those other people for a wooden
cross?

ARCHBISHOP CONSTANTINE
You can't fathom what that cross
means to me and my kind.

THOMAS PARRISH
Your kind? You make it sound like
you're not even human.

Parrish looks over the ledge and then back to Archbishop Constantine.

ARCHBISHOP CONSTANTINE
That's beyond the fact. Now give
me the True Cross and let's end
this.

THOMAS PARRISH
You come any closer and I'll drop
this.

Archbishop Constantine takes a step closer--

--Parrish's grasp around the cross loosens.

ARCHBISHOP CONSTANTINE
Don't!

Parrish dangles the cross over the edge of the church even more.

THOMAS PARRISH
I see I've got your attention.

ARCHBISHOP CONSTANTINE

(smiles.)

Indeed, but I'm afraid if you drop
the cross you'll have to go over
with it.

(takes aim)

And I doubt you have enough faith
to do so.

Parrish looks over the side of the roof and then down the
barrel of the gun.

THOMAS PARRISH

You know what. I didn't use to
have faith, but an old priest
showed me the error of my ways.
Said I should walk by faith and not
by sight. I think I'll take his
advice.

Parrish LEAPS over the side of the roof.

ARCHBISHOP CONSTANTINE

NOOOO!

Archbishop Constantine rushes to the edge of the rooftop and
looks over the side. Below he sees tourist, but no body.

Unexpectedly, Parrish grabs Archbishop Constantine by the
collar and pulls him over the ledge.

Parrish is standing on a stone cross.

The gun falls from Archbishop Constantine's hands as he takes
hold of Parrish's hand.

ARCHBISHOP CONSTANTINE (CONT'D)

Come, let us meet our fate
together.

Parrish holds tight to the wooden cross as his grip around
the stone cross of the church begins to slip.

Archbishop Constantine dangles as he tries to pull Parrish
over the side with him.

ARCHBISHOP CONSTANTINE (CONT'D)

Lets see how much faith you really
have.

Out of nowhere a turtle dove begins attacking Archbishop
Constantine.

The bird is pecking at his face as the archbishop struggles to keep a hold on Parrish.

The archbishop's grip relents as the bird continues its attack.

He falls to his death.

The turtle dove lands just below the stone cross where we see a nest of baby turtle doves.

Could it have been an act of God? Probably.

Parrish climbs back up to the roof and starts to walk towards the ladder.

INT. NEBI SA'IN

Parrish rushes off the metal basket and finds Father O'Reilly with Sadie leaning under the support of his arms.

FATHER O'REILLY

You made it.

(eyes the cross)

And you got the cross back?

THOMAS PARRISH

It wasn't easy, but Archbishop Constantine is dead.

FATHER O'REILLY

(worried)

I see.

They board the metal basket and take it to the top of the excavation.

FATHER O'REILLY (CONT'D)

I'm afraid that protecting the cross from the Children of Constantine will be a lifelong endeavor. They will never stop until they possess it and know its secrets.

SADIE

I wouldn't worry about that. Before we stepped foot into the country I called for backup should we have failed.

EXT. SEA OF GALILEE

Three attack drones descend out of the clouds and hit the face of the sea, moving at accelerated speeds.

POV SHIFT. We're looking through the VIEWPOINT of the onboard computer as the drones systematically take aim at Constantius' yacht.

JUMP CUT TO:

EXT. SEA OF GALILEE - YACHT

Constantius is sitting on the deck of his yacht inhaling oxygen when he suddenly begins to choke.

A guard moves to his aide as the feeble man begins to cough up something from his lungs.

Constantius parts his lips and removes a SPLINTER from his mouth. He looks at the splinter, then looks out at the sea. He sees the ATTACK DRONES closing in.

He murmurs a prayer.

The ship is blown to pieces.

EXT. NEBI SA'IN

Sadie, Father O'Reilly, and Parrish stand on the venerated hill overlooking the city. Off in the distance they can see the smoke rising from Constantius' destroyed yacht.

Sadie's satellite phone rings. She answers.

SADIE

(on the phone)

Yes, I can see the smoke from where I stand.

(beat)

Yes, ma'am, the last relic is in our position.

(beat)

Understood. Thank you Madam Secretary.

Sadie closes her phone and returns to watching the calamity.

PARRISH

Tell me that wasn't the secretary of the United States?

SADIE

If I tell you, then I'll have to
kill you.

PARRISH

You'd kill me? After I saved the
last Relic of Christ?

FATHER O'REILLY

Speaking of last relic. I learned
that the Cross wasn't the last of
the relics. There's one more out
there in the world somewhere. It's
called the Adratic Nail. Care to
join me in finding it?

FADE TO BLACK.