

End of Days

Written
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"And it is written that when God made Man in his image, he asked the angels to bow down before his greatest creation. One amongst them refused, and for that sin, Lucifer the Angel of Light, was cast from God's grace, and imprisoned in the darkness of Hell.

But once every thousand years, when the stars are right, Lucifer is freed from his prison seeking vengeance against Man. If he can cross the threshold of Hell with his chosen mortal bride, he shall be given reign over earthly souls and all mankind will be damned."

- The Satanic Prophecies

FADE IN:

TITLE CARD: "25 Years Ago"

EXT. HOSPITAL - DAY

The New York City daylight shines down on OUR LADY OF MERCY HOSPITAL.

INT. DELIVERY ROOM - DAY

A woman lies in stirrups, breathing rhythmically. Her husband squeezes her hand while the obstetrician kneels between her legs.

OB/GYN

Push... that's it. Push.

With a final push, the woman tenses her entire body and a moment later the cry of a newborn fills the room.

OB/GYN (cont'd)

It's a girl.

The cheerful NURSE gingerly wraps the baby in a blanket and presents it to the mother.

MOTHER

She's... she's so beautiful.

Tears of joy fill the mother's eyes as the NEW FATHER kisses his wife on the forehead. They both beam at the miracle.

NURSE

I must take her down for her clean-up, now.

WOMAN

No please. Not yet.

NURSE

Oh, it's procedure. We'll have her back to you before you know it.

The Nurse takes the baby from the room.

INT. CORRIDOR - DAY

The Nurse walks past the sick and dying. She clutches the baby to her bosom as it were her own. Just before the elevators, the Nurse ducks into the stairway.

INT. STAIRWAY - DAY

Darkness fills the stairwell as the Nurse descends... flight after flight. Until it ends.

She pushes through a door, into a...

Dark corridor

... and with the crying baby she turns into...

INT. MORGUE - DAY

Sheet covered cadavers lie on metal slabs. FACELESS MEN, wearing HOODED ROBES, gather in a small circle in the center of the room. One of them, the HEAD PRIEST, steps forward and takes the baby from the nurse.

The room is lit by the glow of candles arranged in a...

Pentagram

The Head Priest unwraps the newborn girl and places her in the center of the Satanic symbol.

HEAD PRIEST

To him, we commit your body. To him,
we commit your soul.

The Head Priest opens a box and removes a snake. He holds the snake high, showing it to the others. Then he takes a silver dagger and cuts the snake open. It writhes as its blood drips onto the baby.

HEAD PRIEST (cont'd)

You are promised to him. You are
given to him. You shall open the
gates and build him a temple on Earth. —

The Head Priest smears the blood of the snake on the newborn's face and brings his blood soaked fingers to rest in the baby girl's mouth.

HEAD PRIEST (cont'd)

You are chosen.

She suckles the fingers.

HEAD PRIEST (cont'd)

(whispering)

You have tasted him. And now you are
his and you will hunger for him.

The snake ignites into a flash of flame and disappears.

INT. CORRIDOR - NIGHT

The Nurse walks back down the linoleum, clutching the baby. She turns into...

THE MATERNITY WARD

and hands the little girl back over to her mother's arms.

NURSE

Here she is, all clean and fresh.
Have you thought of a name yet?

MOTHER

Christine. Her name's Christine.

NURSE

Happy Birthday, Christine.

EXT. VATICAN CITY - NIGHT

The majestic towers of the Vatican rise high into the night, their shadowy faces lit from the glow of street lamps below. The moon, not yet full, hangs low in the sky. But something's different. Above the moon is a FAINT ARC of some kind.

In the window of one of the tower rooms, candle light flickers and a shadow moves across the pane of glass.

INT. ROOM - NIGHT

Monastically spare - a wooden chair, table and bed. Open on the table is an ILLUMINATED MANUSCRIPT. Beautiful lettering adorns its worn parchment pages, and a rich illustration leaps off the opposing page. The shadow moves across the page. A Monk takes his seat at the table.

MONK

All my life have I watched the skies,
waiting for the sign.

The monk points to the illustration in the manuscript. The full moon hangs low in the sky. Across the top of the moon is a comet, its tail sweeping in an arc over the glowing orb. The effect is that of a giant eye. Beneath it, a child lies inside a Pentagonagram.

MONK (cont'd)

(reading)

Under the eye of God the child is
born. She shall be marked by darkness.

Another SHADOW moves in the candle lit room. His vestments rustle as he moves to the window balcony, stepping out into the night air. Above him in the sky, THE VERY SAME SIGN. A comet arcing over the moon.

MONK (cont'd)

Your Holiness, there can be no doubt.
It has begun.

The shadow figure steps into the light. We see by his vestments that he is indeed THE POPE.

POPE

Send emissaries out to all the cities
of the world. She must be found.

In the shadows we see other religious leaders of all faiths. They murmur amongst themselves. One among them, a CARDINAL, steps forward.

CARDINAL

She must be destroyed. Let me convene
the knights.

POPE

If we sacrifice the innocent we do
not deserve to be redeemed.

The Monk turns the page of the manuscript. In the next illumination, the Knight on the cliff is now surrounded by fire. A Young Girl in rags is curled around his feet. The knight's SWORDTIP points at THE DEVIL.

FADE TO BLACK:

"New York City - Present Day"

EXT. NEW YORK CITY - DAY

GLORY SHOTS -

New Yorkers play frisbee in the Sheep's Meadow.

Tourists tour the upper heights of the Empire State Building.

Boats push out onto the Hudson River. But in their wake, FISH BOB TO THE SURFACE... dead. As we sweep over the water, we see more fish float to the surface.

EXT. NEW YORK CITY STREETS - DAY

A HOMELESS MAN prays to an open sewer hole churning out steam. SIRENS blare in the background. POLICE MOTORCYCLES pass by. Behind them a MOTORCADE -- half a dozen cars.

The homeless man looks up at the sky. A dark shadow falls across his face, as a HELICOPTER SWOOPS overhead.

Along the helicopter's side...

"HUNTER PRIVATE SECURITY"

HELICOPTER PILOT (V.O.)

This is Hunter One. Rooftops 125 to 136 are clear.

JERICHO (V.O.)

Keep them clear.

We swoop lower, singling out one of the limousines in the motorcade.

INT. LIMOUSINE - DAY

JERICHO scans the crowd with his strong piercing eyes and the no nonsense attitude of a samurai. He and the three other armed men in this limo are all dressed in dark business suits, looking very much like Secret Service Agents, right down to the radio earpiece in their ears. Jericho raises his cuff and speaks into the small microphone sewn there.

JERICHO

Hunter Two, do you copy?

EXT. ROOFTOP - DAY

This black tar roof looks like it hasn't seen maintenance since the WPA. Bracketed to building's edge, fifteen foot letters extend high above us telling any New Yorker who bothers to look up that once-upon-a-time this was...

THE BLUE ANGEL HOTEL.

A HELICOPTER rises above the edge of the building and circles the rooftop perimeter.

HELICOPTER PILOT TWO

Hunter Two, we copy.

In the open door of the chopper, a Commando scans the roof with a spectral scope. No signs of heat, movement, or life.

HELICOPTER PILOT TWO (cont'd)

Sector One is clear.

JERICHO (V.O.)

Copy Two. ETA Three minutes. High alert and counting down.

HELICOPTER PILOT TWO

Copy that.

Hunter Two veers away from the rooftop and pulls into the sky.

A few heartbeats later, a SLIGHT CLICKING SOUND catches our attention. It's coming from the L in BLUE. The bottom panel of the letter drops down, and out slides a figure, his outfit the same dark asphalt black as the rooftop.

With lightning efficiency the man in black pops open a small black case and removes a gunstock and several sections of a gun barrel. If we guessed it was a high power sniper rifle, we wouldn't be wrong.

EXT. STREET - DAY

The motorcade cruises past, heading toward...

The UNITED NATIONS BUILDING

The very symbol of mankind's best intentions.

INT. LIMOUSINE - DAY

Through the window, Jericho scans the crowd for anything out of the ordinary.

JERICHO

Weapons check.

He and the three other men remove their handguns from their holsters, check their loads and release safeties. One of the men, a goateed wisecracker named CHICAGO, late thirties, re-holsters his weapon and speaks into his mic.

CHICAGO

Python on approach. We are at Alert Five. Cue the Potentate. He's on.

EXT. UNITED NATIONS BUILDING - DAY

The motorcade pulls to a halt between crowds of people.

JERICHO and CHICAGO spring from the first limo and cross to the door of the second. The rest of the security contingent take up point positions, all eyes scanning the crowd.

JERICHO

(into cuff mic)

We're exposed.

Jericho opens the door. A Diplomat steps out and crosses to the crowd. Shakes hands. Jericho scans the crowd. A gun barrel? No, it's an umbrella.

Then he checks nearby rooftops. Thinks he sees something on one of them. No. Just a shadow. Scans nearby windows.

From one window, he sees a GLINT of light. He squints. It's not coming from the window, it's a reflection of something on the roof across the way.

An untrained observer wouldn't notice, a highly trained observer would probably miss it. Jericho doesn't. His head snaps around to the rooftop, but sees nothing once again. But he senses something.

JERICO (cont'd)
(into cuff)

Hunter Two, Rooftop Southwest Corner.

HELICOPTER P.O.V. - Looking down on the Rooftop. All we can see is the black of the roof.

HUNTER TWO
Rooftop negative.

ON THE GROUND - Jericho runs toward the Diplomat.

JERICO
(into cuff)
You're wrong. Shooter! Evac! Evac!

Security swings into action. Guns are drawn. Jericho grabs the Diplomat and pulls him toward the Limo.

GUNSHOTS! Jericho turns, and his suit jacket EXPLODES four times as the ROUNDS HIT HIM squarely in the chest. As he goes down, he shoves the Diplomat into the limo, slamming the door.

THE LIMOUSINE ACCELERATES knocking Jericho aside as it flies through its pre-planned emergency escape route.

JERICO (cont'd)
(gasping into mic)
Drive One. Status!

INT. LIMOUSINE - DAY

... as it accelerates down the street. The driver glances in his mirror at the anxious Diplomat. No bullet wounds though.

DRIVE ONE
Shaken, not stirred. Using secure south entrance.

EXT. STREET - DAY

CHICAGO pushes through the crowd to Jericho, who lies motionless on the cement.

CHICAGO

Oh, shit.

Chicago crouches and fingers the bullet holes in Jericho's jacket.

CHICAGO (cont'd)

How many times have I told you not to wear your good suits to work.

Jericho stirs. Chicago helps him to his feet.

Jericho pulls off his jacket. Beneath it... A Kevlar vest with four bullets imbedded in its surface.

JERICHO

Where's the shooter?

CHICAGO

Cornered on the rooftop.

JERICHO

Then what are we doing down here?

UNITED NATIONS - SOUTHWEST CORNER

Jericho and Chicago race toward the descending helicopter. They don't break stride as they jump on the hood, then roof of an NYPD patrol car, surprising the hell out of the officer inside. The helicopter doesn't even touch down as Jericho and Chicago climb onboard. It lifts off immediately.

EXT. ROOFTOP - DAY

The Shooter holds position behind the scaffolding rails holding up the letters. He shoulders his rifle, taking SHOTS at the HELICOPTERS flying around him.

INT. HELICOPTER - DAY

Jericho and Chicago look out the side window, down at the Shooter. The Shooter swings his rifle toward them and FIRES.

The glass on the WINDOW EXPLODES as it's hit by a round.

Jericho and Chicago pull out their sidearms, lean out the broken window and FIRE at the shooter. The Shooter snakes back into the girdirons.

JERICHO
Get us closer.

EXT. SKY - DAY

The helicopter pulls up and circles around.

EXT. ROOFTOP - DAY

The Shooter aims at the helicopter and squeezes off a FEW ROUNDS. But Jericho's RETURN FIRE forces him into the open. The Shooter fires again, but he's out of ammo. He runs, but...

The HELICOPTER descends in front of him, cutting him off. Nowhere to go. The Shooter checks his options, glancing at the edge of the building. As Jericho exits the helicopter, gun drawn, the Shooter turns tail and runs toward the edge of the building.

JERICHO jumps back onto the skid of the chopper. He yells to the pilot.

JERICHO
Follow!

The pilot complies. Chicago leans out the window.

CHICAGO
He's gonna pancake himself.

JERICHO
(to Pilot)
Faster!

The helicopter skims low and fast after the shooter. Jericho stands, perched on the skid, his arm outstretched, ready to grab the Shooter.

The Shooter's not letting up, running as fast as he can toward oblivion. The helicopter closes on him quickly.

Jericho reaches out his arm, just a few feet away from the Shooter. Closing in. His fingertips almost touching. But...

THE ROOF ENDS

THE SHOOTER JUMPS...

JERICHO GRABS for him...

Catches a handful of fabric...

The helicopter zooms over the edge, leaving Jericho staring down at the dizzying sight of a hundred story drop, holding the SHOOTER by the scruff of his shirt.

JERICO (cont'd)

Got him!

The Shooter turns. Raises a handgun at Jericho. Jericho's eyes widen as the hammer pulls back. There's only one thing he can do...

LET GO!

HE DOES.

THE SHOOTER PLUMMETS, continuing to fire.

Jericho can't believe what he's just done. Chicago pulls him back into the helicopter.

CHICAGO

Better him than you, man.

EXT. SKY - DAY

The Shooter continues to fall, accelerating.

Then a streamer pops from his back...

INT. HELICOPTER - DAY

Jericho looks down at the plummeting Shooter.

JERICO

He's got silk! Son-of-a-bitch's got silk.

EXT. SKY - DAY

Between the canyons of tall buildings a PARACHUTE BLOSSOMS.

Stunned New Yorkers look up in awe as the Man in Black PARAGLIDES right down 42nd Street.

INT. HELICOPTER - DAY

Jericho checks his sidearm and grits his teeth.

JERICO

Down.

EXT. SKY - DAY

The helicopter descends between the buildings chasing after the chute. The Shooter pulls his steering lines and accelerates toward mid-town.

INT. HELICOPTER - DAY

Jericho bangs on the wall of the cabin.

JERICHO

Lower...

HELICOPTER PILOT

Sir, I can't land a helicopter in the middle of a crowded street.

JERICHO

I didn't ask you to land.

EXT. STREET - DAY

A CABBIE watches through his window as the Shooter glides down the block toward him.

When he's about ten feet from the ground, the Shooter cuts his chute. He plummets onto the roof of the cab.

CABBIE

Hey! Asshole. You better have collision.

The Shooter leapfrogs across cars toward a subway entrance.

As the Cabbie turns back around, he sees a helicopter descend on him. Jericho poised at the door. As soon as the helicopter is close enough to the ground, JERICHO JUMPS... hits the top of a bus. He sees the Shooter disappear into the dark hole of the subway.

He climbs down the side of the bus.

INT. SUBWAY PLATFORM - DAY

Against the protesting shouts of an MTA worker, Jericho jumps the turnstile, his gun drawn. He races through the crowded subway platform pushing commuters aside.

As he gets to the platform's edge, he sees the Shooter disappearing into the darkness of the subway tunnel.

Without a moments hesitation, Jericho jumps down on the tracks, sprinting after the Shooter.

INT. SUBWAY TUNNEL - DAY

Jericho races through venting steam and dirty pools of water. A hush falls on the tunnel. He hears whispers all around him.

VOICES

Jericho... Jericho....

The sharp SNAP of TWO GUNSHOTS sends him diving for cover. He blindly returns fire down the tunnel. He listens a moment and steps back into the open, moving stealthily, like a cat.

As he edges down the tunnel, the walls begin to glow with A DEEP ROCKING CRIMSON and then slowly Ooze INTO FLAME.

The length of the tunnel becomes an abyss of swirling fire and DESPERATE CRIES OF PAIN ring in our ears. The Shooter steps into the open and turns toward Jericho, his face BLACK AS SOOT, his eyes BURNING RED. His dark voice bellows over the roar of the flame.

SHOOTER

Heed me, Jericho. The thousand years are over. The Dark Angel will be loosed from his prison and the Gates of Damnation will open between Hell and Earth.

JERICHO

Get down on the ground! Hands behind your head!

SHOOTER

You are powerless to stop it.

Jericho stares at the terrifying inferno and the dark shadow down the barrel of his sidearm. The Shooter stalks toward Jericho.

JERICHO

Stay back... I said STAY BACK!

Jericho changes the angle of his shot and fires twice. Suddenly the tunnel GOES DARK.

The Shooter screams and falls to the ground. Everything's back to normal, except Jericho has blown two holes in the Shooter's left leg. Jericho looks around, looking for the light show, wondering what the hell it was.

Footsteps behind him. Chicago and the NYPD coming to the rescue. They blow by Jericho and swarm the Shooter, cuffing him and reciting Miranda.

CHICAGO

Hey, you okay? You look like you saw a ghost.

Indeed he has. He walks over to the Shooter. Gone is the smoldering face and raging eyes.

JERICHO

Much worse.

INT. SUBWAY PLATFORM - DAY

A sea of blue as New York's finest clear the station. The Shooter is loaded up onto a stretcher. He tries to speak but only unformed sounds escape his lips. DETECTIVE FRANCIS, 50s, gruff NYPD, crosses to Jericho.

DTC. FRANCIS

Sorry, man. Whatever you thought he said... Couldn't have been him.

JERICHO

Why's that?

DTC. FRANCIS

Guy's got no tongue.

INT. SUBWAY TUNNEL - LATER

Jericho searches the walls up and down.

CHICAGO

If it makes you feel any better, I saw a UFO once at summer camp.

Jericho ignores him. Train rumbles echo from a distance.

JERICHO

This was real. I don't fantasize.

CHICAGO

But, there's nothing here.

Jericho touches the charred old walls of the subway tunnel, rubs his fingers together.

JERICHO

There was.

CUT TO:

EXT. NEW YORK CITY - NIGHT

Dark THUNDERHEADS roll over the towering skyscrapers. Angry billows spitting down shafts of LIGHTNING. Deep echoes of rumbling thunder roll up and down the avenues.

EXT. CITY - NIGHT

A quiet block of brownstones, darkly silent on this night. With the exception of far away flashes and distant rumblings. The blacktop on the street SHAKES, starts to CRACK.

A terrifying rumble as the earth tears open.

A WALL OF FIRE ERUPTS FROM THE CRACK. The entire block is swallowed by flame. Windows blow out. A GIANT TONGUE OF FIRE reaches high up to heaven... as if hell itself had erupted.

The wall of flames swirl down the streets and in the flames we see A SHAPE, perhaps a monstrous wing, perhaps a giant talon stepping forward, all covered by a shroud of fire. The shape pushes further and further out until the fire parts and out of the fireball steps...

A MAN

Handsome, elegant, aged, yet ageless... there is something about him that is immediately frightening.

He looks around as if seeing the world for the very first time. He takes a deep breath of air, removes a silver case from his jacket, pulls out a cigarette. He takes a drag and the cigarette IGNITES into a flame ON ITS OWN. The whole block is in flames behind him, casting his long dark shadow down the street.

From a dark alley, we see a homeless man, an ALBINO, peering out the terrifying scene. He turns and runs.

INT. JERICHO'S BEDROOM - NIGHT

As THUNDER CRACKS, rattling windows, Jericho bolts straight up in bed, breathing hard.

ANOTHER FLASH OF LIGHTNING and the first thing we notice is the glass. Great wide windows. Great wide sky-lights looking up to the heavens. The city stretches around us for 360 degrees. A flash of lightning illuminates the room and we see that the apartment is very spare. No art, minimal furniture.

Jericho clicks the light on. We can see large welts stretch across his chest where the bullets hit. He checks the bruises and when he touches one he winces.

He rises and crosses to the window. On the night table is a single picture in a frame of Jericho, much younger, a woman and young boy.

The storm outside intensifies and suddenly THE LIGHTS GO OUT.
DARKNESS.

A match is struck. Jericho brings the flame to light a candle. But the candle's blown out. He lights it again. Again it dies. He tries again, holding the match on the flame.

CRASH! Glass shatters. A rush of wind. The candle and match blow out.

In flashes of lightning, we see that the driving winds have blown one of his windows open. The wind billows into his room.

Another flash of lightning and he sees a WOMAN (not the one in the picture) standing near him... ARMS OUTSTRECHED...
PLEADING.

Darkness again.

Jericho crosses to the window and pushes it shut.

He hears SIRENS outside. He crosses to the window, and peering out, he sees FLAMES lick the sky a half-mile away and hears the wailings of police and fire trucks.

INT. LOBBY, THE PLAZA - HOTEL

The MAN crosses the Lobby to the front desk. The NIGHT CLERK, a very elegant woman in her twenties, forces a smile.

CLERK

May I help you, sir?

The Man looks deep into the clerk's eyes. She sways a bit as if swooning. He nods at her and she slides a key to him.

MAN

Thank you.

The Man touches the girl's hand and then strokes her face.

MAN (cont'd)

Come up in twenty minutes.

The girl watches him walk away, her eyes change, darkening.

INT. PENTHOUSE SUITE/THE PLAZA - NIGHT

The Man stands before all of New York City overlooking the twinkling lights and gaps of darkness. He sniffs.

Something foul.

ANGLE ON - The bedside table. The Man sniffs again. He slides the drawer open and removes a Gideon Bible. He holds it in his hand and squeezes. BLOOD drips down from the Book and runs down the Man's hand. Moments later it BURSTS INTO FLAME. The Man doesn't seem to mind the fire as The Bible quickly turns to smoke.

In the background we see the Hotel Clerk enter the room.

CLERK

I'm here for you.

She begins to undress. The Man throws a backward glance at her.

MAN

Call a friend... or two.

The smoke from the Bible drifts into the air dissolving into...

EXT. NEW YORK CITY - MORNING

No sign of last night's storm, RED DAWN breaks over Central Park. But the dawn is a little too red. As if the clouds were soaked in blood.

MORNING RADIO (V.O)

And it's another scorcher here in the Big Apple, or should I say the rotting apple. Temperatures are expected to hit a record ninety two degrees. We're gonna have one blister of a New Year's Eve in Times Square.

INT. DELI - DAY

Jericho ducks into a busy deli and approaches the counter. News Radio is on in the background.

MORNING RADIO (V.O)

And heap it on, a gas main erupted in Hell's Kitchen last night sending flames a hundred yards into the air...

STAN WEISMANN, the Deli Man, blood stains across his apron, grins through his bad teeth at Jericho.

WEISMANN

Jericho. Saw you in the paper. Save another life?

Weismann hands Jericho his usual.

JERICHO

I don't save anyone. I keep them from dying of unnatural causes. How's Helen doing in this heat?

In the background, a frightened ALBINO YOUNG MAN watches Jericho, starts moving toward him.

WEISMANN

She's okay. She loves to bitch about the leg.

JERICHO

Tell her I miss her coffee.

WEISMANN

You're the only one.

The ALBINO grabs Jericho and looks deep into his eyes, pleading.

ALBINO

Find the girl! You must protect her!

Suddenly WEISMANN convulses. He leaps the deli counter growling and grabs the young man by the throat, strangling him, smashing his head through the glass in the meat counter.

JERICHO

Hey. HEY!

Jericho tries to pull the two apart. Weissman throws Jericho back with bestial strength, his voice otherworldly.

WEISMANN

The righteous shall be destroyed.

JERICHO

Let him go!

Jericho grabs Weismann who writhes like a man possessed. The Albino breaks free... and sprints toward the window of the deli. He leaps through it, SHATTERING THE GLASS, and disappears into the crowded New York sidewalk.

Weismann grabs at Jericho and slashes at him with his hands. For a second the hands look different, like claws or talons as they rip into Jericho's suit sleeve. Jericho shoves the him back, and Weismann runs after the Albino.

Jericho runs after them, but...

ON THE SIDEWALK

He sees no sign of them. Jericho looks down at the rip in his sleeve. No human hand could've done that.

INT. PENTHOUSE SUITE/THE PLAZA - MORNING

Light leaks through the curtains and we see bodies writhing in the bed. In the darkness, the forms suggest several nude women. One figure arises among them... the MAN.

MAN

It's good to be back.

He crosses to a closet door, opens it, revealing a long row of suits. He picks one out. A nude girl comes over to him and rubs her hand along his chest. He puts his hand on her head.

MAN (cont'd)

Go into the city. Find the girl and bring her to me.

GIRL

Perhaps I am the one.

The Man strokes the girl's body.

MAN

If it were only as easy as you are.

GIRL

What's so special about this "girl?"

MAN

Nothing. That's the beauty of it. It could've been you. It could've been any of you. But I chose her. She was baptised in blood and is mine.

GIRL

What can we do to find her? You're the one with all the power.

The Man slaps her hard across the face. His handprint is burned into her cheek. It practically boils.

MAN

Not ALL the power. Not yet.

The Man strokes her other cheek. She flinches.

GIRL
(frightened)
How... How will we know her?

MAN
I will know her. Your eyes and the
eyes of all who serve me are mine. I
need but one of you to glance at her
and she will be revealed.

He pulls her into a kiss.

MAN (cont'd)
I'm here. Spread the word.

EXT. LOBBY - DAY

Jericho crosses to a series of elevators, still looking at
the tears in his suit jacket, when Chicago exits the elevator.

JERICHO
Look at this. You ever seen anything
like this?

CHICAGO
Yeah, but she moved to Europe. C'mon.

JERICHO
Where are we going?

CHICAGO
Cops found something juicy.

EXT. STREET CORNER - DAY

The Man emerges from the Plaza Hotel onto the sidewalk in
front of Central Park as a horse drawn carriage trots by. The
Horse's eyes lock on the Man. The horse rears back.

The COACHMAN pulls back on the reins, trying to regain
control, but the horse takes off in a lather. It leaps the
retaining wall of the park and plummets. The carriage smashes
against the wall and the horse flails in mid-air above the
ground.

A smug smile breaks across the Man's face as he walks out
into the city.

INT. HOSPITAL ROOM - DAY

A Nurse checks the pulse of the unconscious Shooter. Her EYES
GLOW RED. She closes her eyes.

EXT. NEW YORK CITY STREETS - DAY

The Man stops, closes his eyes, then opens them. He's "seen" the Shooter. He changes direction. He passes by a group of fifteen year-old Catholic School Girls in their skirts and uniforms. He turns to watch them walk away. He sees a BUSINESS MAN admiring the jailbait and smiles.

MAN

What is it about Catholic school girls?

The Business Man looks shocked at the Man's words.

BUSINESS MAN

That's disgusting.

The Man leans in and whispers.

MAN

Go on. Who's gonna know?

The Business Man's head turns and he watches the girls sashay down the sidewalk. He thinks a beat, glances at the Man then back at the girls. He trots after them and follows them around the corner. The Man grins and walks away.

EXT. RUN DOWN APARTMENT BUILDING - DAY

Jericho and Chicago flash their IDs to the COP standing on the stoop.

JERICO

Detective Francis?

COP

He's expecting you down below.

The Cop steps aside as Jericho and Chicago push into the building.

INT. TENEMENT BUILDING, HALLWAY - DAY

Flickering bare lightbulbs dimly light the peeling wall paper. Jericho and Chicago find the ancient staircase, with its loose and rotting floorboards. They descend to the...

BASEMENT -

Pipes drip water and cockroaches scurry out of the way as Chicago and Jericho make their way down a litter strewn hallway all the way to the end, to a door, it's ancient paint peels in small curled sheets.

CHICAGO

Wanna bet it's rent controlled?

They push open the door. Inside the dark room several flashlight beams sweep back and forth.

DTC. FRANCIS (O.S.)

Anyone find the goddamn circuit breaker?

INT. BASEMENT APARTMENT - DAY

But you wouldn't know it was day. The window, painted black, allow only small cracks of light in.

Jericho and Chicago push their way into the apartment.

CHICAGO

He likes the dark.

Francis shines his light on Jericho.

DTC. FRANCIS

Picked up a real winner, Jer.

JERICO

What've you got?

Flashlights sweep the room revealing a rotting mattress in the corner. Roaches and silverfish crawl from the beam back into the dark.

DTC. FRANCIS

Your shooter's name is, get this...
Thomas St. Aquinas. Used to be a
priest.

(shouting out)

We need some goddamn light down here!

JERICO

Breakers aren't out. Look.

Jericho takes a flashlight and shines it through the top of one of the lampshades.

JERICO (cont'd)

No bulbs.

DTC. FRANCIS

How about that?

Jericho strikes a match and lights several candles on a writing desk. Their pale illumination settles across the room.

JERICHO

You said he used to be a priest?

DTC. FRANCIS

Yeah. Studied in Rome. One of their alleged clairvoyants. Came here in '75 to Saint John the Divine. Ten years ago he went missing.

JERICHO

Any reason?

DTC. FRANCIS

The Priest up there said he had a vision. Then he just vanished.

Jericho furrows his brow, disturbed.

JERICHO

A vision? What kind of vision?

DTC. FRANCIS

End of the world stuff.

Chicago notices a thick RED pentagram drawn on the floor. He stoops to examine its lines.

CHICAGO

I don't think this is paint.

DTC. FRANCIS

(to a cop)

Get a sample.

Jericho turns his attention to the wall. It's covered with drawings. Religious icons and symbols. Pictures of Angels and Demons struggling over the broken bones of men. On another wall is a meticulous colored chalk illustration of a city in flames, the sky red, the street running with blood, held in the palms of two giant talons coming off of scaled arms that descend down the wall to the concrete floor.

JERICHO

That's not a pretty picture.

CHICAGO

So what's a religious nutball doing after the Ambassador?

DTC. FRANCIS

I don't think the Ambassador was his target.

JERICHO

What makes you say that?

DTC. FRANCIS
Well, we found some things.

Jericho looks up, curious.

CUT TO:

Flashlights illuminate a PICKLE JAR. A TONGUE floats in viscous, blood-streaked fluid.
After a beat, we realize that we are in...

A BATHROOM...

DTC. FRANCIS
Exhibit A.

The beams sweep up, past a forest of paper hanging from criss-crossed clotheslines.

Hanging sheets of paper. Glossy in the dark. They're all photographs...

OF JERICHO.

DTC. FRANCIS (cont'd)
You were quite a hobby of his.

Jericho shines the light on one of the images.

JERICHO
This one's two days ago.
(beat - turns)
But these... these were taken months ago.

CHICAGO
Well before the Ambassador hired us.

DTC. FRANCIS
So the question is, why you?

Chicago picks up some photographs of a dark brunette girl in her mid-twenties.

CHICAGO
Who's the looker?

DTC. FRANCIS
Don't know. But she's the only other person in the photographs.

Jericho takes the photograph. He recognizes her as the woman who appeared in his apartment "vision" last night.

JERICHO
Know who she is?

DTC. FRANCIS
Not a clue.

We push in on the photograph as we...

MATCH CUT TO:

INT. MID-TOWN DAY CARE CENTER - DAY

CHRISTINE BETHLEHEM, the twenty five year old beauty, sits on the floor amidst the madness of a bunch of pre-school kids, some coloring pictures, some running wild. She plays CATS' CRADLE with an adorable little GIRL while a little boy, MATTHEW uses her head as a road for his fire truck.

CHRISTINE
When you're finished with your wish pictures, bring them to me. Matthew, my head is not a street.

The fire truck gets wound around her hair.

MATTHEW
It's stuck, Christine. Mom!

Matthew runs to his MOM, leaving Christine with a fire truck dangling from her head. JUDY, another day care worker, signs children out to their parents. Christine good-naturedly tries to untangle the truck.

Another little boy, PAUL comes over to Christine, hands her his wish picture. It's a flying boy with hands full of candy.

PAUL
Christiiiiine. You got a hook and ladder in your hair.

CHRISTINE
Thank you, Paul! If there's a fire, I'll be ready for it. I like your picture! Sometimes, I wish I could fly, too.

Christine smiles sweetly. She leans forward to tie his loose shoe. When she looks back up at Paul...

THE ROOM IS ON FIRE, CHILDREN AND PARENTS are BURNING.
SCREAMING IN PAIN!

Christine lets out a stifled scream.

JUDY
What's wrong!

The room is back to normal. Christine looks up and everybody is staring at her.

CHRISTINE
Nothing. I'm sorry. Nothing.

Paul runs off. Christine stands, staring blankly at the room. She sinks into a child-size desk chair.

INT. HOSPITAL CORRIDOR - DAY

The MAN walks down the corridor toward the...

SHOOTER'S ROOM. The TWO COPS still stand guard. The Man heads into the room, but the Cops jump in front of him.

COP #1
Excuse me, sir. You can't go in there.

MAN
Of course I can.

He pushes between them. The cops block his way.

COP #2
What's your name, sir?

MAN
You know me. We've met.

The Man's face clouds and goes dark.

MAN (cont'd)
Remember the Getman bust? I remember you. Officers Shapiro and Bartovski. You gang-banged those two addicts and left with their stash?

The Two Cops stare at each other in disbelief.

MAN (cont'd)
You serve me.

The Man pushes past the two. They don't stop him.

INT. HOSPITAL ROOM - DAY

Thomas, The Shooter lies still in his bed, catatonic. The Man takes a seat next to him.

MAN

Thomas, at last we meet, in the flesh.

Thomas opens his eyes. Terror. He tries to move, but the restraints hold him down. The Man pops open Thomas' mouth. He shakes his head and taks.

MAN (cont'd)

Who's the harsher master, Thomas, him
(the Man looks up)
or me?

The Man rips open Thomas' hospital gown. The Man puts his hand on Thomas' heart.

SWOLLEN LINES BURST across Thomas' chest and stomach. ANCIENT CUNIFORM lettering.

MAN (cont'd)

Your feeble attempt on the
Protector's life only served to warn
him. You've done God's work in my
name. You understand the price of
your failure?

Thomas closes his eyes. He would pray if he could.

CUT TO:

EXT. HOSPITAL - NIGHT

We recognize it as the same hospital where Christine was born. Jericho, Chicago and Detective Francis jog up the steps.

CHICAGO

How're we gonna question a guy with
no tongue?

JERICO

He can write, can't he?

CHICAGO

Unless he's cut off his hands.

INT. HOSPITAL - NIGHT

The three of them walk through the front doors into an unbelievable den of horror. A handful of Cops and Orderlies use billy-club choke holds to subdue a CRACK ADDICT gone mad.

CRACK ADDICT

They've run out of drugs. It's the
Apocalypse, man. Everything's gonna
end.

The Crack Addict breaks free and rushes over to Jericho.

CRACK ADDICT (cont'd)
You gotta stop it.

The cops pounce on the addict and wrestle him to the ground.

DTC. FRANCIS
Full moon tonight, huh?

ORDERLY
It's a full moon every night down
here.

INT. HOSPITAL CORRIDOR - NIGHT

The three of them cross to the hospital room guarded by the two Cops.

DTC. FRANCIS
How's he doing?

The two cops step in front of the door.

COP #1
Recovering.

DTC. FRANCIS
I'd like to speak with him.

COP #2
He's under sedation. You'll have to
come back later.

JERICO
We just want to look in on him real
quick.

COP #1
I'm sorry, sir.

DTC. FRANCIS
I'm sorry, sir? Get out of the
goddamn way.

The two Cops eye each other again. Busted. They regretfully
step aside after a few beats. As Jericho, Chicago and Francis
enter the hospital room, we hold on the Cops' expression.

DTC. FRANCIS (O.S.)
What the fuck!

JERICO (O.S.)
Get a doctor! Now!

One of the cops ventures into...

INT. HOSPITAL ROOM - DAY

And sees what the others were looking at.

THOMAS UP ON THE WALL. CRUCIFIED. NAILS IN HIS HANDS AND FEET, HIS EYES GOUGED OUT AND HIS THROAT SLIT.

CHICAGO

Jesus. What kind of a sick fuck does that?

The cop pulls out his gun and checks the room, surprised that no one else is in there.

The small hospital television remains on in the background. The local News anchor reads the report, over video of dying fish.

ANCHOR

... authorities investigating several odd occurrences, including the East River, whose temperatures have shot up twenty degrees in twelve hours...

MATCH CUT TO:

ANOTHER TELEVISION -

ANCHOR

... leaving authorities to wonder if it may be connected to the explosion in Hell's Kitchen last night.

We pull out from the television and sees the Man watching it in the window of an Electronic's Store. He turns and knocks down a PUNK SKATEBOARDER.

SKATEBOARDER

Hey asshole, watch where you're going.

MAN

I like your shirt.

The kid's shirt says "Satan Rules".

SKATEBOARDER

Get lost, old man.

The Skateboarder mounts his skateboard and rolls off. The Man watches him, smiling. A moment later the kid is hit by a city bus.

INT. HOSPITAL - DAY

Cops and Doctors everywhere.

COP #1

And I'm telling you... nobody entered
the room. He must've done it to
himself.

Jericho grabs the Cop and turns his head toward the wall.

JERICHO

Yeah? Show me how.

Two orderlies lower the body to the bed. Francis spots the
lettering beneath the ripped surgical gown. He moves it aside
uncovering the PENTAGRAM raised on his flesh along with the
ANCIENT WRITINGS.

DTC. FRANCIS

Just keeps getting weirder.

ORDERLY

What the hell does that say?

The DOCTOR leans over the writings.

DOCTOR

I don't know what these others are
but this is Hebrew... It says,
Bethlehem and... Jericho.

JERICHO

Jericho?

(to Doctor, re:
Chicago)

Did he tell you to say that?

CHICAGO

I swear, Jer. I didn't. This is too
creepy, even for me.

Suddenly Thomas JUMPS and begins to flail. He's not dead! He
grabs the orderly and throws him across the room.

He stands. He's growling now and ON HIS FEET. The Orderlies
are screaming! Jericho reaches for his gun, but Thomas grabs
him by the lapels...

THOMAS

(forced air whisper)

The battle is within.

He collapses, falling face down on the ground, his head only
half-attached where his throat was cut.

INT. HOSPITAL CORRIDOR - DAY

Chicago and Detective Francis exit Thomas's room. They see Jericho down the hall, sitting in the waiting room, nursing a cup of coffee.

CHICAGO

He's spooked, and he don't spook.

DTC. FRANCIS

I think we should assign him some protection.

CHICAGO

Protect the protector? He'd just take the assignment himself and tell you he's never lost a client.

DTC. FRANCIS

Every streak's gotta end sometime.

CHICAGO

It's a Holy Crusade with him. He doesn't let go.

DTC. FRANCIS

That just ain't healthy. He's gonna crack.

CHICAGO

See, that's where you're wrong. He cracked a long time ago. Only reason he does this job's 'cause he never put himself back together.

They enter the waiting room and cross to Jericho. Jericho looks up.

JERICHO

You think I'm in danger?

DTC. FRANCIS

Yep.

JERICHO

Then that girl in the picture's in danger too. We have to find her.

DTC. FRANCIS

It's gonna take time Jer. We don't even know her name.

JERICHO

Yes, we do.

(beat)

Bethlehem. Her name is Bethlehem.

INT. POLICE STATION - DAY

Francis taps a keyboard.

ON A COMPUTER SCREEN: "Bethlehem" appears.

A hundred names scroll up the screen.

DTC. FRANCIS

You wouldn't happen to have a first name would you?

JERICHO

(to Chicago)

Go check in at work. Tell them we're tracking down a security problem.

(to Francis)

Tell me again, where was he a priest?

EXT. CENTRAL PARK - DAY

The Man strides into the Sheep's Meadow. He considers the ground, picks up some blades of grass. Smells them. He approves. He raises his hands and the grass begins to move. Snakes, hundreds of them, erupt through the dirt. Sheep's Meadow becomes a living, heaving mass.

Picnickers and Joggers scream as the reptiles twist around their feet.

The Man murmurs some words in an ancient language and then without warning...

THE SNAKES TRANSFORM into FIRE.

The people run in panic as the snakes join into a wall of flames rising into the sky. Thick smoke billows upward clouding over the sun.

A darkness settles on the city.

Then it stops. The flames disappear.

We pull up over the smoldering ground and all that is left is a MASSIVE PENTAGRAM seared into the Earth. For a few brief moments the earth is translucent, we can see through the dirt WRITHING BODIES of the damned just below the surface.

A PRETTY GIRL walks up to him.

PRETTY GIRL

I am she... Take me.

The Man looks into her eyes.

MAN

You are not she. But consider
yourself taken.

He kisses her and when she is released, her eyes burn red.

EXT. CHURCH OF SAINT JOHN THE DIVINE - DAY

Jericho heads up the front steps of the world's largest
unfinished Cathedral.

INT. CHURCH OF SAINT JOHN THE DIVINE - DAY

Jericho enters the cavernous cathedral. Stained glass windows
and votive candles provide dim lighting as he makes his way
up the pews. He sees a Priest hurriedly crossing the rows.

JERICHO

Excuse me, Father.

FATHER MURPHY, late sixties, grey beard, pauses briefly.

FATHER MURPHY

Yes?

JERICHO

I need to ask you a few questions
about a Priest who used to work here.

FATHER MURPHY

Who are you?

JERICHO

My name's Jericho. I'm with a private
security firm.

FATHER MURPHY

If it's about Thomas, I've already
spoken to the police.

Father Murphy walks away.

JERICHO

Thomas was murdered.

FATHER MURPHY

I wasn't surprised. When you surround
yourself in fire, you're bound to be
consumed by the flame.

JERICHO

Would you happen to know who he
might've been involved with? Maybe a
cult or a religious group?

Father Murphy looks at Jericho, gauging him... how much should he say?

FATHER MURPHY

I haven't seen him in ten years. I can't help you.

JERICHO

Father wait. He made an attempt on my life yesterday, and I think he was planning one on a girl. I'm worried whoever killed him may come after us.

FATHER MURPHY

The girl? What girl?

JERICHO

He had pictures of us.

FATHER MURPHY

(urgency)

What's her name?

JERICHO

We don't know yet. Why?

FATHER MURPHY

(murmuring)

He found her.

Murphy abruptly turns and walks toward the rear of the church. Jericho follows.

JERICHO

Who was Thomas? What did he know?

Murphy doesn't respond.

JERICHO (cont'd)

(growing frustrated)

What aren't you telling me?

Murphy arrives at a large wooden door and turns to confront Jericho.

FATHER MURPHY

Are you a religious man?

The question catches Jericho by surprise. His silence answers for him.

FATHER MURPHY (cont'd)

If you can't even believe in God, what makes you think you can understand his adversaries.

(more)

FATHER MURPHY (cont'd)

(beat)

Good day.

Father Murphy pushes his way through a large wooden door and closes it in Jericho's face.

JERICO

Adversaries? What adversaries?

And the door closes.

Jericho furrows his brow. Deciding to follow Murphy, he pushes the wooden door open and finds himself on a carved stone landing...

CIRCULAR STAIRS lead down into darkness. Jericho tentitively descends.

JERICO (cont'd)

Father?

He hears voices murmuring from below. As he rounds the corner he sees...

INT. UNDERGROUND CHAMBER - DAY

AN OPEN ROOM the size of a football field. Hundreds of people in religious garb are gathered around desks. Some are praying over phone books, some are surveying maps of the city.

Father Murphy is among them. He seems to be coordinating activities with a number of other Religious Leaders. Jericho takes a few more steps down and wonders at this hidden world.

Father Murphy looks up and sees Jericho at the bottom of the steps. He motions to a couple of YOUNG MEN who make their way over to Jericho. Jericho retreats up the steps. —

INT. SUBWAY - DAY

The subway lights click on and off as the train rattles down the track. Christine thumbs through the children's drawings. Bright Crayon Drawings. A child holding a mother's hand. A field of sun flowers. A cow next to a barn. She stops on the next picture. UGLY, ANGRY, Black and red crayon swirls with a crude drawing of Christine inside. Letters are scrawled across the drawing... "WELCOME TO HELL".

Christine looks at the drawing, upset and worried. There's no name on it.

A homeless man stops and STARES AT HER, the same one who was praying to the sewer. He closes his eyes.

INT. DAY CARE CENTER - DAY

The Man surveys the room. He stoops and picks up the HOOK & LADDER TRUCK. Pieces of Christine's hair are still stuck to it. He puts it to his nose and sniffs it.

Suddenly, he stops and closes his eyes, then opens them.

MAN

There you are.

INT. SUBWAY - DAY

The Homeless Man opens his eyes. He stands over her, muttering.

HOMELESS MAN

Christine. He's on his way.

When she hears her name, Christine jumps back, frightened. The subway stops and as soon as the door opens, she flees.

EXT. STREET - EVENING

Christine emerges from the subway, spooked. The world looks a little more sinister to her. She walks quickly up the street. Shapes move in the shadow. Seems to her she's being watched. She breaks into a run.

INT. POLICE STATION - EVENING

Detective Francis scrolls through DMV photos.

He stops on one. Push in... the driver's license picture looks like the picture in Thomas's house.

DTC. FRANCIS

Gotcha.

INT. APARTMENT BUILDING - NIGHT

Third floor walk up. Christine alights the steps to the landing. The bulbs lining the hallway flicker, dimming and brightening. She quickens her pace, then runs to her door.

She fumbles with her keys, finally finding the right one. She hears footsteps coming up the stairs. Glances over her shoulder. She turns the key in the lock and throws the door open.

INT. CHRISTINE'S APARTMENT - NIGHT

She's immediately grabbed by a BLACK CLAD COMMANDO. She screams. Struggles. Breaks free. Into the arms of another COMMANDO. She elbows him, and backs away. Another pounces on her. She hits him, struggling to get away.

Christine breaks free and rushes into...

INT. BEDROOM - NIGHT

... slamming the door shut. She grabs her phone and dials 911.

The phone's dead. She looks around. Looks out her window. Three story drop.

SMASH! Her door splinters. SMASH! It splinters more.

She grabs her bedside table and throws it through the window, shattering the glass.

SMASH! The Commandos have almost knocked the door down.

She runs for her closet, and closes the door shut behind her.

SMASH! The bedroom door comes down and the three Commandos spill into the room. One rushes to the window.

COMMANDO #1

She must be in the room.

Through the slatted door of the closet, Christine watches the Commandos cover the bathroom and closet doors. She reaches over and grabs a baseball bat.

They're right in front of her. She quietly lifts the baseball bat as they open the door...

BAM! She swings the bat. But one of the Commandos grabs it from her while the other two wrestle her to the ground. They each take a limb as they pull her toward the bed.

They hold her face-down, spread eagle. She tries to twist away, but they're too strong. The leader pulls a sack from his bag and pulls it over her head.

INT. APARTMENT BUILDING - NIGHT

Third floor walk up. Jericho, Francis and Chicago alight the steps to the landing. The bulbs lining the hallway still flicker, dimming and brightening. Eerie.

CHICAGO

Are you sure this is the place?

Francis nods. They knock on Christine's door.

DTC. FRANCIS
Miss Bethlehem?

They hear a scream from inside.

With swift blinding speed, Jericho kicks the door open. They go in weapons drawn.

They see Christine, hands and feet bound, hooded, being dragged across the carpet by the commandos. The Commandos dive out of the way and open fire on Jericho. Jericho ducks back in the hallway, pivoting back in every moment or so to return fire. The Commandos race across Christine's apartment and dive out the window bearing the fire escape, leaving Christine bound on the floor. Jericho rushes to Christine's aid as Chicago and Detective Francis pursue the Commandos.

Jericho pulls the sack from Christine's head and removes the blindfold. She begins to scream again.

CHRISTINE
Who are you? What's happening?!

JERICO
It's okay. We're the good guys.

Jericho starts to untie her. He notices a CREST emblazoned on the blindfold: Stitched in white, A SWORD WITH A SNAKE WRAPPED AROUND IT.

EXT. FIRE ESCAPE - NIGHT

Chicago chases one of the Commandos up the escape as Francis races after the other two, but they hit the street running well ahead of him. By the time he's on the street, they've disappeared.

EXT. ROOF - NIGHT

Chicago chases his Commando over the row of black tar roof tops. Chicago is inches away from grabbing the man, when he leaps from the three story roof, does a back flip and lands in a garbage dumpster. He springs to his feet and is gone into the night.

INT. CHRISTINE'S APARTMENT - NIGHT

Francis finishes questioning Christine.

CHRISTINE

I told you, I have no idea who they were. I don't know what they wanted. Now do you mind telling me what's going on!

DTC. FRANCIS

Take it easy.

CHRISTINE

Take it easy? You weren't just jumped in your own apartment.

Christine turns away. Jericho crosses and sits down next to her. He speaks quietly so no one can hear.

JERICO

Christine... listen to me. This attack... it could be related to a murder at the hospital and an attempt on my life.

CHRISTINE

This isn't making me feel any better.

JERICO

We're trying to find a common thread. Have you received any threatening phone calls?

CHRISTINE

No.

JERICO

(almost whispering)

Have you seen or heard anything... out of the ordinary?

CHRISTINE

Like what?

JERICO

Like, people staring at you, saying odd things?

CHRISTINE

(gasping)

How did you know?

JERICO

It's happened to me.

CHRISTINE

I was in the day-care center, where I work, and suddenly everything was on fire. The children were burning. Then, I found this picture...

Christine rises and goes to her book bag. She pulls out the drawing of her in hell and shows it to Jericho.

CHRISTINE (cont'd)

Some of my kids have problems, but not like this.

RACHEL

Hey girl!

Christine looks up and sees her roommate RACHEL, mid-twenties, accompanied by an officer. Rachel gives her a big hug.

RACHEL (cont'd)

They told me what happened. Are you okay?

CHRISTINE

Not really. This is my roommate, Rachel. Jericho. Detective Francis and... I forgot.

CHICAGO

Chicago. Good to meet ya.

RACHEL

You all cops?

CHRISTINE

Rachel loves cops.

EXT. CORRIDOR - NIGHT

Cops push by Jericho and Chicago.

JERICHO

Call Guy, tell him to fire up the Van.

CHICAGO

Full surveillance? Isn't that overkill? She's got police protection.

JERICHO

Not good enough. Do me a favor, go to the library...

CHICAGO
Library? Hello. Do you know what time
it is?

JERICHO
I don't care. Find me a book on
Medieval Heraldry.

Jericho pulls the blindfold out of his pocket and examines it.

CUT TO:

INT. CHRISTINE'S APARTMENT - NIGHT

Jericho studies the apartment as Christine gives RACHEL a
goodnight hug.

CHRISTINE
You sure you want to stay here
tonight? I seem to be attracting
trouble.

RACHEL
With all this manpower? You guys need
anything, I'm right in here.

Rachel checks out Jericho.

RACHEL (cont'd)
Goodnight Jericho.

JERICHO
Lock your door.

Rachel mouths to Christine. "He's gorgeous." Christine rolls
her eyes at her.

CHRISTINE
(firmly)
Goodnight, Rachel.

Rachel enters her bedroom and closes the door behind her.

EXT. STREET - NIGHT

A BLACK VAN is parked on the curb. Inside...

INT. VAN - NIGHT

High-tech surveillance. Video monitors. Chicago hits a bunch
of switches. Various angles of Christine and Rachel's
apartment appear on the screens.

CHICAGO
Okay, we're hot.

Chicago can see Christine and Jericho in the living room of the apartment.

IN THE MONITOR -

JERICOHO
(into walkie-talkie)
Secure the perimeter and give me a rolling record.

Chicago hits another set of buttons.

CHICAGO
Copy. Perimeter is armed and active.
Nothing gets close without us knowing.

INT. CHRISTINE'S APARTMENT - NIGHT

Jericho heads toward the front door, opening it. Christine stops him.

CHRISTINE
Where are you going?

JERICOHO
Down to the van. We'll be right downstairs and you have a policeman just outside the door.

CHRISTINE
I hate to sound like a wimp, and I swear to God I'm not hitting on you, but I'd feel a lot better if you stayed here.

Jericho nods, closes the door and locks it.

CUT TO:

EXT. STREET - NIGHT

The Man peers at the Black Van from a dark alley across the street. A HOMELESS MAN comes over to our Man.

HOMELESS MAN
Hey Buddy, not here. This is my alley.

The Man turns and takes the homeless man around his neck and whispers to him in a low guttural tongue. The Man releases him and the homeless man wanders away in a daze, tears streaming out of his burning red eyes.

HOMELESS MAN (cont'd)
I knew it. I knew the end was near.

INT. CHRISTINE'S APARTMENT - NIGHT

Christine pours a cup of coffee and hands it to Jericho.

JERICO

Thanks.

The black blindfold is spread out on the kitchen table. Jericho pours over a book of Medieval Heraldry. Christine sits down across from him.

CHRISTINE

You said you'd seen things. Can you tell me what?

Jericho looks up at the surveillance equipment.

JERICO

I'd rather not.

CHRISTINE

Gotcha. Been doing this long?

JERICO

Protecting people?

CHRISTINE

Yeah.

JERICO

About fifteen years.

CHRISTINE

I've never done anything for more than six months. I sort of like what I'm doing now, but... I've always had this feeling like there's something I'm supposed to be doing and I haven't quite hit on it yet.

JERICO

You'll find it. It just takes time.

INT. VAN - NIGHT

Chicago and Guy have trouble staying awake. A shadow passes one of the windows. Neither of them notice.

EXT. STREET - NIGHT

A dark alley. The Man, mostly in shadow, eyes the apartment window and then the black van and police car.

The Man turns toward the alley wall and unzips his pants. After a beat, a stream of piss splashes off the wall. We follow as it trickles down the alleyway and into the street. It flows until it puddles up underneath the van.

INT. CHRISTINE'S APARTMENT - NIGHT

Jericho turns a few more pages, then stops. He's found what he's looking for. The Herald. A black background with a white sword, the image of the snake wrapped around it.

CHRISTINE

That's it!

His finger runs over to the text beneath it.

JERICO

They're a sub-herald of the Templar Knights of St. John... Considered themselves God's Warriors...

Jericho stops reading out loud.

CHRISTINE

What?

JERICO

They claimed the Devil would return to Earth and devour all men's souls, even the righteous. See the Satanic Prophecies, End of Days.

CHRISTINE

The people who tried to kidnap me were Devil worshippers?

JERICO

Actually, no. They called themselves the Army of Good. But it says here they disbanded in 1375.

CHRISTINE

I don't believe this. What would they want with me? I mean, I'm nobody special.

JERICO

That's what we're trying to find out.

EXT. STREET - NIGHT

The Man finishes peeing and zips up. He casually pulls out a cigarette, sticks it in his mouth. Once again the cigarette LIGHTS on its own. Turns back and drops his cigarette into the urine stream. It IGNITES like gasoline, quickly burning toward the van.

INT. VAN - NIGHT

Chicago sniffs.

CHICAGO

Hey... you smell something?

GUY

What?

CHICAGO

Gasoline?

Chicago crosses to the rear of the van, opens the door and...

BOOM!

INT. CHRISTINE'S APARTMENT - NIGHT

Jericho bolts up from the Kitchen table. He rushes to the window just in time to see the FLAMING VAN LAND ON TOP OF THE POLICE CAR in a ball of fire.

JERICO

Get down! Get down!

Christine drops to the ground.

EXT. STREET - NIGHT

The Man walks through the burning fire and to the building. He stops briefly over Chicago's body, face down on the cement. He stoops and touches Chicago on the neck. No movement. He rises and heads into the building.

INT. CHRISTINE'S APARTMENT - NIGHT

Jericho takes Christine by the hand.

JERICO

Come on.

As they run to the front door...

CHRISTINE

Oh my God! Wait! Rachel!

Christine breaks free from Jericho and races to Rachel's room. The bedroom door flings open.

CHRISTINE (cont'd)

Rachel, we've got to go.

Rachel grabs Christine's arm.

RACHEL

No. Wait.

CHRISTINE

Are you insane?

RACHEL

He's coming.

Christine backs away, but Rachel holds onto her arm.

CHRISTINE

Rachel, let go. You're bruising me.

Rachel has grabbed Christine's other wrist. She pulls her into the middle of the apartment.

RACHEL

Finally, Chris. After all these years, watching and waiting, he's finally come.

JERICHO

Let her go!

Jericho grabs Rachel's arm to pull her fingers from Christine's wrist. Christine, confused, twists away. Rachel growls and claws at Jericho. But he frees Christine. They rush toward the door.

RACHEL (DEMON VOICE)

No!

Rachel flies across the room and slams into the door barring their way. Her eyes roll back in her head. Her voice deepens.

RACHEL (cont'd; DEMON VOICE)

You cannot leave.

JERICHO

Watch us.

Jericho grabs Rachel and wrestles her out of the way. Rachel begins to tremble, as if in a rage. Her EYES GLOW with fire.

Scales break through her skin and talons emerge from her hands.

RACHEL (DEMON VOICE)
You cannot take her.

And now THE BEAST towers over them, like some monstrous alien. It turns toward Christine.

RACHEL (cont'd; DEMON VOICE)
Forsake the protector and give
yourself to him! He will give you
eternity.

Jericho pulls out his sidearm. The DEMON strikes him, sending him flying across the room.

The Beast moves toward Christine. She backs away, cowering. It recoils to strike at her, but as it does, Jericho fires, SEVERAL TIMES. The beast SCREAMS the scream of a woman, then falls.

INT. CORRIDOR - NIGHT

The elevator opens and the Man walks down the corridor toward Rachel's door, and just as he gets there...

It opens.

Rachel falls into the hallway, covered in blood.

The Man steps over her and enters the apartment.

No sign of Jericho or Christine.

The Man sniffs the air... he follows the scent back into the hallway. Sniffs again.

Shakes his head and punches the wall. A hole shatters in the plaster.

He hears sirens in the background.

EXT. STREET - NIGHT

Jericho and Christine rush out into the street.

CHRISTINE
Tell me you saw that.

JERICO
I saw it. But I don't believe it...
and neither will anyone else.

They're almost hit by a police cruiser screaming down the road. Jericho WAVES HIS ARMS, and the cruiser skids to a halt.

EXT. CHRISTINE'S APARTMENT BUILDING - NIGHT

Ambulances and police cars surround the still burning van and police cruiser as FIRE FIGHTERS try to put out the flames. The Man stands watching. Nearby a COP keys his mike.

COP
Negative, negative. Only thing
upstairs is a dead body.

INT. PRECINCT STATION - NIGHT

Christine sits by a desk as a cop types up her report. She looks around nervously. All the other suspects seem to be staring at her. Most of them have red eyes. A HOOKER chews her own flesh and leers at her, blowing her a kiss. She closes her eyes.

EXT. CHRISTINE'S APARTMENT BUILDING - NIGHT

The Man closes his eyes, then opens them. He turns away from the wreckage. He's seen her.

INT. PRECINCT STATION - NIGHT

The Hooker opens her eyes.

CHRISTINE
Stop staring at me!

Christine turns away.

The Hooker glances at the Businessman in handcuffs. Smiles. Below the table we see her arms strain. Her handcuffs snap off.

INT. POLICE STATION, INTERROGATION ROOM - NIGHT

NYPD cinder block chic. Bolted down table and chairs.

JERICHO
What about Chicago?

DTC. FRANCIS
D.O.A.

JERICHO
And upstairs?

DTC. FRANCIS

Jer... there was no monster. Only a dead girl shot five times... by your gun.

JERICHO

I know what I saw.

DTC. FRANCIS

Look, I've known you, what? Twelve years? But if you were me, would you believe that story?

He shakes his head. He's an honest man.

JERICHO

No.

DTC. FRANCIS

You tell me what's more logical? A man, on edge, weapon drawn, is startled by a girl and accidentally pops her, or that the laws of physics change and that girl becomes some kind of monster?

JERICHO

She saw it too.

DTC. FRANCIS

We called up the records on the girl, you know. Looks like death is her hobby.

Francis tosses her file onto the desk in front of him.

DTC. FRANCIS (cont'd)

She's had four boyfriends die on her in six years. Her parents died when she was 10.

Jericho thumbs through the file.

JERICHO

Car accident, OD, plane crash and suicide.

DTC. FRANCIS

She a regular Dr. Kevorkian. Listen, I'm sorry, Jer.

Francis takes out a pair of handcuffs and slaps them on Jericho's wrists.

DTC. FRANCIS (cont'd)
 I don't like having to do this, but
 I gotta hold you.

BAM! BAM! Gunshots outside the door followed by a loud commotion.

EXT. CORRIDOR - NIGHT

Cops run down the hallways with their billy clubs out. Francis stops one of them.

FRANCIS
 What's going on!

COP
 Riot.

FRANCIS
 Riot?

Francis follows the cop. Jericho is up and after him, still cuffed.

INT. POLICE STATION - NIGHT

A ring of cops surround Christine swinging their clubs as a DOZEN suspects try to break through their ranks.

Individual brawls break off the main melee as cops and criminals square off. The Hooker and the Businessman manage to grab Christine and pull her toward the door. The Hooker waves a gun, fending off cops.

JERICO
 Christine!

Jericho sees her across the crowded precinct floor. He tries to go to her, but he's attacked.

INT. POLICE STATION, RECEPTION - NIGHT

The Man pushes his way past sickos and psychos toward the front desk. He walks past the Desk Sergeant.

DESK SERGEANT
 Hey! You can't go back there.

The Man doesn't break stride. The Desk Sergeant follows. Grabs him by the shoulder. The Man turns and stares into the Desk Sergeant's eyes.

MAN

Do they know you like little boys,
Sergeant?

The Sergeant backs away. Frightened.

THE MAN walks down the corridor, sniffing as if he's caught
a scent.

INT. POLICE STATION - NIGHT

Hands cuffed together, Jericho fights off a sea of attackers
and bulls his way across the room.

CHRISTINE

Jericho!

She struggles against her attackers, frees herself, only to
be tackled again.

Jericho fights like a man possessed, tossing bodies out of
the way, suffering blows from billy clubs. The Hooker spots
him and fires several times, Jericho dives behind a desk.

He grabs a desk lamp and throws it at the Hooker. As she
ducks, he leaps, slamming into her and knocking the gun from
her hand. The businessman grabs him, but Jericho smashes his
palms against the bridge of the man's nose, shattering it.

Jericho grabs a gun. But suddenly... everything becomes
quiet. Everyone stops fighting.

They all turn slowly and see the Man. Most of them eye him
like dogs staring at their master. As the Man walks, he
touches their outstretched hands. One cop steps in front of
him, but the Man touches him and the cop steps away.

The Man finds Christine half-hiding behind Jericho at the
opposite end of the large room. Jericho's got the gun leveled
at the Man.

MAN

Hello Christine.

Christine's face flickers with a dull red light. The Man
calmly walks towards Jericho and Christine. He reaches out
his arms as if to embrace his long lost love.

MAN (cont'd)

Christine, there's nothing to fear.

Christine, entranced, moves from behind Jericho and reaches
out towards the Man. Jericho pushes down her arm and blocks
her with his body.

JERICHO
Don't let him touch you.

MAN
I'm what you've been waiting for,
Christine. He can't keep you safe,
but I can.

The man is getting closer. Jericho waves his gun at the Man.

JERICHO
Stay back.

CHRISTINE
Let me go. Then this will be over. He
won't hurt me.

JERICHO
You're wrong.

Jericho drops the gun, grabs Christine and throws his body
back...

Through the precinct window.

EXT. ALLEY - NIGHT

Jericho shields Christine as he explodes through the glass,
falling half a story to the concrete. He's tucked so the two
of them roll when they hit the ground. He pushes Christine to
her feet. She sees he's normal again.

JERICHO
Run!

Christine looks around as though she's just come to. He
propels her forward, struggling up after her.

JERICHO (cont'd)
Run!

They do.

INT. POLICE STATION - NIGHT

The Man looks straight at Francis. Unspeakable horror, then
incredible calm pass over his face.

DTC. FRANCIS
(to his men)
Alert all units. I want them brought
back alive.

The Man nods in praise.

EXT. CENTRAL PARK - NIGHT

Running full speed. Jericho pulls Christine into Central Park. Safely away from everybody, he grabs her and hides her beneath an underpass. Sirens scream through the night.

CHRISTINE

It's like a nightmare.

JERICO

Maybe when the sun comes up, we'll find out it was.

CHRISTINE

I wanted to go to him. I had this intense, overwhelming animal attraction for him but at the same time, there's a part of me that was totally repulsed. Who is he, Jericho?

JERICO

I don't even want to guess. But until we find out, we're going to keep you as far from him as we can.

CHRISTINE

I hardly know you and my life's in your hands.

JERICO

I'm used to it.

CHRISTINE

I'm not used to trusting anyone. It's nice. In the morning, if we do wake up and none of this has happened, I'm gonna look for you.

No time to contemplate that one. Just then a man emerges from the darkness of the park. He raises his arm, points at Christine and SCREAMS.

Other men and women emerge from dark alleys, lurching toward Christine and Jericho like the walking dead. They too begin to scream. Pointing at her.

Jericho grabs her arm as this circle of lost souls closes in on them. The screaming masses rush after them as the two of them rush into the darkness.

EXT. CENTRAL PARK - NIGHT

The Man walks along the outer edge of Central Park. He hears a chorus of screaming in the distance. He closes his eyes and listens. Then turns into the park.

EXT. CENTRAL PARK - NIGHT

Jericho and Christine push through the underbrush. Feet scurry about. People running all around them.

Jericho and Christine emerge in a small clearing. Blank faces walk toward them, pointing and screaming.

CHRISTINE

What are they?

JERICHO

I don't know.

Jericho and Christine duck back into the brush and run. Tree branches seem to reach out, grabbing at them.

ANOTHER CLEARING - they emerge... but the damned faces are still there. Bodies shuffling toward them.

They duck back into a wooded pathway and run. They push through more bushes and emerge onto the Park Drive.

Caught in headlights. Tires screech.

A POLICE CAR slides to a halt, broadsiding Jericho and Christine. Enough force to knock them on their ass, but not enough to do serious damage. They're hit by a spotlight.

TWO COPS emerge, immediately drawing guns.

COP

Hands! Let me see your hands!

Jericho and Christine shade their eyes and raise their hands. Jericho's still wearing the cuffs from the Station.

COP (cont'd)

Face down on the ground.

JERICHO

(to Christine)

Do it.

The two have no choice but to comply.

Just then, they hear the howls and see the shadows coming out of the darkness. The cop backs away from Jericho and shines his spotlight. Sees the Howlers.

COP

What the hell is this?

The Howlers keep coming. Behind them is the Man.

COP (cont'd)
You are interfering with a police
action. Stay back! Stay back!

The Howlers keep coming. The cop fires a warning shot in the air. The Howlers keep coming. Christine and Jericho tense.

Jericho tilts his head slightly motioning toward the police car. Christine nods.

The Cop, nervous, fires a second warning shot. And still they keep coming.

Tires squeal.

The cops whip around and see their police cruiser hauling ass away, Christine in the drivers' seat. When they turn back around, they come face to face with the Man, who touches them both.

MAN
Find her.

The Howlers disperse as the sky cracks with lightning.

INT. POLICE CAR - NIGHT

Christine pulls out of the Park. Jericho hits the glove compartment open and pulls out a set of CUFF KEYS. He unlocks himself.

CHRISTINE
Where to?

JERICHO
You know St. John's?

CHRISTINE
Yeah, but let me warn you, I hate church.

CUT TO:

CLOSE ON: A wooden door. Large fist banging.

FATHER MURPHY opens the door. Sees Jericho and Christine.

FATHER MURPHY
Is she the girl?

JERICHO
Yes.

FATHER MURPHY
Quickly then.

He pulls them in and shuts the door behind them. Sirens wail in the background.

INT. CHURCH OF SAINT JOHN THE DIVINE - DAY

FATHER MURPHY
This way. Did anyone see you come?

JERICHO
I don't think so.

FATHER MURPHY
Then we should be safe.

Father Murphy signals to two other priests. They step in and guard the door.

FATHER MURPHY (cont'd)
You did the right thing bringing her here.

As they cross the church, Jericho looks into the faces of the frightened people who have come to pray.

JERICHO
Father, can you tell us what's going on?

FATHER MURPHY
I can, but it will be almost impossible for you to believe.

Murphy leads them to through the wooden door and down the circular staircase.

INT. UNDERGROUND CHAMBER - NIGHT

It looks like a creepy version of a newsroom, with dozens of people running around with updates. He introduces himself to Christine.

FATHER MURPHY
I'm Father Murphy.

CHRISTINE
Christine Bethlehem.

FATHER MURPHY
You'll excuse the chaos, but some very scary shit is going on right now.

CHRISTINE

We know. We've seen it.

They're joined by FATHER PETERS, a priest in his mid-thirties.

FATHER PETERS

It's spreading like a cancer. We're losing people all over the city.

FATHER MURPHY

Not a cancer... It's a spider web spreading to catch it's fly.

JERICHO

What is?

FATHER MURPHY

The evil. The more souls he takes the stronger he gets.

EXT. STREET - NIGHT

Various shots - As the RED EYED minions walk. Not just homeless, but well-dressed stockbrokers and lawyers. Just like you and me, except for the dull red in their constantly shifting eyes.

Entering bars, drifting into subways, getting into fights, shooting heroin, fucking in the dark shadows of the streets.

INT. UNDERGROUND CHAMBER - NIGHT

Father Murphy lays a leather bound manuscript down on a worktable.

FATHER MURPHY

The Satanic Prophecies. The original scrolls were written over seven thousand years ago, and discovered by Joseph of Arimathea, when he was guardian of the Holy Grail.

Father Murphy opens up the five hundred year old book. The one from the opening Vatican scene.

FATHER PETERS

As you can see, they chronicle the End of Days. The coming of the age of darkness.

JERICHO

The age of darkness. You mean Judgement Day.

FATHER PETERS
No. Something far worse.

FATHER MURPHY
On Judgement Day, the righteous are saved. They ascend to heaven. But at the End of Days there is no salvation, only a new hell brought to Earth by the Devil himself.

JERICHO
I've never heard of it.

FATHER MURPHY
The church isn't anxious for people to know that in some scriptures, even the righteous can be damned.

INT. TIMES SQUARE - NIGHT

A crazed prophet waves the Bible around talking to anybody who might listen.

PROPHET
A day will come, sinners, that you will be judged. And Jesus shall know your sins.

A couple of red-eyed FRAT BOYS sidle up to either side of him. The Prophet backs away. The Frat Boys pounce and begin beating on the Prophet. A few pedestrians try to break up the fight. Suddenly more people become involved.

Bricks sail... thrown into glass storefronts. People begin looting. It's an out and out riot.

In a matter of seconds, Times Square is rioting.

INT. UNDERGROUND CHAMBER - NIGHT

Father Murphy turns the pages of the antique manuscript... illuminated with different hand-painted illustrations of men, through the ages, battling a GREAT BEAST with a GLOWING SWORD.

FATHER MURPHY
According to the prophecy, Satan can't be imprisoned forever. Once a millennium, through the alignment of Heaven and Earth, he is freed from his prison.

JERICHO
Listen, I've seen things I can't explain. But Satan? No.

FATHER MURPHY

The devil's greatest trick was to convince the world he didn't exist. The modern age has all but killed him. But Nullus diabolus, nullus redemptor.

CHRISTINE

What does that mean?

FATHER MURPHY

If you have no devil, then there is no redeemer. If you deny the Devil, you deny God.

CHRISTINE

Father, what does he want?

FATHER MURPHY

In the three days before the New Year, if the Dark Angel can carry his chosen mortal bride back across Hell's threshold, the wall between hell and earth will fall.

JERICHO

Why three days?

FATHER MURPHY

For the holy trinity.

CHRISTINE

The woman... how is she chosen?

FATHER MURPHY

By his legions of followers. The signs indicate she was born June 6th, 1975.

They look at Christine. She quietly takes a seat and nods.

FATHER MURPHY (cont'd)

According to the Prophecy, he will join with her, and their half-mortal son will reign over a new kingdom here on earth. All souls, even the righteous will be damned.

CHRISTINE

Hell on Earth.

JERICHO

Even if what you were saying is true, surely God wouldn't allow that.

FATHER MURPHY

God does not say he will save us,
Jericho. He says we will save
ourselves.

FATHER PETERS

He gave us free will. Evil is not his
battle. It's ours.

JERICHO

We've been around for thousands of
years. We've yet to see Hell on Earth.

FATHER MURPHY

It is written that a Protector will
always come forth, a righteous
warrior, to keep the girl from harm.

Jericho looks at the illustrations in the book.

JERICHO

And how do they defeat the Devil...
with a sword?

FATHER PETERS

It is not just a sword, it's a
metaphor for faith.

CHRISTINE

And who is the protector?

FATHER MURPHY

God only knows.

CHRISTINE

(to Jericho)

Maybe it's you.

Father Peters shakes his head.

FATHER PETERS

The Protector is a man of great faith
and virtue. No offense, but I don't
think he's a candidate.

JERICHO

This is a fairy tale, Christine.
Something's going on, but the Devil
isn't walking the earth.

CHRISTINE

I felt him, Jericho. I felt him.

JERICHO

I know you believe. But it isn't real. There's some other explanation.

FATHER PETERS

Jericho, as sure as God is in heaven, the Devil is real. And if Thomas found this woman, she might very well be the one he's coming for.

JERICHO

He had pictures of me too.

FATHER MURPHY

The Vatican sent Thomas because he was sensitive to certain spiritual matters. He could see things others couldn't. I don't know what role you play, if any, but my guess is - you've already played it by bringing her here. We'll protect her now.

JERICHO

Do you have weapons?

FATHER MURPHY

Of course not. This is a church.

Jericho looks at Christine.

JERICHO

Wait here for me.

He heads out the door.

EXT. TIMES SQUARE - DAWN

The sun is a small red blot on the gathering clouds of fire. In Times Square we can see the aftermath of a riot. Burning cars. Half naked people scurry across the street. Occasional gunplay. We push in on the GIANT DIAMOND VISION SCREEN.

NEWSCASTER (V.O)

... what some psychiatrists are describing as a mass delusion, or mob mentality, but the devastation is unreal...

On the screen we see a newscast video of Manhattan at night. The image is broken. Shifting. Behind the reporter, hundreds of people break shop windows and loot. Pedestrians are being beaten.

NEWSCASTER (T.V.)
... as thousands of people, roam the
streets, acting without conscience.
The Mayor of New York had this to say.

The screen cuts to THE MAYOR'S PRESS ROOM -

MAYOR (T.V.)
We're asking all New Yorkers to
please stay calm and stay inside
while we attempt to control the
situation.

REPORTER (T.V.)
Sir, is it true you've just met with
the Archbishop?

MAYOR (T.V.)
Yes, and we're confident that the
good people of this city will help us
through this crisis.

REPORTER (T.V.)
Sir. The rivers boiling and the
sky... are we seeing the signs of the
apocalypse?

Obviously disturbed, the Mayor steps down.

MAYOR (T.V.)
The police are out, and we will get
this situation under control. Until
then I would urge everyone to stay
calm.

The screen cuts back to THE NEWSCASTER.

A crazed man wanders through the square and looks up at the
diamond vision.

CRAZED MAN (T.V.)
It's the end of the world, man. Ain't
it cool.

EXT. ALLEY - DAWN

A cop walks down the alley behind Jericho's apartment
building, past a HOMELESS DRIFTER rummaging through the
trash. After the cop has passed, the homeless man turns
around. It's JERICO, dressed in rags. When the cop turns the
far alley corner, Jericho checks left and right. All clear.
He leans down and pulls up a grate, dropping down into a
window well that looks in on the laundry room.

INT. LAUNDRY ROOM - DAY

Jericho levers the window up and slips inside the room.

INT. HALLWAY - DAY

He peers down the hallway. There's a cop waiting outside his door. He slips back around the corner.

EXT. CHURCH OF SAINT JOHN THE DIVINE - DAY

Black shadows scurry across the buttresses of the Cathedral.

INT. CHURCH OF SAINT JOHN THE DIVINE - DAY

More faithful have gathered in the church to pray.

Christine sits in a pew in front of the dominating figure of Christ. She's badly shaken.

FATHER MURPHY

Some things are beyond reason. Some things you just have to accept.

CHRISTINE

What will happen to me, Father?

Father Murphy reaches under his collar and pulls out a necklace chain with a cross on it.

FATHER MURPHY

I've had this since my confirmation. It's always kept me safe.

He offers it to her.

CHRISTINE

Think it'll help?

FATHER MURPHY

You never know.

As it nears her, the metal begins to glow bright red. Father Murphy pulls it away. The metal calms. Brings it in close to her. It glows again.

CHRISTINE

I guess even God can't help me now.

INT. HALLWAY - DAY

Jericho leans around the corner and sees a team of cops coming out of his apartment, led by Detective Francis.

Francis locks the door and gives instructions to his men as the team heads to the elevators.

A moment later the hallway is empty. Jericho heads toward his front door, fumbling with his keys. He opens the door and slips into the apartment.

INT. JERICHO'S PENTHOUSE - DAY

Jericho moves rapidly, crossing to his closet. He runs his hand along the rail, hitting a trip button. A small trap door pops open. He pulls a bag out of his closet. He unzips it. Inside are several high caliber hand guns. He grabs a box of clips and dumps them into the bag. He feels around on the shelf above him and pulls down a small black bag.

MAN

Where did you take the girl?

Jericho whips around, gun in his hand.

JERICHO

Stay where you are.

Jericho holds his gun level at the Man. The Man sniffs.

MAN

I can smell her on you. Where is she?

JERICHO

Somewhere safe. Somewhere where she won't be found.

The Man strolls to the bureau and picks up the old photograph of Jericho's wife and son.

MAN

Nice, family... too bad God took them. I know the emptiness you feel, to lose that kind of love. Still eats you up inside, doesn't it?

WOMAN'S VOICE (O.S.)

Jericho?

The voice comes from the other room. And another lifetime.

WOMAN'S VOICE (cont'd; O.S.)

Jericho, I'm in here.

A pair of hands grabs him and turns him into...

A kiss.

Jericho pulls away and sees EMILY, his wife. She's dressed all in white and looks angelic.

JERICHO

Emily? Emily... is that you?

The room is different now. Warmer, more inviting. Art on the walls, oriental rugs on the floor. A fire in the fire place.

JERICHO (cont'd)

What sort of trick is this.

MAN

No trick. It's really her.

EMILY

I'm so happy you're home. I missed you so much.

JERICHO

Emily?

Jericho sees his son, DAVID, lying asleep on the couch.

JERICHO (cont'd)

David...

He crosses to him. Kneels. Brushes the hair back on his face.

JERICHO (cont'd)

He's just how I remember him.

He blinks awake.

DAVID

(sleepy)

Hi Daddy.

MAN

See how easy it is to make the pain go away.

Jericho hugs his son. Holding him like there's no tomorrow.

JERICHO

Why are you doing this?

MAN

To show you what it could be like. Remember your life before, full of love, and music and flavor? I can give it back to you.

Emily touches Jericho on the shoulders, rubs them softly.

MAN (cont'd)

All those nights lying in the dark trying to remember what her touch felt like. And her voice, you tried so hard to remember, but couldn't.

EMILY

It's gonna be okay now, Jer. It's gonna be alright.

MAN

Remember the smell of your son's hair, the first time he caught a football. All these things you had locked away... and here they are, yours for the taking.

Jericho looks around the room. His house... his home. Yes, home. For the first time in fifteen years it feels like home.

MAN (cont'd)

I can give it all back to you. You won't miss a single moment.

JERICHO

Until the End of Days.

MAN

Beyond that. I can give it all to you.

JERICHO

It's not real.

MAN

Is a dream real if you never wake up?

(beat)

You've given so much for so many years. Now it's time to take. Forget the world, Jericho, think about yourself. All you have to do is tell me where she is.

JERICHO

What's going to happen to her?

MAN

Does it matter? She's nobody to you. You don't even know her.

Jericho looks into Emily's eyes.

MAN (cont'd)

Your time is running out. Tell me.

JERICHO
This isn't what happened? They
shouldn't be here.

MAN
Why not? Who would deny you this?

Jericho takes his arms from Emily.

MAN (cont'd)
Just tell me where she is.

A long beat.

JERICHO
I have to protect her.

The room darkens. Emily and David begin to fade.

JERICHO (cont'd)
Emily... David...

Memory hit - BAW! A bullet hits Emily in the chest.

EMILY
Oh God. Jericho!

A much younger Jericho dives for her. BAW! David falls,
covered in blood. David looks up at Jericho...

Jericho opens his eyes. His apartment is back to the way it
was.

MAN
I can be your best friend, Jericho,
or your worst nightmare. Help me and
I'll give you all that you desire.

Jericho turns to face the Man.

JERICHO
No...

MAN
Very well. I'll ask you once more,
and then I'll get violent. Where's
the girl?

JERICHO
Go to hell.

MAN
Sometimes hell comes to you.

The Man moves swiftly, grabbing Jericho by the throat and
lifting him off the ground. This guy is unbelievably strong.

MAN (cont'd)

She's mine. She's always been mine.

Jericho dangles a foot off the ground. The Man slams Jericho against the glass, presses his face up against it.

MAN (cont'd)

Look down. See them. See the little ants. Look at them. That's all you are to me. Now tell me, where's the girl?

The MAN smashes him against the glass. It cracks. He SLAMS him again, and a webwork of cracks spread.

Exterior shot -

Jericho bounces off the window. Shards of glass buckle out and rain down on the street, far, far, far below. We see that we're a hundred stories up.

Interior -

The glass begins to give in shards as the MAN slams Jericho against it.

Jericho has no choice but to OPEN FIRE at the Man with his GLOCK 17. The bullets explode into the MAN. Huge exit holes rip through his flesh spewing not blood, BUT MOLTEN FIRE.

The Man reels back, wounded, and then regains his balance and knocks the gun from Jericho.

MAN (cont'd)

Do you know who I am? Do you know my power?

JERICHO

I'm not afraid of you.

MAN

You should be.

With a final burst of power, the Man smashes Jericho against the window, shattering it completely. He lets go of Jericho and Jericho FALLS...

... His hand reaching out ...

... Grabbing ...

The EDGE OF THE WINDOW FRAME with his hand. He clings to the frame, the GLASS SHARDS CUTTING into his hands.

JERICHO LOOKS DOWN. A 100 story plummet. Hanging by a thread.

Jericho tries pulling himself up, but a BOOT descends on his bloodied hand. The MAN looks down on him, speaks in a calm measured tone.

MAN (cont'd)
It's a long way down.

The Man takes a piece of glass and presses it into Jericho's hand, drawing blood.

Jericho's blood slicked hand slips even further. He's at a dizzying height. Jericho's muscles bulge as he tries to position himself into a better grip.

MAN (cont'd)
Look down.

The Man points. Jericho looks down, all the way down. The street seems to split open and fiery vapors swirl below. Jericho looks up at the man.

MAN (cont'd)
Now look into your heart. You know
you cannot defeat me. Join me.

A long beat. Jericho can't hold on much longer.

MAN (cont'd)
Take my hand and I will give you
everything God took away.

Jericho looks down. Thinks. Then slowly reaches his hand up for help.

JERICHO
Here.

The Man extends his hand to Jericho. Jericho has trouble swinging his free hand up.

The Man reaches out for it, but Jericho can't quite bridge the gap. The Man reaches further out to him when...

Jericho pulls himself up with just the one hand

GRABS THE MAN BY THE FREE ARM and...

Pulls him out the window

The Man tumbles from the window and PLUMMETS TOWARD EARTH.
FASTER and FASTER.

The MAN roars a supernatural roar and SLAMS into the concrete
at TWO HUNDRED MILES AN HOUR.

The ASPHALT SHATTERS. The GROUND RUMBLES WITH INTENSITY OF AN EARTHQUAKE. All the nearby windows EXPLODE from the force of the impact.

Jericho, hands slicked with blood, uses all his strength to pull himself up and through the window.

He falls back into the room and looks out the window.

There's a crater in the middle of the street. As if a METEOR had struck. Nothing could survive the fall.

INT. JERICHO'S PENTHOUSE - DAY

Jericho staggers to the kitchen, dripping blood from his hands. He washes them under the faucet.

Jericho staggers to the kitchen and washes his hands in the sink. Then wraps rags around them.

BOOM BOOM BOOM. He hears a pounding at the door.

Jericho recovers his GLOCK and checks the peephole. He's shocked by what he sees.

He pulls open the door, partway, revealing...

CHICAGO... bruised and battered and looking like he's sporting a monster hang-over. Chicago tries to push his way in, but the chain is on.

CHICAGO

Open the door, man. I need some help.

JERICHO

You're dead.

CHICAGO

No, but I'm gonna be if you don't open the door.

Jericho raises his gun.

JERICHO

I'm not that stupid.

Jericho keeps his gun pointed at Chicago.

CHICAGO

You think I'm one of those whack jobs running crazy out there? Look, man. I was outside the van when it blew. They took me to the hospital and they tried to kill me.

(more)

CHICAGO (cont'd)

I barely got away, and now the whole city is freaked! I need your help.

Jericho closes the door. Mouths "shit" to himself, then undoes the chain and opens the door again. He pulls Chicago inside, keeping the gun to his head.

JERICO

I can't trust you.

CHICAGO

Don't kill me, man. I'll go. I'll leave.

Jericho shoves Chicago back and raises the gun.

JERICO

I just need to know.

CHICAGO

You're whacked, man.

Jericho fires. The bullet skims the surface of Chicago's arm. Blood spurts out.

JERICO

Oh Jesus, I'm sorry. I'm sorry. I thought you were one of them.

Chicago winces in pain.

CHICAGO

You shot me. I can't believe you shot me.

Jericho holsters his gun and crosses to Chicago.

JERICO

Is it bad?

CHICAGO

Skipped me, but it hurts.

Jericho freezes. He feels something. He crosses to the window and looks down.

EXT. STREET - DAY

The MAN lies dead at the bottom of the pit. A ring of people surround it.

Then we see his finger twitch. Then his hand. He pushes himself up. Dusts himself off. Cracks his neck.

He looks all the way up at the dizzying distance he fell. He climbs up out of the pit. A TOURIST takes pictures with his camera.

TOURIST
Hell of a fall there, Mister.

MAN
I've had worse.

INT. JERICHO'S PENTHOUSE - DAY

Jericho sees the crowd part for the Man. He backs away from the window.

JERICHO
Come on. We can't stay here.

CHICAGO
Damn straight. I'm moving to Poughkeepsie. Shit like this don't happen in Poughkipsee.

Jericho gathers up his guns.

CHICAGO (cont'd)
Where are you going?

EXT. STAIRWAY - DAY

Jericho and Chicago head down the stairwell.

CHICAGO
The girl? Screw the girl, man. We've got to get out of town. The whole city's gone mad!

JERICHO
I can't leave without her.

CHICAGO
Like hell you can't. Who's this girl anyway? What's so special about her?

JERICHO
I can't explain it.

CHICAGO
Okay, listen, we leave town together. You get her, I'll get the secure car. Just tell me where to meet you.

Jericho stops. Looks at Chicago. Looks at his bleeding arm. Looks into his clear eyes.

JERICHO
St. John the Divine in forty minutes.

CHICAGO
St. John the Divine.

INT. CHURCH - DAY

Dozens more people have entered the Church, and are praying.
Several Priests stand vigilant watch around Christine.

CHRISTINE
What's taking him so long?

FATHER MURPHY
This is a House of God. We're safe
here.

Shadows suddenly move all around them as dark figures drop
from the rafters of the roof, accelerating down ropes toward
the ground. HALF DOZEN of them, fleeting shadows.

PEOPLE SCREAM, panicked.

Moving quickly, the shadows pounce on Father Murphy and
Christine. Piano wire goes around Murphy's neck, another
around Christine's. She tries to scream, but her cries are
muffled. Black gloves, stitched with the cross. Modern day
knights.

Sub-machine guns burst forth, covering the assembled prayers.

DARK FIGURE
You can't protect her, Father. She's
already lost.

The OLD CARDINAL, from the earlier Vatican scene, and the
leader of this small band of commandos, pushes back his hood.

FATHER MURPHY
Who are you? What do you want?

The Old Cardinal withdraws a silver dagger, shaped very much
like the cross.

OLD CARDINAL
(to Christine)
Prepare yourself.

Christine fights her bonds.

FATHER MURPHY
For what? Prepare herself for what?

OLD CARDINAL

If mankind is to be saved, we must
prevent the union from taking place.
She must be sacrificed before the
altar of our Lord.

EXT. ALLEY - DAY

Jericho hands Chicago his gun.

JERICHO

Be careful.

Jericho heads down the alley. Chicago looks at the gun, looks
at Jericho and then slides the piece into his waistband.

CHICAGO

You too.

Chicago trots down the alley. Filled with urgency.

CUT TO:

EXT. STREET - DAY

Chicago presses through a throng of people up to the Man.

CHICAGO

He's holding her in a church. St.
John the Divine.

INT. CHURCH OF SAINT JOHN THE DIVINE - DAY

Four Knights each hold down one of Christine's limbs. One
knight restrains Father Murphy, while the Cardinal dips the
dagger in the holy water. He holds the dagger over
Christine's breast. She struggles, tossing and turning
against her captors.

The gathered refugees in the church cower away.

On the Dais - We see the manuscript from the opening scene.
The Cardinal reads from the Latin text.

OLD CARDINAL

*In taking life, we restore life, in
sacrificing our souls we save souls.
Fallen Angel, Lord of Darkness. Get
thee behind me: for it is written,
Thou shalt worship the Lord thy God
and him only shall thou serve.*

He raises the dagger.

OLD CARDINAL (cont'd)
May God forgive us.

ALL OTHERS
Amen.

The Old Cardinal swings the dagger down.

JERICO
God may forgive you, but I won't.

The Old Cardinal hesitates just a moment.

BAM.

The dagger blade shatters from the force of a bullet round from Jericho's gun.

JERICO (cont'd)
Get away from her.

The Cardinal tries to stab Christine with the broken blade. Jericho fires again. This time, he shoots A HOLE in the Old Cardinal's hand.

Jericho, holding a gun in either hand, walks down the length of the church. The Old Cardinal does not move. Blood drips off his fingers

OLD CARDINAL
Are you her protector?

JERICO
Step aside.

OLD CARDINAL
You have already failed.

From beneath their cloaks, the Knights level their automatic weapons at Jericho. Jericho dives for cover as the Knights open fire. Bullets chew up the wooden pews.

FATHER MURPHY
For God's sake. This is a church. You're desecrating it!

Two of the Knights trot down the aisle, guns leveled. They halt by the pew Jericho dove behind.

KNIGHT #1
He's gone.

CRACK. Behind the old Cardinal, two of his comrades fall quickly as Jericho moves with lightning blows to their heads. By the time the Old Cardinal reacts, there is a gun pointed right at his temple.

The Knight holding Father Murphy realizes there is a gun to his head, also. Both of them are held by Jericho.

JERICO

What do you want with the girl?

OLD CARDINAL

If she is slain, his hope of creating a kingdom of hell on earth will die with her.

JERICO

You would sacrifice the lamb to defeat the lion?

OLD CARDINAL

It is God's will.

FATHER MURPHY

No. It is your will. This can only lead to our destruction.

OLD CARDINAL

He cannot be defeated. It's the only way to win.

The unarmed Cardinal glances at the gun barrel against his head.

OLD CARDINAL (cont'd)

For a thousand years we have sworn ourselves to this. We aren't afraid to die.

JERICO

And I'm not afraid to kill you.

Murphy shudders.

FATHER MURPHY

Something just went through me. Icy, awful.

CHRISTINE

He's coming.

A beat then...

The front door of the church blows open. Outside a tempest rages as the Man walks in.

OLD CARDINAL

God help us. We're too late.

The Old Cardinal crosses himself.

MAN

I've come for my wife.

Father Murphy holds forth his crucifix in defense.

MAN (cont'd)

Save that for your exorcisms, Father,
You can not drive me out of myself.

The crucifix bursts into flames.

FATHER MURPHY

This is the house of the Lord our
God. You are not welcome here.

The Man looks around with disdain, then...

The STAINED GLASS WINDOWS BLOW OUT in a rain of glass.

All the candles flair, burning intensely. The buttresses
shake and start to crumble. CHUNKS of GRANITE collapse from
the arches and a WALL OF FIRE rises behind him.

The gathered faithful look on in terror. They rush out the
church doors trying to get to safety.

MAN

Christine...

He holds his hands out for her. Christine rises. She seems
almost in a trance. Turns toward him.

JERICHO

Christine... NO!

CHRISTINE

You don't understand. I feel him
inside me. I need him.

OLD CARDINAL

Protect the girl!

The CHURCH shakes violently, collapsing. Jericho grabs
Christine and pulls her toward the back door. The Commandos
turn their weapons on the Man.

KNIGHT #1

For The Glory Of God!

They open fire with automatic bursts. Bullet holes burst
through the Man, pushing him back like the driving rain.

He stops and stands perfectly still. Then TONGUES OF FLAME
SHOOT OUT from him, disemboweling the commandos.

EXT. CHURCH - DAY

But you wouldn't know it was day. Dark clouds have gathered, tinged with red, blotting out the sun. More lightning flashes.

Jericho and Father Murphy pull Christine into the alley as large chunks of stained glass rain down on the two of them.

FATHER MURPHY

God help us. It's his army.

But there are hundreds of people gathered in the darkness. Hands reaching for them. Closing in on both sides of the alley.

Jericho pulls Christine back, but they grab Murphy. He's swallowed by the sea of people.

FATHER MURPHY (cont'd)

Help me. Dear God, help me.

Jericho pulls Christine into the Church, all the time hearing the sounds of Murphy scream as his limbs are ripped asunder.

INT. CHURCH - DAY

Gothic. Stones bleed, pews burn. Jericho pulls Christine through the church. They see the Man hovering over the cowering Cardinal.

MAN

A thousand years you've waited for this moment. And you have failed. She will be mine after all.

The Man has recovered the broken silver dagger, imbeds the blade into the chest of the Cardinal. He cuts out the Old Cardinal's heart and holds it, still beating, in his hand. The Man bites into the still beating heart. The Old Cardinal screams in pain and bursts into flame.

The Church begins to collapse all around them. Jericho pulls Christine through a door by the rear of the church and into a stairwell.

INT. STAIRWELL - DAY

Everything rumbles. It's like trying to run down the stairs in an Earthquake. Jericho pushes through another set of doors revealing the underground chamber. The stairwell collapses behind them.

JERICO

Run!

They rush across the chamber as pieces of rock and plaster tumble from the ceiling. They reach a set of doors on the far side.

Jericho tries them. Locked.

EXT. NEW YORK CITY - STREET

The Cathedral COLLAPSES into a heap and is SWALLOWED INTO A PIT OF FIRE. A crowd gathers staring into the pit.

INT. UNDERGROUND CHAMBER - DAY

The ground shakes and rumbles. From the stairwell a tongue of fire shoots out at them.

A wall of fire rolls toward them. They're trapped at the end of the chamber. With all his might Jericho slams against the door. It gives. They tumble through it, just as the tongue of flame reaches them.

INT. SEWER - DAY

The fire bursts through the doorway, but Jericho and Christine are out of its path. They hear the mighty structure cave in behind them.

Then all is quite. Jericho takes Christine by the hand as they struggle through the muck.

CHRISTINE

I didn't think he could do that to a church.

JERICO

He did.

CHRISTINE

You mean you believe?

JERICO

He doesn't give me much choice.

CHRISTINE

Uhg that smell. I think I'm going to be sick.

JERICO

You'll get used to it.

CHRISTINE

For how long?

JERICHO

As long as we can stay out of sight.
If what they said is true, we only
have to avoid him until midnight, the
New Year.

CHRISTINE

New Years Eve in the sewer system?
Well, anything's better than Times
Square.

The two of them disappear into the sewers.

EXT. STREET - DAY

From the rubble of the church, the Man emerges and heads
toward his followers.

MAN

Find her.

INT. SEWER - DAY

Followers drop down from man holes and fan out in the sewer
system, carrying flashlights, torches... anything they can
muster.

INT. ANTE-CHAMBER - DAY

Jericho hoists Christine up into a maintenance room off the
main sewer, and then pulls himself up. Christine leans
against Jericho, exhausted. They're both sweating buckets.

CHRISTINE

It's so hot. Must be over a hundred
degrees.

JERICHO

We'll dehydrate if we stay down here
too long.

Jericho checks his guns.

CHRISTINE

Y'know, I've always felt like there
was some kinda curse on me. Don't get
too fond of me, Jericho. People I get
involved with tend to die.

JERICHO

I used to feel that way.

CHRISTINE

Did you lose someone close?

A long beat.

JERICHO

My wife and son.

CHRISTINE

I'm sorry.

JERICHO

It was a robbery. I couldn't protect them. All I could do was watch.

CHRISTINE

Ah, so you do what you do out of guilt. You'd make a good Catholic.

JERICHO

Any faith I had, I lost after my family died. What kind of God allows children to be murdered?

CHRISTINE

In my better moments I believe there's a purpose. Still, sometimes I can't help thinking "Why me?" What did I do to deserve this? One point five billion women on the planet and this guy wants me.

JERICHO

Did it ever occur to you, you might be special? —

CHRISTINE

You spend your life trying to convince yourself that you're something special just to make it through the day, and then one day you find out you are, and you'd give anything not to be.

Jericho puts an arm around her to comfort her. She rests her head on his chest. Christine sighs.

CHRISTINE (cont'd)

I wish I could get him out of my mind, leering at me. Wanting me.

JERICHO

Try not to think about it.

Jericho slaps a new clip into his backup Glock.

CHRISTINE
Maybe you could show me how to use
one of those things.

INT. SEWER - DAY

Groups of Followers make their way down the dark, dank
tunnels. Their glowing red eyes peer from their seemingly
lifeless faces.

INT. SEWER - DAY

Christine stares down the barrel of the Glock. Jericho's arm
reaches around her, his hand surrounding hers on the grip.

JERICHO
You just line them up in the
crosshairs and squeeze. But be ready
for the recoil. First time's always
a little painful until you find the
rhythm.

She squeezes. Click. Click. Click. Click.

JERICHO (cont'd)
Just like that.

He hands her a clip and demonstrates how to slide it in.

JERICHO (cont'd)
And always remember to count your
rounds. You have ten left. Here's the
safety. Leave it on til you...

BAM! Jericho dives out of the way.

JERICHO (cont'd)
What are you doing?

One of the Followers falls out of the darkness at Jericho's
feet.

CHRISTINE
Nine left.

Jericho looks at the hole in the Follower's forehead.

JERICHO
Nice shot.

Jericho pulls out his gun, checks the tunnel.

JERICHO (cont'd)
Come on. There'll be more coming.

INT. SEWER - DAY

Jericho and Christine splash through the shallow water. They hear echoes and shouts, seemingly surrounding them. The hounds after the foxes. Up ahead the sewer splits at a juncture.

JERICO

Wait a minute.

Jericho studies the two paths. Christine hears the voices and looks around. She takes aim at the darkness with her gun.

CHRISTINE

Does it matter?

JERICO

If we can make it to the Westside, we might have a chance of getting out of the city.

He picks...

JERICO (cont'd)

This way.

... and away they go. BAM! BAM! We see gun-barrel flashes in the darkness of the tunnel. Jericho and Christine emerge a beat later.

JERICO (cont'd)

Wrong way.

They head down the other tunnel, the soulless creatures behind them.

Dizzying shots as Jericho and Christine flee down sewage tunnel, turning left and right... down narrow passage ways.

They hear the shouts behind them, see the dull glow of torches and flashlights chasing them.

Christine tumbles. Jericho runs to her side. She's breathing hard and gripping her side.

CHRISTINE

I can't keep running.

JERICO

You have to.

CHRISTINE

I can't breathe. No air.

Jericho lifts her to her feet.

JERICHO

I know it hurts. But you have to keep moving.

The sounds are all around them now. The dull glowing lights near. A second set of lights appears further up the tunnel. They're cut off.

CHRISTINE

You're lucky. They catch you, they'll just kill you.

Jericho looks around for options. He sees a shaft of light ahead. Problem is, the mob is closer to it than they are.

JERICHO

Manhole cover. We can make it to the street.

CHRISTINE

But...

JERICHO

Come on!

Jericho grabs her and pulls her along the sewer toward the shaft of light and toward the approaching mob. Somewhere Christine finds the strength to keep up.

CHRISTINE

I... don't... think... we're... gonna... make... it.

JERICHO

Come on... faster! Faster!

Another fifteen yards to the shaft, but the mob is almost beneath it.

Jericho breaks out in front of Christine. He pulls his gun from its holster.

Almost there. Angry red eyes. BAM! BAM! Jericho fires a few warning rounds, driving the mob momentarily back.

Jericho reaches the shaft of light and positions himself by A WROUGHT IRON LADDER running up the side of the sewer. Christine reaches him and he pushes her up the ladder.

JERICHO (cont'd)

Climb!

Exhausted, she pulls herself up... hand over hand. Jericho scrambles up after her. But the mob is right on them. They jump, grabbing onto Jericho's leg. He's pulled back down, but continues climbing. People hang off of him.

They bite into his flesh like rabid dogs and tear at him. He kicks and hits at them.

Christine reaches the top of the ladder. One hand clutches the ladder as the other pushes up on the manhole.

CHRISTINE

It's too heavy.

With a sharp elbow, Jericho knocks the last of the followers off, but more are coming. Jericho climbs up over Christine, pressing against her.

The two of them together push aside the manhole cover. Christine wriggles up the ladder and out onto...

EXT. STREET - DAY

Overhead the SKIES glow RED with fire. The crimson clouds march against the sun, choking off the light.

As Jericho and Christine emerge from below, they see another piece of hell. Ahead, a handful of men wearing business suits drag a Buddhist Monk into the street and dump gasoline on him.

The leader pulls out a match, laughing. Lights it.

BAM! Blood erupts on the Leaders hand. Jericho re-aims his gun at the leaders head.

JERICHO

(to the Monk)

Run!

The Monk scrambles to his feet and takes off.

CHRISTINE

Jericho!

Jericho turns they're coming out of the ground now. Christine keeps her gun aimed on the hole, while Jericho covers the approaching businessmen.

CHRISTINE (cont'd)

(muttering)

Goddamn hostile takeover.

JERICHO

Come on.

They back away. Many of the followers point and scream. Jericho and Christine break into a run. They pursue.

Another wall of RED EYES approach from another direction cutting them off. Jericho fingers his gun. They're surrounded.

JERICO (cont'd)
How many rounds?

CHRISTINE
Not enough.

Jericho smashes the window of a Buick, parked curbside.

JERICO
Get in!

He unlocks the door. Christine jumps in and slams the door shut, locking it. A moment later the followers are at her window.

Jericho rips the cowl off the steering wheel. As he attempts to jump the car, hands reach in through the smashed window. Jericho fends them off but they get a grip on him and try to pull him from the car.

SMASH! Christine turns. A guy is smashing a brick against her window. SMASH! The safety glass pebbles but does not give.

JERICO (cont'd)
Christine... the ignition... the red
and green wires.

Christine leans over to the ignition. Frantic, and not sure what to do, she pulls wires and tries to connect them.

Bodies choke off all light as the followers crawl all over the vehicle like a swarm of ants.

Jericho has been pulled halfway out of the window now. Fighting... struggling to get back inside.

SMASH! The passenger window shatters and gives. Tiny shards of safety glass rain all over Christine. Hands reach in for her.

VROOOM! - The engine roars to life. Christine's wired it!
The minions unlock the passenger door.

JERICO (cont'd)
Get us out of here!

Christine pulls the car into gear and it starts to slowly roll.

But the Minions pull the door open and dive into the car...

Christine lunges beneath the dash and slams her hand on the accelerator.

SWARMED BY MINIONS, the vehicle springs to life. Tires spin before finding their purchase. Then the vehicle lurches forward, the followers tossed from it as it goes.

INSIDE THE CAR - Christine keeps one hand on the gas and one hand on Jericho's belt, trying to keep him in the car. She's kicking at the other man hanging on by the passenger door.

OUTSIDE THE CAR - Jericho uses the momentum to wrestle the swarm off him. He manages to toss the last person from him. He looks up to see...

The car careening toward the edge of a building. Hanging halfway out the car, Jericho's about to have his upper body ripped off.

JERICO (cont'd)

Christine!

Inside the car, one of the followers leaps from the doorway at Christine. He lands near her and pulls himself to her by tugging on the steering wheel.

OUTSIDE THE CAR - A split second before Jericho's upper body slams into a building's edge, the car veers away. Jericho clears the building corner by inches. He manages to push himself back inside.

INSIDE THE CAR - Jericho slips into the driver's seat and with one swift punch, he sends Christine's attacker flying out of the car.

Jericho floors it and heads the car west, toward the Westside Highway, passing riotous carnage around him.

CHRISTINE

How could everything fall apart so quickly?

JERICO

It's New York.

Lightning explodes across the sky.

EXT. TIMES SQUARE - DAY

Bonfires everywhere. Gangs attacking pedestrians, people being beaten, a toppled bus on fire.

A group of Cops are shooting at a frightened woman. Everytime she tries to run, they open fire... pinning her down. She mutters prayers under her breath.

In the middle is... Detective Francis. Francis sees the Buick drive by. He IDs Jericho and the Christine.

DTC. FRANCIS
Son-of-a-bitch.

He waves to the other police officers. They huddle around him. The woman uses that moment to make her escape down the alley. None of the cops notice.

INT. BUICK - DAY

Jericho drives through the obstacle course of bodies, burned out cars, and trash.

SMASH! They're jarred as they're hit from behind by...

A POLICE CRUISER.

EXT. STREET - DAY

Three **POLICE CARS** pull behind the Buick. One of them hangs on its tail and the other two pull up around them.

Jericho swings the car back and forth, trying to slam the cars out of the way. But they squeeze him.

JERICHO
Get down!

Christine ducks.

The rear window explodes from a shotgun shell.

BAM. BAM. They're slammed around again. Jericho spots a lamp post up ahead. He jockeys ahead of one of the police cars and swings his wheel around hard. Metal grinds. The cruiser swings over and...

SLAMS into the **LAMP POST.**

The Buick bounces off the cruiser and Jericho steers it up onto the sidewalk. The cops give chase. The police cruisers shatter parking meter after parking meter as they race after the Buick.

Jericho spins back onto the street at the next corner. One of the police cars can't keep up. It takes the turn too wide and smashes into a **FLAMING CAR** and explodes.

The last police car pulls side-by-side with Jericho.

Jericho glances over to see Francis at the wheel. Jericho jockeys with him. Francis swings his wheel, smashing into the Buick. The Buick spins out, bounces off the curb and comes to a halt in the middle of the street. Its engine dies.

Jericho tries to re-jump the car, crossing the ignition wires.

Meanwhile, Francis doubles back in his cruiser, eyeing the Buick which sits dead in the road like a lame duck.

Francis floors it. He going to ram the Buick. Christine sees him coming.

CHRISTINE

Jericho!

Jericho looks up and sees the police car bearing down on them. He returns to the wires.

Just as the cop car is about to hit them...

The Buick's engine spring to life. Jericho slams on the gas. The Buick lurches forward. The Police cruiser hits the curb, and bounces onto the sidewalk.

Francis spins the wheel. The cop car skids, hits the side of a building and accelerates after the Buick.

The Buick races down the dark streets, with the police cruiser following.

EXT. WESTSIDE HIGHWAY - DAY

Jericho steers the car up the onramp. He has to slam on his breaks to avoid hitting a mass of New Yorkers racing down the parkway, carrying their children and clutching their meager belongings. A stream of cars sits silently, abandoned hours ago in a massive traffic jam.

CHRISTINE

The city... everybody's leaving.

JERICO

Get out of the car.

Christine and Jericho bail. A moment later, Francis comes barreling up the onramp and slams into the empty Buick.

Francis pulls himself from his deployed airbag and steps out of the wrecked police cruiser. He holds a 12 gauge shotgun and scouts for Christine and Jericho. Christine steps out from behind the car.

CHRISTINE

Looking for me?

As Francis turns around Jericho pops up behind him and fires several rounds. Francis goes down.

Jericho picks up the 12 Gauge. Looking back at the skyline of the city, they see New York is awash in blood and flames.

JERICO

Keep going...

Jericho looks north to the George Washington Bridge...

JERICO (cont'd)

It's another mile to the bridge.

CHRISTINE

We can make it.

A father and son run by them. The six year-old boy stumbles and is almost trampled by the crowds. Jericho stoops to pick him up, but the father snatches the boy away.

SON

(through tears)

Daddy... Why are we running?

DAD

God has abandoned us.

The two push on. Dozens of others race by.

JERICO

Come on!

Christine and Jericho join the trail of refugees. But the earth begins to rumble.

CHRISTINE

Look... there...

In the distance the George Washington bridge sways and buckles. We can see it's teeming with thousands of people fleeing the city.

The water below bubbles, boiling and roiling. Steam rises off its surface.

With a sharp jolt, the earth quakes. The water leaps into the sky and...

The George Washington Bridge COLLAPSES... thousands of bodies drop into the boiling water. SCREAMS. SHOUTS OF HORROR.

JERICO

He knows we're trying to leave.

CHRISTINE

He won't let me.

JERICHO
We'll try the tunnel.

They look DOWNTOWN - The boiling water parts and...

A giant concrete shell rises -

THE LINCOLN TUNNEL, cracked right down the middle. Cars spit forth from its end and bodies float to the surface.

CHRISTINE
I can't watch.

She buries herself in Jericho's chest. The screams of the people carry across the water.

CHRISTINE (cont'd)
Make it stop. Make it stop.

JERICHO
I can't.

CHRISTINE
There's no place safe, is there?

JERICHO
We're gonna make it. Together.

CHRISTINE
We can't. They're everywhere. They're everywhere.

Jericho leads Christine back to the Buick but his Followers are already there. Dozens of them marching toward them. They turn and run up the highway. The Followers break into a run after them.

Jericho fires a couple of shots off as he and Christine race down the highway.

Jericho veers off to the highway's edge.

JERICHO
This way.

He climbs over the safety railing, then helps Christine. Just as the Followers reach out to grab them, they jump falling about twenty feet down an embankment.

The Followers chase them. But around the corner screams a black Limousine, cutting off the Followers.

The rear doors fly open, and Jericho and Christine dive into the back.

The doors close and the Limousine screeches away.

INT. LIMO - DAY

Chicago steers the limo past the mob of followers.

JERICHO

How'd you find us?

CHICAGO

I didn't. When I got to the Church it was gone. I've been trying to get out of town. But we're fucking trapped. These crazies are everywhere. Jer, this is something right out of the bible, man. It's... it's like God's wrath. Like Sodom and Gomorah.

JERICHO

God isn't doing this.

(beat)

Take us to the vault.

CHICAGO

The vault? Are you kidding? We've got to get out of town.

JERICHO

There's no way off this island.

EXT. NEW YORK CITY - DAY

A dark series of clouds march against Central Park. They swirl overhead, casting lightning down.

Inside the Park, a giant structure begins to take shape.

INT. UNDERGROUND GARAGE - DAY

The three of them dash from the Limousine into a tunnel corridor.

JERICHO

We should be safe here as long as we weren't seen.

INT. TUNNEL CORRIDOR - DAY

The three of them rush to the end of a metal and concrete corridor. When they hit the wall, Chicago taps a code into the keyboard. A panel slides open revealing another set of elevator doors.

ELECTRONIC VOICE

Please place your hand on the scanner.

Chicago raises his hand to the scanner but hesitates.

JERICHO

What's wrong?

CHICAGO

Nothing. It's just... I don't think I updated my clearance.

Jericho eyes Chicago suspiciously.

JERICHO

Put your hand on the scanner.

CHICAGO

Come on, man. We don't have time to argue. Just do it.

CHRISTINE

What's going on?

CHICAGO

Nothing. Just... Go ahead.

Jericho grabs Chicago's hand and forces it down on the scanner.

CHICAGO (cont'd)

No. Stop. Hey, don't.

Jericho presses Chicago's hand against the scanner. Chicago struggles, but the scanner passes over his palm.

ELECTRONIC VOICE

Subject identified. Leroy Chicago, 2223. Security alert. Subject is deceased.

JERICHO

What do you mean, deceased?

ELECTRONIC VOICE

Subject has no pulse.

They all turn and look at Chicago. He smiles sheepishly. Jericho slams Chicago against the wall. SPIKES lunge out of Chicago's face. His skin turns brown, reptilian. His eyes burn with fire.

CHICAGO

I didn't want to, Jer. Please believe me. He made me do it.

JERICHO

If it is you, forgive me.

Jericho opens fire, blowing Chicago away. Every bullet blows rotting flesh, smoke and molten lava down the corridor.

CHICAGO

He's coming, Jer. He's coming for her. And there's nothing you can do to stop him.

JERICO

Go to hell.

CHICAGO

Yeah, okay. Whatever you say. But he knows where you are. They're all coming and there's no escape.

Jericho slams down on the scanner, the laser scans his hand...

ELECTRONIC VOICE

Authorization verified.

The elevator opens. He pushes Christine inside.

INT. SHELTER - DAY

The blast doors open, and the two of them enter.

CHRISTINE

Where are we?

JERICO

Hunter Security's nuclear shelter.
Four hundred feet below Manhattan.

Jericho flips on the central console.

CHRISTINE

What are you doing?

JERICO

Seeing what's out there.

Security Video warms up showing the approach to the entrance of the vault. He sees Followers crowding in.

JERICO (cont'd)

Don't worry. They can't get down here.

He hits another series of switches. Snowy images of a newscaster drift onto the main screen.

NEWSCASTER (T.V.)

... as hundreds of thousands of people flocked to the Hudson River shore line to pray.

Behind the Newscaster - Crowds of people watch the swirling storms over Manhattan and the continuous thunderbolts that rain down from above. Women count beads and men fall down on their knees praying to heaven.

NEWSCASTER (cont'd; T.V.)

The tide of refugees which built throughout the day ended abruptly less than an hour ago, when all routes in and out of the city were severed. There has been no communication from the island since. With river temperatures now above boiling, the National Guard has been unable to send help via watercraft, and helicopter attempts have been met by hurricane force winds. Churches across the nation have opened their doors to the frightened masses fearing the Apocalypse...

The screen goes black. Dead.

JERICHO

There's nothing to do but wait.

Jericho looks at the clock on the wall. Six hours to midnight. Then he notices blood seeping through the back of Christine's shirt.

JERICHO (cont'd)

You're bleeding.

CHRISTINE

I got hit by some glass.

EXT. NEW YORK CITY - EVENING

The Man walks down the street. Looting goes on all around him. A group of followers walk behind him, becoming an army.

INT. VAULT - NIGHT

Christine leans forward with her shirt in her lap. The rear of her back is streaked in blood. Jericho hovers over her plucking the glass from her skin. She winces.

CHRISTINE

Why'd you stay with me, Jericho? You didn't have to.

JERICHO

This Protector of yours never showed up. I couldn't leave you alone.

CHRISTINE
I think you're my protector.

JERICHO
You heard the Priest. It can't be me.

CHRISTINE
Maybe God has more faith in you than
you have in him.

JERICHO
Hold still.

CHRISTINE
In case the world ends, I just want
you to know...

JERICHO
What?

CHRISTINE
That I wish we had more time.

He dips a wash cloth in water and swabs the wounds on her
back.

JERICHO
We'll talk about it over dinner
tomorrow.

CHRISTINE
What if there is no tomorrow?

She stands, turns and searches his eyes for an answer. She
kisses him. He pulls away.

JERICHO
Don't.

She pushes away, then pulls her shirt back on.

CHRISTINE
I'm sorry. I shouldn't've done that.

JERICHO
No. Not here. Not now. We deserve
better.

CHRISTINE
Just as well. The others died
before...

(beat)
I guess he was saving me for him.

The glasses clatter together as a slight tremor goes through
the Vault.

They listen and hear the sound of metal bending and twisting around them.

CHRISTINE (cont'd)
Sounds like an earthquake.

Jericho heads to the security console. Checks on all the cameras. His Followers crowd the screens. They're out there by the hundreds.

BUMP!

The entire vault JOLTS as if something had slammed into it. The two of them tumble to the floor.

CHRISTINE (cont'd)
Jericho, I can feel him.

Jericho claws his way back up to the video screens. Searching them. And then one by one, each of the twenty video screens goes black. They hear scratching and clawing at the metal. Footsteps walking above them and then walking below them.

They follow the invisible creature with their eyes and ears as the sounds scamper around the outside of the room. Christine steps behind Jericho, standing close to him. Jericho pulls out his gun.

JERICHO
We're surrounded by bedrock. Nothing
can get to us.

The vault rocks back and forth violently. They're thrown against the floor. Metal twists and buckles.

The lights go out. Eerie Red Emergency lighting comes on.

They wait, holding their breath.

ONE SIDE OF THE VAULT abruptly JERKS UPWARD, followed by the other side.

It's as if...

JERICHO (cont'd)
He's pulling us to the surface!

The vault leaps and shakes. We can hear earth and stone and metal twist and grind through the steel walls. As the floor pulls up from under them, they slide down to what was the side wall. Tables and chairs and video equipment tumble down on top of them. Jericho covers Christine with his body and takes the brunt of a heavy wooden desk and several computers.

The Vault jerks upward again, and again, accelerating in pace.

JERICHO (cont'd)

Grab hold.

Like the express elevator from hell, the earth spits up the vault. Lights flicker, furniture tumbles, equipment shatters.

Then suddenly all is quiet.

A couple of the emergency lights are still lit. Dark and gloomy though, as if in some crypt. Jericho has his body wrapped around Christine.

JERICHO (cont'd)

Christine? Christine?

She blinks her eyes open. Looks up at him. Jericho has a cut on his forehead. She touches it lightly. There's something erotic about her touch. Jericho pulls away.

JERICHO (cont'd)

We must be on the street.

CHRISTINE

He's out there.

JERICHO

The walls are reinforced steel. It'd take a miracle to break through them.

CHRISTINE

Remember who we're dealing with.

WWWWUMP!

The VAULT rocks. In the dim red light we see an indentation appear on the wall.

WWWWUMP!

Another bump erupts in the metal.

CHRISTINE (cont'd)

Are you sure?

JERICHO

They're holding.

The SLAMMING STOPS. A few beats pass. The two of them wait.

CHRISTINE

Do you feel that?

JERICHO

What?

CHRISTINE
It's getting warm in here.

JERICHO
He's melting his way through.

The wall before them begins to glow, a dull red at first, and then a bright orange.

Jericho climbs over debris to the weapons locker, now face down on the ground. He pulls it open. Inside are weapons. Jericho pulls out a pump-action rifle and loads it.

CHRISTINE
What are you doing?

JERICHO
He was beaten before by other men.
Men with nothing better than a sword.

A hole appears in the steel as the liquid metal drips away.

CHRISTINE
He's coming through.

Jericho grabs and MP-5 FULL AUTO and slings it on.

JERICHO
Get behind me.

The lava hole in the metal grows. Beyond it is a dark silhouette, his hands pressed against the metal.

CHRISTINE
Whatever happens... thanks for trying.

With a flash, the molten metal peels back, revealing the Man. Jericho fingers the trigger on the shot gun.

A quiet moment as the two men regard each other. The Man steps forward and...

Jericho fires.

BAM! The shell blows into the Man's chest, knocking him back, but not down.

BAM! BAM! BAM! Jericho drives the Man back out the melted opening and into...

EXT. STREET - EVENING

The house-sized vault rests beside a huge pit in the roadway by the Hunter Security Building. Crashed cars are scattered about the intersection.

Hundreds of his followers crowd the streets, like an Army of the Damned.

The Man lies on the street, fallen.

The crowds look down at the fallen Man, and then at Jericho. They cower away as Jericho swings the MP-5 around at the crowd.

But from the corner of his eyes he sees the Man rise.

Jericho turns and opens fire with the MP-5. The rounds drive into the Man, but still he stalks toward Jericho. Jericho backs away, keeping up the barrage of bullets, until he and Christine are pressed with their backs against the wall.

MAN

Don't you understand. It's futile.

The Man reaches out and takes the gun from Jericho. He grips it tight and the gunmetal melts in his hand.

Jericho throws a punch at the Man, landing firmly on his chin. The Man glares at Jericho, insulted by the blow.

The Man grabs Jericho's fist and drives it back, slamming him against the wall. He smashes Jericho with his forearm.

Jericho falls to his knees. The Man looks to Christine.

MAN (cont'd)

I can feel your fear. I can feel your heart tremble. But look on me. Feel me. I'm not here to hurt you. I'm here to set you free... and give you eternal life.

JERICO

Christine! Try to resist. There's nothing he can give you.

Christine turns her head and backs away.

Jericho pulls himself to his feet, but he's grabbed and held by several of the Followers. He tries to fight them off, but with the sheer number of them it's almost impossible.

JERICO (cont'd)

Christine, look at me.

CHRISTINE

I... No...

MAN

Look at me.

She finally does and cannot look away.

MAN (cont'd)

I know you've suffered. But was it I who made you thus? Why did he bring you into the world, if only to feel sorrow.

CHRISTINE

I... I don't know.

MAN

I know your pain.

JERICHO

Leave her alone. Don't listen Christine. Don't listen.

MAN

Everybody you loved, God took from you. He murdered them. It was his will.

CHRISTINE

Yes.

MAN

Why? Why did he do it? Had you angered him?

CHRISTINE

No.

MAN

Had they done anything wrong?

CHRISTINE

No.

MAN

Then why?

CHRISTINE

I don't know.

MAN

He took away your world. Help me take away his.

He holds her with his eyes. She sways leans forward... and he kisses her. Deep. Erotic. She kisses him back. Jericho is defeated.

MAN (cont'd)
(to Jericho)
My blood's been in her veins for
years. You never had a chance, you
know. Neither did God.

Jericho breaks free from the Followers and rushes the Man,
but he's tackled immediately and thrown down to the ground.

MAN (cont'd)
Show him the error of his ways.

They grab what they can find... Bricks, stones, lead pipes.
They beat him.

Jericho tries to break away. He tries to run. But they swing
at him, they pelt him. He covers his head and pushes through
the crowd, but he's met by crushing blow after crushing blow.

They hound him like a pack of dogs and slowly they bring him
down, beating him senseless.

Finally, JERICHO COLLAPSES.

MAN (cont'd)
Enough!

The Followers slowly stay their blows. They part, pulling
back in a circle, and look down at Jericho's broken frame.

MAN (cont'd)
Don't let him die. If he dies, he
goes to God. But if he lives, when
the kingdoms are joined, his soul too
shall fall, and he shall serve me...
forever.

Blood seeps from Jericho's wounds. He tries to crawl, but he
collapses.

JERICHO
Help me, please. For godsake.

MAN
For Godsake?

The Man looks around.

MAN (cont'd)
Where is God? Why has he abandoned
you?

We hold on Jericho. It's painful just to look at him.

MAN (cont'd)
Look at you, Jericho. You're beaten.
You're forsaken. You've lost.

Jericho struggles to move. But can't.

JERICHO
You're gonna have to kill me.

MAN
No... You will not go to heaven and
soon your soul, and every other soul,
will be mine... mine because you
failed. Failed to protect those you
loved.

Christine crosses to the Man and squeezes his hand.

CHRISTINE
Jericho, don't blame yourself. You
did everything you could.
(She points to Heaven)
He let you down.

MAN
Quite right.

The Man bends down and whispers in his ear.

MAN (cont'd)
He made you weak. Now show him that
you're strong. Fight for me.

JERICHO
(almost inaudible)
No.

MAN
Join me and reclaim everything he
took away from you.

Jericho's wife Emily, emerges from the crowd holding their
son David by the hand. Jericho looks at them, and he is weak.
So close to death, so in need of something to hold onto.

EMILY
Jericho, please.

Jericho struggles to his knees. His son, David, comes up.

DAVID
Daddy, it's going to be okay.

The little boy holds his hands out to his father.

CHRISTINE

Go ahead, Jericho. Embrace him.

MAN

It's everything you want.

Jericho lifts out his hands and pulls the boy into him. Holds him tight. He fights back the tears until he can't.

The Man glances skyward with a tiny smile and then looks down at Jericho.

MAN (cont'd)

You chose wisely.

The Man takes Christine in hand and walks through the parting crowd. The Man's followers line up behind him in a processional following him.

Emily and David help Jericho to his feet. The three of them are pulled along the processional line.

We pull back, higher and higher, until the processional line looks like a stream of ants snaking through the streets of New York.

ON JERICHO - He holds his son as they walk along with the processional.

DAVID

I love you Dad.

JERICHO

I love you too.

He looks at Emily and then at David... Something's wrong. He slows just a little bit. Sadly. He lets David down, lets him walk on his own, and then lets the boy's hand slip from his own.

He slows slightly, letting them get ahead of him in the throng. Once they're a few paces ahead, Jericho stops. People stream by him as he silently watches his wife and child drift away in the crowd.

Jericho pushes his way through the stream of humanity until he breaks out and edges into a dark alley.

He steals away.

EXT. TIMES SQUARE - NIGHT

Times Square teems with hundreds of thousands of people. The crowds part as the Man arrives with Christine.

MAN
All this is for you.

CHRISTINE
Is this hell?

The Man laughs.

MAN
No. It's New Years in Times Square.

Christine, still lost in her rapture, looks on the multitude.

CHRISTINE
All these souls...

MAN
All these souls are ours.
(in Latin)
The time has come. Bring forth the
temple.

The ground heaves. Concrete comes alive rising in the shape
of twisting men... buildings bend to the Man's will.

And now we can see a structure starting to form...

A MIGHTY TEMPLE

EXT. NEW YORK CITY STREETS - NIGHT

Deserted.

Alone, Jericho staggers through the devastation left in the
wake of evil.

Buildings are on fire.

The streets run red with blood.

Jericho sees a fallen gargoyle lying on the ground. He lifts
the heavy carved stone and carries it up the steps of a
mighty building.

Jericho stumbles and falls before it's heavy doors.

It is THE ARMORY.

Jericho pulls himself up, takes the gargoyle and smashes it
against the door. The wood splinters.

EXT. TIMES SQUARE - NIGHT

The ground ceases its rumbling as the temple has formed.

A TEN STORY PENTAGRAM stands behind an ALTAR atop a pyramid.
Steps appear on the angle of the pyramid, seemingly formed
from the faces of tormented souls.

INT. ARMORY - NIGHT

A door opens and in steps Jericho, his clothes in tatters,
his face bloodied. He smiles...

The room is filled with a CACHE of MILITARY ARMAMENTS.

Quick cuts as he --

GRABS an MK19 MOD3 AUTO-FEED GRENADE LAUNCHER --

Pulls down a SHOULDER LAUNCHED STINGER MISSILE --

Straps on AMMO BELTS --

Slings on TWO M-16 MACHINE GUNS --

ANGLE ON: A ROW OF HUMVEES -

One of them roars to life.

It's headlights fall on a LOCKED GARAGE DOOR.

Jericho steps out of the driver's seat.

Reaches in back.

Withdraws the SHOULDER LAUNCHED STINGER MISSILE.

Fires.

THE MISSILE FLIES from its launcher and...

BOOM!

The garage door blows open.

JERICO

Time to give the Devil his due.

Jericho slides back into the HUMVEE and peels out.

EXT. NEW YORK CITY STREETS - NIGHT

Jericho steers the Humvee through the obstacle course of post
riot debris. In the distance he sees the glowing fiery light
of Times Square, but just up ahead is an archway.

You could say it was soaring and majestic if it weren't for the twisted wrecked frames of men, piled atop each other like some freakish car accident.

Jericho slows the Humvee and looks on at this horror. The writhing corpses moan out to him in unison.

VOICES

Go back! Go back!

Jericho drives the Humvee through the arches...

Inside ...

Jericho sees the mass of humanity huddled before the Temple. He floors it.

The Followers scatter as the Humvee plows them aside.

At the foot of the temple -

THE MAN TAKES CHRISTINE by the hand and leads her up the steps. But...

Jericho skids the Humvee to a halt by the Temple's base.

Followers rush the Humvee, but when Jericho opens fire with an M-16, they cower away.

The square falls silent as Jericho exits the Humvee, clutching the Grenade Launcher.

Jericho looks around at the lost souls, at the temple of evil.

The Man walks toward Jericho.

MAN

What happened Jericho? I thought we had a deal.

JERICO

I lied.

MAN

If you come seeking death, I shall not grant it.

JERICO

I'm not seeking death.

Jericho levels the MK19 GRENADE LAUNCHER.

JERICO (cont'd)

I'm sending you back to Hell.

SHWUMP! He FIRES. The GRENADE IMBEDS in the Man's chest.

BOOM! It EXPLODES. The Man catapults backward twenty feet, slamming into the concrete.

Shwump! shwump!

Jericho fires two more grenades at the Man as he struggles to his feet.

BOOM! BOOM! They explode with unbelievable force.

The Man tumbles down the roadway like he was hit by a train and collapses in a pile of broken flesh.

Jericho crosses to him and looks down at what used to be the Man's face. But now it's all sinews and singed skin.

MAN
(seething whisper)
You think you've won?
(beat)
This is but flesh.

And then THE GROUND BEGINS TO TREMBLE...

Jericho loses his balance and falls to the ground.

The Man's legs rip open.... and MIGHTY TALONS extend from them. A monstrous evil unfolds from the skin of the Man. WINGS unfurl from his back. SCALES burst forth from his skin.

He rises until he is FOUR STORIES TALL.

ALL DEMONIC

His eyes burn with fire and his mouth drips blood. He is truly

SATAN

He HOWLS.

Jericho scrambles to his feet and retreats to the Humvee.

SATAN
You dare defy me, Jericho? I shall
cast you into hell like my father did
to me at the dawn of time.

Jericho whips out the Stinger missile and levels it. He pivots back to face the Demon. The Demon sees the missile pointed straight at him.

JERICHO
Times change. Welcome to the twenty
first century.

Jericho launches the Stinger. It impacts in Satan's belly and explodes. The flesh and scales blow back revealing...

A THOUSAND TORMENTED SOULS inside the belly of the beast. Satan reels back. Screaming in pain.

A handful of followers charge at Jericho, but he opens fire with the M-16's blowing them back.

SATAN pulls back his arm and a swirling ball of fire rises in it. He launches it at Jericho.

Jericho dives out of the way. The fireball sails over Jericho's head slamming into the side of a building.

Jericho mounts another Stinger and FIRES.

The missile flies. But the Dark Angel dodges and the Stinger impacts against a billboard of a Broadway play.

"CATS - NOW AND FOREVER" topples, crushing several hundred of the followers.

More followers attack, but Jericho lets loose a barrage of bullets from both sub-machine guns.

Satan draws another ball of fire from the air, and hurls it.

Jericho grabs for his weapons and rolls for cover just as a fire ball hits the Humvee, BLOWING it to kingdom come.

Jericho slams another Stinger into the launcher. He takes some time to aim.

Satan flaps his leathery wings and lift into the air like some ancient dragon.

Jericho fires. WHEOOOOOSH! This time the Missile slams into Satan's head. BOOM! Lucifer's head explodes, raining fire down from the sky.

The crowd of followers scatter to avoid the hellish shrapnel, as the Dark Angel plummets to the ground.

Jericho slides his last Stinger into the launch tube.

The HEADLESS BODY rises from the pavement, swaying back and forth, hands grasping at the air.

JERICHO (cont'd)
You're going down.

Jericho unleashes his last Stinger. WHEOOOSH! BAM! It slams into the Dark Angel's belly, among the writhing masses.

BOOM! It explodes in a massive fireball of flesh and fire.

When the smoke clears, Satan is gone.

Jericho eyes the lingering smoke and fire. He hears a massive groan coming from the heart of the city.

A thick fiery smoke hangs in the air and then slowly twists back into form and substance. Smoke trails snake out, wrapping themselves like a tentacle around Jericho. The tentacle grows until it is a BONY HAND.

SATAN (V.O)

You think your armaments can defeat
the immortals? Who do you think
taught mankind to build weapons?

Jericho is enveloped now. He yells, fighting to break free. He rises in the air, twisting and turning until he's face-to-face with THE BEAST.

He opens fire with the M-16. But the bullets wounds are barely pinpricks on Satan's horrific scaly body.

SATAN

For thirty thousand years I've walked
through the hearts and minds of men
and your downfall is my glory.
I have built the gas ovens of
Auschwitz, I have haunted the killing
fields of Cambodia, I've spurred good
Christians to rape and loot in the
name of their Lord, I've sent Muslims
on horrific Jihads, and I've
scattered the Jews to the four
corners of the world. I lit the fire
that made Troy burn and I stood by
and watched mankind nail the Son of
God to a wooden cross. I was there in
the beginning on the tree of life. I
am the beginning and the end. I am
light and I am death. I can not be
defeated. I am forever.

Satan tosses Jericho away.

Jericho sails through the air, arms flailing and SMASHES
through the STAINED GLASS WINDOW of a church.

INT. CHURCH - NIGHT

The glass IMPLODES as Jericho sails through it, heading
toward the hard stone floor.

But instead of the floor, he slams into a hanging tapestry.
It collapses under his force, but breaks his fall.

Jericho lies half-dead, a lump in the middle of the thick woven fabric.

EXT. TIMES SQUARE - NIGHT

Satan roars and conjures up another fireball and...

Launches it at the church!

The flames engulf the church. Even the stones catch fire.

INT. CHURCH - NIGHT

Everything in the small church erupts in flame.

WHISPERING VOICE

Jericho...

Jericho stirs. Then with a groan, he struggles up. His hands tremble. His body buckles. His back is streaked with blood.

JERICHO

I can't...

WHISPERING VOICE

Jericho...

It takes all the effort in his body just to open his eyes. There's no one there...

JERICHO

What more can I do?

All around him he see religious icons.

A STATUE of CHRIST ON THE CROSS.

A TAPESTRY of ST. GEORGE SLAYING THE DRAGON.

A PAINTING of DAVID SLAYING GOLIATH

And A statue of MICHAEL THE ARCHANGEL WIELDING A MIGHTY SWORD AGAINST A SERPENT.

Everywhere he looks in the burning church, he sees acts of faith.

WHISPERING VOICE

Jericho...

Jericho pushes himself up onto one knee. He rests. The strain is too much to bear. His head is bowed because he cannot hold it up. He looks almost like he's praying.

JERICHO
Help me. Please.

In answer to his prayer, there is silence.

EXT. TIMES SQUARE - NIGHT

SATAN lays Christine on an altar below a massive STONE PENTAGRAM. Demonic figures are carved around its face.

SATAN
(in Latin)
*I command thee as the Lord of Man.
Open the Gates to my kingdom!*

The stone pentagram rumbles and slowly slides open.

A FIRESTORM SWIRLS in its center. We see human shapes... the vague outlines of the souls of the damned.

It's truly a churning pit of fiery death like nothing we've ever seen before except in our darkest nightmare.

The GROUND RUMBLES as THE GATES OF HELL open.

INT. CHURCH - NIGHT

The GROUND SHAKES. Stones fall from the roof of the church. The CRUCIFIX FALLS smashing into the STATUE OF MICHAEL. MICHAEL TUMBLES. It slams into the floor, shattering.

When it does, Michael's SWORD breaks free from his hand.

Jericho sees the sword. He's transfixed by it. He picks it up. It's a simple blade and pommel, forged of bronze.

He takes off his M-16s and tosses them to the ground.

... then turns and heads toward the door, armed only with this sword and his belief.

EXT. TIMES SQUARE - NIGHT

The portal continues to rumble further and further open. The Followers fall to their knees in silent prayer of the coming dawn of evil's reign.

Christine lies silent on the altar, her eyes closed in rapture. The glowing fires of hell illuminate her face.

EXT. CHURCH - NIGHT

Jericho emerges from the fiery structure of the church to see Satan reaching down for Christine on the altar.

Jericho bellows...

JERICO

Lucifer!

Satan turns. He sees Jericho, beaten and bloodied, looking like the Devil himself.

SATAN

Jericho, how many times must you be beaten!

JERICO

Until you finish me.

MAN

Step aside or I shall inflict torments on you never known to human souls.

Emily and David emerge from the crowd.

EMILY

Jericho, please. You can't defeat him.

JERICO

(to Satan)

You cannot trick me!

SATAN —

You defy me, but can you turn your back on your family again? Can you stand by and watch me pluck their eyes out and rip their flesh from their bones while you watch helpless.

David comes to Jericho.

DAVID

Please, Daddy. Don't let him hurt us.

JERICO

Lies! My family is dead.

And Jericho swings his sword at his wife and son.

As the blade strikes flesh, the two become terrifying DEMONS. They cry out in horror as they melt into the air.

SATAN

Jericho, I am an Angel of the Lord.
You are but a man. How do you expect
to defeat me in all my glory?

Satan stalks toward him.

JERICHO

I may be just a man. But I am made in
the image of my maker.

(beat)

And I have faith.

Satan pauses and sits on his haunches, trying to look into
Jericho's heart.

JERICHO (cont'd)

It is in my power to defeat you.

Satan's terrifying head swings over him. Jericho slowly
raises the bronze sword to the ready. Satan backs away.

SATAN

You will need more than a piece of
metal to defeat me.

JERICHO

The weapon doesn't matter. The battle
is won within.

The Beast's claw swipes at Jericho. Jericho brings the sword
to bear. We see a flash of metal. A shower of sparks. The
Beast roars back, in real pain for the first time.

Jericho advances, thrusting at the Beast. The sword flashes
in the flames of fire and it becomes FORGED OF STEEL, ITS
HANDLE CRUSTED WITH JEWELS, just like the swords in the
illuminated manuscripts. THE SWORD OF FAITH.

The BEAST ROARS BACK.

His sharp tail whips around like a scorpion's, stabbing at
Jericho.

Jericho parries and thrusts back.

Jericho stabs the tail of the Beast. It recoils in pain and
slams into Jericho sending him flying through the air. He
lands on the steps of the temple, his momentum sending him
tumbling down.

THE BEAST claws down the stone steps.

The TEMPLE shakes with every step. Fires burn in Satan's
eyes. His body bristles with spikes.

Satan raises his talon into the air above Jericho. Jericho rolls out of the way, just as he slams his talon down.

The earth shakes and the stone steps crack. The Temple begins TO BLEED.

Jericho rolls down the steps, trying to get away.

Satan raises his talon again, but this time as he brings it down, Jericho stabs the sword upward and into it.

The Beast recoils and roars. WOUNDED. The blood of hell drips from the wound and rains down, exploding like grenades as it hits the earth.

Jericho runs for cover.

The Beast's tail swings round. A hundred serpents grow from it, each head snapping out at Jericho. Jericho swings his mighty sword, striking through the viper's nest and severing the heads of the snakes. The snake heads continue to snap as they roll into balls of fire on the ground.

Jericho dives over the flailing tail, and raises the sword just in time to deflect a blow from Satan, wounding him again.

And then the BATTLE IS JOINED.

We've never seen anything like it.

Jericho is possessed of faith and powers beyond our comprehension as he drives into the breach.

HOLY STEEL against the FIRES OF EVIL, exchanging blow after blow. Jericho battles like a righteous warrior, a one man holy crusade.

Atop the Temple they fight, the darkness lit by the unholy fires which consume the mighty towers of Gotham.

SATAN

Submit Jericho, and I shall make you
the king of kings.

JERICHO

You can offer me nothing.

Satan reels back. Jericho advances.

ATOP the TEMPLE - IN THE MIDST OF BATTLE, THE NEW YEARS BALL
BEGINS TO DROP.

JERICHO (cont'd)

I renounce thee.

Jericho takes the fight to Satan, driving him back, driving him down on his knees and as he is about to plunge the sword into Satan's chest...

The ball reaches bottom. Happy new year flashes and...

A mighty trumpet roars.

SATAN ROARS a HORRIBLE CRY OF LOSS.

Jericho stays his sword.

Satan's wings unfurl as a great wind blows pulling him toward the opening in the Pentagram.

JERICHO (cont'd)

It's over.

Satan struggles against the winds of heaven that drive him back toward the swirling pit.

SATAN

Over? It's not over!

His scales bristle. His eyes alight with fire.

SATAN (cont'd)

A thousand years is nothing to me!

JERICHO

To me, it's enough.

SATAN

You grow weaker every time.

Jericho crosses to Christine on the Altar. She wakes at his touch. Looks up blinking... in disbelief... herself again.

CHRISTINE

Jericho.

He gathers her up in his arms.

Behind him, as Satan tumbles back into hell, something snakes out of the demon's body and shoots through the portal. A tentacle of some kind.

SATAN

You dare to turn your back on me?

CHRISTINE

Jericho!

SATAN

I shall have thee yet.

The tentacle snakes out and wraps around Christine, pulling her from Jericho's arms. It drags her to the closing gate.

CHRISTINE

Oh god, help me. Please help me.

Jericho lunges to her and grabs her hand before she crosses the threshold.

JERICO

Hold on.

Christine's feet are pulled across the threshold. Everything rumbles. The temple shakes.

Christine is caught in a tug of war between good and evil.

SATAN

I have you now. Let go and come to me.

The suction from hell increases. Dying souls all over the world are being sucked into the inferno screaming. All around them the ghostly souls are pulled in creating a strong wind.

She still hangs there, as if she was hanging from a precipice, dangling over a twenty thousand foot drop into eternal darkness and damnation. Satan dangles in the hellfire below clinging onto Christine. The stones are closing in around her.

CHRISTINE

Don't let me fall. Please, don't let me fall!

JERICO

You're not gonna fall. Hold on!

Satan climbs up his own tentacle, coming closer. He reaches out with his curled mangled fingers to grab her, but Jericho lifts the sword and holding Christine with one hand, he heaves the sword end-over-end into the underworld. It slams right into Satan's gut.

Using all his strength he fights the slipstream of evil as he pulls Christine back through the Gates of Hell just as they slam closed forever. As all the stones join, sealing the entrance A STARBURST OF ENERGY RADIATES OUT.

BOOOOOM!

The two of them are surrounded by fire.

Jericho rises to find Christine unconscious next to him. He fights the thick smoke as he struggles to his feet. He looks around but all he can see are flames.

He scrambles to pick up Christine and through the flames he makes out a door of some kind.

He rushes through the flames to the doorway and pushes through it out onto...

EXT. NEW YORK CITY STREETS - NIGHT

Jericho emerges from the front door of the CHURCH. The flames and smoke are thick all around.

Fire trucks and police cars slide to a halt in front of them.

The firemen come rushing up to Jericho, who cradles Christine in his arms.

FIREMAN

What happened?

Jericho looks around. Aside from the fire, the city is calm and peaceful. Pedestrians walk the street as normal. The sky above is clear and the stars shine down from heaven.

Jericho looks back at the Fireman.

JERICO

There was a fire.

He keeps walking, Christine in his arms.

JERICO (cont'd)

But I put it out.

We rise up into the night, away from the fire and back towards heavens. Everything in the city is how it was. Maybe even better.

FADE OUT:

THE END

WALT DISNEY/TOUCHSTONE PICTURES

TITLE: END OF DAYS
AUTHOR: MARLOWE, ANDREW W.

SUB BY: ANONYMOUS
SUB TO: GARNER, TODD
GENRE: SUPERNATURAL/THRILLER
SUB-GENRE:

FORMAT: Screenplay
DRAFT DATE:
PUBLISHER/YEAR: 2-17-1998
PAGES: 117

CIRCA: Present
LOCATION: NYC

ELEMENTS:

ANALYST: CHURCHILL, DAVID
COVERAGE DATE: March 20, 1998

LOGLINE:

When Satan comes to NYC to take a bride back to hell, a tenacious security officer becomes the protector of the chosen woman and helps defeat Satan and send him back to hell.

COMMENT LOGLINE:

While this doomsday thriller contains many familiar trappings of the genre, writer Marlowe is able to cleverly provide the drama with imaginative action set-pieces and characters who're heroic and strong, while at the same time weaving in themes of religion and faith.

SCRIPT: CONSIDER
WRITER: CONSIDER

	Excellent	Good	Fair	Poor
Idea		▲		
Story Line		▲		
Characterization		▲		
Dialogue		▲		

SYNOPSIS:

In 1975---shortly after a baby girl is born in an NYC hospital, a nurse secretly rushes the infant to a Satanic ritual where she's baptized in blood and "marked for darkness". When the baby girl is returned to its mother, she's named CHRISTINE.

Today, NYC---JERICO is an officer who works for a private security firm. Presently he and a partner, CHICAGO, are protecting a diplomat on his way to the UN. As the diplomat arrives at the UN hq, a SHOOTER is spotted on a nearby roof. Jericho shoves the diplomat aside and takes several rounds of shots in his bullet proof vest. The diplomat is safe, and Jericho and Chicago chase after the shooter in a helicopter. As the shooter is about to jump from the roof, Jericho grabs him. But as the shooter then begins to blast Jericho, he's dropped from the 'copter----and a parachute unfurls. The shooter ducks into the subway, and Jericho gives chase again, finally cornering the guy and cuffing him. But...the shooter suddenly transforms into a hideous monster and tells Jericho that he's powerless to stop the dark Angel. As the shooter transforms back to a human form, Jericho is stunned. He wonders if he's going nuts as the shooter is taken off to a hospital.

Meanwhile...in Hell's Kitchen, flames shoot high from a crack in the pavement. From the flames a mysterious MAN (Satan) appears and walks away...and an Albino man witnesses the event. Later, Jericho does some research on the shooter and discovers that he's not only a religious nutball but a man who was not targeting the UN diplomat but him. Jericho wonders why HE was being targeted! In the shooter's possession is also pictures of an unknown woman.

That woman happens to be CHRISTINE BETHLEHEM---the same one we saw being born in 1975 and baptized in blood. Christine is a pre-school teacher with a sweet disposition, but lately she's been experiencing terrifying visions that she can't explain. Satan, in the meantime, goes to visit the shooter in his hospital room and crucifies him to the wall. When Jericho and a detective go to visit the shooter to ask questions they find him nearly dead. Written in Hebrew on the shooter's body are two names---one is Jericho and the other is Bethlehem. As the shooter dies, Jericho realizes that he might be in danger. And he wonders who Bethlehem is as well. Jericho pays a visit to the Church of St. John the Divine and talks to FATHER MURPHY bout the shooter, whose name was Thomas and who used to be a priest. Murphy is closed mouth, and tells Jericho he wouldn't believe even if he told him.

Christine is on her way home when a homeless man approaches and says "he's on his way". And when she gets to her apartment, two COMMANDOS are waiting for her and try to abduct her. Meanwhile, Jericho has managed to track the identity of "Bethlehem" to Christine, and he and Chicago arrive just in time to rescue her. The commandos flee. Christine is frightened, and her roommate RACHEL offers support. Jericho puts a guard on

TITLE: **END OF DAYS**
AUTHOR: MARLOWE, ANDREW W.

SYNOPSIS (continued):

Christine for the night, and Chicago sets up a command post outside. Christine wonders what's going on, and Jericho reads up on Satanic heraldry...and he becomes aware of Satanic prophecies about the End of Days, when Satan comes to claim a bride and take over the world. Even the righteous will not survive. As Jericho considers the meaning of this, Satan attacks the command post outside Christine's place and blows it up. Chicago and the other guards are killed. Jericho begins to drag Christine away to safety, but her roommate Rachel then changes into a demonic beast who tries to stop them. Jericho is forced to shoot Rachel dead. When the cops finally arrive on the scene and see the destruction (including the dead bodies of Chicago and the guards), they see Rachel---in normal human form---dead from Jericho's gunshots. The cops take Jericho to police hq and hold him and begin asking Christine questions. But at the police hq, Satan arrives and tries to get her. Jericho blocks him and flees with Christine into the park----and they're chased by red-eyed minions of the devil. They finally arrive at St. John the Divine Cathedral. Father Murphy is there to help them hide, and he tells them of the coming of darkness and that Satan is looking for a bride...the signal of doom. But Father Murphy claims the bible tells of a PROTECTOR, of great faith and virtue, who comes forth to safeguard and defend the chosen woman. Jericho claims he's couldn't possibly be the protector if he's someone of great faith and virtue.

Meanwhile...in the city chaos begins to reign. People begin to riot and loot stores. As Jericho tries to secretly return to his apartment, he's confronted by Satan who wants him to reveal where Christine is hiding. Satan offers Jericho anything he wants for this information...but Jericho refuses. Satan then tries to throw Jericho to his death, but Jericho manages to grab Satan and toss him to the street below. As Satan impacts on the pavement a huge crater is made. It doesn't seem as if anything could survive this fall, but Satan picks himself up and leaves. Jericho is then approached by Chicago who claims he's not dead but alive; Chicago wants to get out of the crazy city. Jericho isn't sure if Chicago is a trick or not. Back at the cathedral, meanwhile, a Cardinal decides to sacrifice Christine to prevent the devil from getting her. But Jericho arrives and to protect and save her. And at the same time Satan arrives and begins to entrance Christine. A fight erupts between Jericho and Satan and the cathedral begins to collapse into a pile. As Jericho and Christine are dragged into a pit, they get away and escape into the city sewers. Christine and Jericho are chased by not only the devil but his red-eyed followers. Christine wants to get Satan out of her mind---he seems to have entranced her.

Jericho and Christine escape the sewer, finding the city in total chaos. They get into a car and are chased once again. As they try to flee the city, they find that bridges and tunnels are destroyed. They finally escape into an underground garage where they encounter Chicago again----but Chicago is obviously possessed

TITLE: END OF DAYS
AUTHOR: MARLOWE, ANDREW W.

SYNOPSIS (continued):

and Jericho finally destroys him. Jericho drags Christine to the nuclear shelter 400 feet below the surface of Manhattan. As they wait there, Satan finds them and drags the shelter to the surface. Satan then confronts Christine again, and she must try to resist him. Jericho is then beaten by Satan's minions, and he cries for help. Satan asks Jericho to join him, and finally Jericho succumbs. Satan then addresses his followers and brings forth a mighty temple in the city. But...Jericho slips away and goes to an armory where he drags out weapons and begins to attack Satan and his new establishment. A huge battle erupts, and Satan claims he canNOT be destroyed. Jericho is seen kneeling and praying---and asking for help. Jericho then finds a Sword of Faith, and with it he attacks Satan, now transformed into a beast. At the same time Christine turns her back to Satan and renounces him. As the battle rages on, Jericho is finally able to destroy Satan (at least for now), and he carries Christine away from the scene in his arms---just as the fire department and cops arrive to take over.

TITLE: **END OF DAYS**
AUTHOR: **MARLOWE, ANDREW W.**

PAGE 5

COMMENTS:

Marlowe has created an imaginative, exciting and very dynamic supernatural thriller. While it contains some of the predictable beats of a doomsday tale with a fairly static Satan figure threatening to destroy the world, the battles that erupt between the heroic security officer and the demonic forces are nicely conceived and full of resourceful and inventive special effects. The piece is, after all, special effects driven with NYC taking the brunt of all the destruction and mayhem. Not only is there chaos in the streets of the city as Satan and his minions try to establish a foothold, but buildings collapse, others are pulled from the underground and fire and brimstone makes its presence known---on a very large scale. The heart and soul, so to speak, of the drama lies in the characters of the heroic security officer who becomes the protector of the woman chosen by Satan to be his wife. This character goes up against some of the most incredible obstacles imaginable---demons, burning buildings, zombies, quakes, etc.---and still manages to stand on his two feet. Touchingly, he seems to succumb to the power of Satan and momentarily become one of his minions, but this turns out to be only a trick to get closer to the devil and destroy him---which he does in blazing glory. And speaking of glory---the material also is not afraid to bring up questions of faith and virtue; the heroic security officer is not afraid to finally ask for help from God, and it is in these final moments when he accepts God and renounces Satan that the script has its most powerful emotional impact. The script winds up succeeding on a couple of levels---the truly physical, action driven one, and the more sensitive, holy one. The script isn't entirely perfect, though. We wonder why the heroic officer, Jericho, was targeted for destruction from the beginning---before he even meets Satan's intended wife; and if this is the case, we wonder why Satan can't simply remove Jericho as an obstacle. As a result of many similar questions the script seems, from time to time, to be overly manipulated and contrived. But the action sequences seem to distract us from this, and the energy never subsides. We also wonder why Satan can't just pick any woman he wants as a wife, not necessarily one who had to be baptized in blood 25 years earlier. Be that as it may, the script is dynamic and offers both action and food for religious thought.

SCRIPT: **CONSIDER**
WRITER: **CONSIDER**