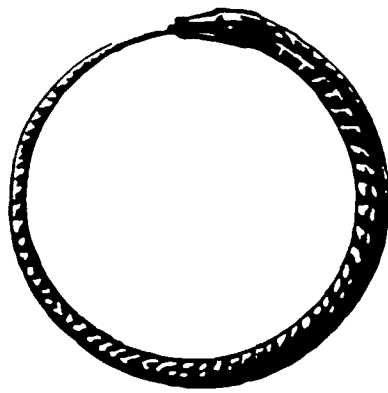
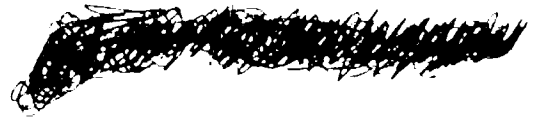




MILLENNIUM

"GEHENNA"

Episode 1 (#4C01)

MILLENNIUM

"Gehenna"

Written by
Chris Carter

Directed by
David Nutter

Episode #4C01
Story No. 4598
July 17, 1996 (White)
July 24, 1996 (Blue-Full)
July 25, 1996 (Pink-Pages)

July 25, 1996

"Gehenna"

CAST LIST

Frank Black
Catherine Black
Jordan Black
Eedo Bolow
Driver
Park Guy
Dylan
Dark Figure (non-speaking)
Jack Meredith
Mr. Bolow
Mrs. Bolow (non-speaking)
Peter Watts
Jim Penseyres
Mike Atkins
Lt. Bob Bletcher
Detective

July 25, 1996

"Gehenna"

SET LIST

EXTERIORS:

SAN FRANCISCO CITY STREET
VICTORY PARK, SAN FRANCISCO (X)
ABANDONED FACTORY COMPLEX
SAN FRANCISCO CITY PARK
BLACK RESIDENCE
 /WRAPAROUND PORCH
 /FRONT PORCH
SAN FRANCISCO PD SUBSTATION A
CRAFTSMAN STYLE HOUSE
GEHENNA FACTORY COMPLEX

INTERIORS:

LEAD BMW
ABANDONED FACTORY COMPLEX
BLACK RESIDENCE
 /KITCHEN
 /JORDAN'S BEDROOM
 /ENTRY HALL
 /LIVING ROOM
 /FRANK & CATHERINE'S ROOM
 /FRANK'S BASEMENT OFFICE
SAN FRANCISCO PD FORENSICS LAB
SAN FRANCISCO PD SUBSTATION A
 /OBSERVATION ROOM
 /INTERROGATION ROOM
RENTAL CAR
CRAFTSMAN STYLE HOUSE
GEHENNA FACTORY COMPLEX
 /LARGE BOILER ROOM
 /MAIN WAREHOUSE
HOSPITAL
 /HOSPITAL ROOM (X)
 /HOSPITAL CORRIDOR (X)

TEASER

FADE IN:

MILLENNIUM SCORE begins to rise over a static frame of a San Francisco landmark: The TransAmerica Building, aspiring to the night heavens over its lesser known neighbors. The picture and the music FADING IN like a Polaroid. On reaching complete resolution, a LEGEND APPEARS mid-screen: SAN FRANCISCO.

CAMERA PANS OFF skyline, RACKING THROUGH THE PAN to:

1 EXT. SAN FRANCISCO CITY STREET - NIGHT - WIDE ANGLE

1

CAMERA FINDING two brand new BMW convertibles pulling up to the curb at a street fronting a city park, score being overtaken by THE POUNDING THRUM of a synthesized bass line from Cypress Hill's Insane in the Membrane. The passenger door to the lead car opens and A MALE (20s) exits, moving at a brisk stride into the darkness of the park. Music continues to play from one of the cars.

CUT TO:

2 INT. LEAD BMW - NIGHT - CONTINUOUS

2

ANGLE OVER DRIVER to the back seat where THREE YOUNG MEN sit squeezed together. FEATURING the young man wedged in the middle, a dark haired 21 year-old named EEDO BOLOW. The other young men range from the baby-faced DRIVER to the two slightly more RANGY (X) OCCUPANTS of the back seat. The only commonality between them is that they all have EXTREMELY SHORT HAIR, nearly skinhead style. They are drinking beer which they do well to keep low and out of view.

DRIVER
(looking o.s., slyly)
The Dark Prince returns.

As the young man who had disappeared into the park darkness now reappears, leaning furtively into the passenger window and handing the driver a small piece of PERFORATED PAPER.

PARK GUY
Tickets to the horror show.

And he exits frame, heading back to the car behind them.

DRIVER
Yes indeedy.

(CONTINUED)

2 CONTINUED:

2

Waving the small piece of paper to the boys in the back who like what they see.

CUT BACK TO:

3 EXT. SAN FRANCISCO CITY STREET - NIGHT - WIDE ANGLE

3

As the Park Guy makes a similar delivery to the second BMW, then hustles back to the first, gets in. The cars speed away.

CUT BACK TO:

4 INT. LEAD BMW - TRAVELING - NIGHT - CONTINUOUS

4

The music continues ("I wanna get high, so high...") as the Park Guy has the small piece of perforated paper now. Tearing it into its postage stamp size parts. CAMERA FOLLOWING one of these small pieces as it's held up to Eedo.

PARK GUY

Fetch the paper, Eedo.

The two boys on either side of Eedo let out a mock-dogpound chorus of "woof woof woof." As he takes the little stamp and, with veiled hesitation, puts it in his mouth and begins to chew.

CUT TO:

5 EXT. ABANDONED FACTORY COMPLEX - NIGHT - HIGH ANGLE

5

As the BMW's roll into the deserted streets of the dark, dilapidated facility. Doing big wide circles and turning in formation so that the cars sit headlights to headlights. As a new Cypress Hill tune plays, its throbbing bass line echoing into the tall, abandoned old workshops.

CAMERA ADJUSTING to REVEAL that this shot has been essentially someone's POV from atop a building. A DARK SILHOUETTE is revealed from behind, though the only visible detail is the side of its face. Its skin pocked and scarred. Its close-cropped hair sparse. We also see it wears NIGHT VISION GOGGLES.

NIGHT VISION POV

As the doors to the cars open and the occupants start to exit.

VERY CLOSE ON WEARER OF NIGHT VISION GOGGLES

Mostly goggles, with, again, very little detail of its wearer.

(CONTINUED)

5 CONTINUED:

5

NEW ANGLE ON CARS

The occupants pile out of the cars. Moving in silhouette into the fusion of light between the two cars. As the music continues to play BOOM BOOM BOOM, we find:

EEDO

Staggering slightly, his movements slow and druggy. He's tripping, his eyes acid glass. A kind of giddy, confused expression. Watching his comrades:

EEDO'S TWISTED POV (SPFX)

Laughing and shouting at nothing, at no one. Their faces twisting in an LSD dreamworld, becoming before his eyes (and ours) the howling heads of VICIOUS BARKING DOGS.

RESUME GROUP - NORMAL POV

Carrying on as before, when another young man, DYLAN, turns furtively to Eedo, bumping into him as he tries to deliver a furtive warning.

DYLAN

Hey, man - run.

EEDO

What?

But Dylan does not turn back, does not answer. Following the rest of the group as they suddenly split up and move back to the cars. Getting in as Eedo staggers to follow them, but by the time he gets to one of the cars, his friends have all gotten in and the door closes on him.

EEDO

Hey --

They stare out at Eedo with grim, knowing faces. Particularly DYLAN'S. Then Eedo turns, reacting to THE SQUEAL OF TIRES.

EEDO'S TWISTED POV (SPFX)

The second BMW is hurtling toward him from a jackrabbit start. Its headlights creating snaky trailing patterns that GLOW like giant filaments as the car lurches dangerously at him.

WIDE ON SCENE

The car swerving to miss Eedo at the last moment as the other car SQUEALS into motion and the two cars begin doing crazy circles around the now terrified boy.

(CONTINUED)

5 CONTINUED: (2)

5

EEDO'S TWISTED POV

The light from the cars STREAKING AND TRAILING like radioactive streamers. The faces of his friends in the car staring out at him through the open windows, screaming wildly at him. (X)

EEDO

standing frightened and alone. When he takes the advice he was given earlier. He runs. Somehow avoiding being mowed over though he moves like easy prey into one of the abandoned buildings that stands adjacent.

CAMERA FOLLOWING HIM as he whimpers and mewls, stopping once he gets inside, standing in the shadows for a moment as the bass line from the car stereos transforms into THE SOUNDS OF BARKING DOGS again. Louder and louder and LOUDER -- until it sounds like the pack might stampede right through the doorway.

CAMERA MOVING IN ON EEDO'S panicked face as he turns, running deeper into the dark factory.

6 INT. ABANDONED FACTORY COMPLEX - NIGHT - HIGH ANGLE POV

6

Through NIGHT VISION GOGGLES as we see Eedo running down below.

HANDHELD CAMERA FOLLOWING EEDO

as he runs through the darkness, chased by his imaginary Hounds of Hell. Stopping to catch his breath, whimpering and crying as the sound of the dogs slowly fades away.

Eedo eases somewhat, wondering if his nightmare has ceased -- when something seizes his attention. It is the SOUND of falling water, falling into a large puddle he now stands in, which is littered with BROKEN PIECES OF GLASS AND MIRROR; water which we see is RUSTY COLORED as some of it actually falls on his shirt. (X) (X) (X) (X)

ANGLE UP (X)

The water is sprinkling down from a broken pipe high above him. But there is another sound -- a FLAPPING SOUND, not unlike a bird fluttering its wings somewhere up in the rafters - ONLY LOUDER, as if a giant bird of prey were watching him from the darkness above. CAMERA CIRCLING SLOWLY AROUND EEDO, moving SLOWLY AROUND TO HIS FACE. Eedo, too, is now looking upwards. (X) (X) (X)

EEDO'S TWISTED POV (SPFX)

Looking upward into the dark catwalks or rafters overhead - where the RUSTY WATER sprinkles down from above. (X)

(CONTINUED)

6 CONTINUED:

6

And where suddenly A DARK FIGURE DESCENDS -- STRAIGHT TOWARD HIM -- with what appears to be membranous wings outstretched. (X)

FIGURES DESCENDING POV - NIGHT VISION GOGGLES

Falling toward Eedo whose face reflects the horror of what he sees. Standing in the large, rusty puddle of water bracing for an attack. (X)
(X)

RESUME EEDO'S TWISTED POV

As the attacking creature lands on him - its dog-like snout and bared fangs gnashing, biting right at his face, RIGHT AT CAMERA. Its deep-recessed yellow eyes piercing his damned soul. It might be the devil himself whose teeth are tearing at Eedo as he SCREAMS OUT in terror.

RESUME HIGH ANGLE

Eedo's SCREAMS echoing through the building as the attack by this man/dog/beast continues far below. As we:

GO TO MAIN TITLES

ACT ONE

FADE IN:

7 EXT. FRANK BLACK RESIDENCE - DAY

7

CAMERA CRANING DOWN out of the dense green foliage of the trees lining the street, revealing the picture perfect yellow house. The summer sun setting it positively aglow. As CAMERA PUSHES TOWARD HOUSE, we see Frank Black exit, moving down the front steps toward A LADDER that has been propped up against the west front corner of the lower roof.

ANGLE ON LADDER, FRANK

Carrying an electrician's pliers. As he mounts the ladder, climbing as CAMERA FOLLOWS HIM UP to the MOTION DETECTING DUAL LIGHT FIXTURE that he has installed on the fascia board, for which he is now completing the wiring.

But not before reacting to:

JACK MEREDITH'S VOICE

Hey there, Frank...

OVER FRANK TO JACK MEREDITH

his retired next door neighbor who stands below him.

MEREDITH

Saw you working up there and...
putting in a security light, huh?

Frank smiles, goes on working. Unbothered by Jack the busybody.

FRANK

Yeah. Days are going to start
getting shorter. It'll be nice
for Catherine if she comes home
from work late.

MEREDITH

Oh -- your wife get her job?

FRANK

Yeah.

MEREDITH

Terrific. What's the name of
what she does again?

FRANK

She's a clinical social worker.

(CONTINUED)

7 CONTINUED:

7

MEREDITH

Oh, right. Yeah. You got all the tools you need there, Frank?

FRANK

(cont'd good nature)

Yeah, I think I'm squared away, Jack.

NEW ANGLE TO INCLUDE

Catherine stepping out the front door, trailing Jordan and her puppy, which has GROWN in the ensuing months.

CATHERINE

Frank?

FRANK

Yeah.

CATHERINE

You've got a phone call.

(then, to Jack)

Hi.

RESUME WIDE ON HOUSE

As Frank crawls down the ladder, moving around to the front porch where Jordan and puppy come down to meet him. Frank picks Jordan up and together the family disappears into the house.

CUT TO:

8 INT. BLACK RESIDENCE - KITCHEN - DAY

8

ANGLE OVER PHONE RECEIVER lying on the kitchen buffet counter as Frank enters, picks up the phone.

FRANK

Hello...

PETER WATTS' VOICE (PHONE FILTER)

Hello, Frank? It's Peter Watts.

FRANK

Yes, Peter.

WATTS (PHONE FILTER)

Frank, I'm down in San Francisco. I've got what could be a multiple homicide here, possibly something a little more involved.

(CONTINUED)

8 CONTINUED:

8

Frank takes a deep breath, feeling the presence of his wife and daughter who have just entered the room behind him. They are moving to the sink to fill the dog's bowl.

FRANK

Do you want to send me the details?

WATTS

I could do that, Frank, but the lack of detail has created a high level of concern. I really think we could use you here.

FRANK

Right. I'll make the arrangements.

Frank hangs up, trading a look with Catherine that speaks volumes. He keeps her in his steady gaze, as if to tell her it's okay. An honesty between them that does not need affirmation. They know each other too well, but it doesn't make Catherine's role any easier.

CATHERINE

Was that someone from the group?

FRANK

They've got something for me to look at down in San Francisco.

CATHERINE

Soon?

FRANK

Yeah. Right after I finish up wiring that light.

And he exits. Off Catherine's concern, we:

CUT TO:

9 EXT. SAN FRANCISCO CITY PARK - LATE DAY - WIDE ANGLE

9

The same park we established at night in the Teaser, though now we are INSIDE the park, looking toward the street (a San Francisco cityscape match would be nice.) As a RENTAL CAR pulls to the curb near two plainwraps and two black and whites. There are THREE DETECTIVES and FOUR UNIFORMED OFFICERS keeping RANDOM ONLOOKERS away. As:

(CONTINUED)

9 CONTINUED:

9

Frank exits the n.d. rental car, heading TOWARD CAMERA, toward the center of interest, which is where we find:

PETER WATTS

Stands with two of the S.F.P.D. Detectives near a rose garden with its neatly tended furrows and beds. They turn to Frank as he approaches.

FRANK

Peter.

WATTS

Frank. How was your trip?

The two men shake hands. There is not much energy wasted on pleasantries between these two men, nor will there ever be. The air of serious purpose about them, their intense focus on the work, is what makes them stand out from other law enforcement. It is also a calming force.

FRANK

Good. What have you got?

Watts walks Frank back to the rosebed.

WATTS

Members of the gardening club noticed that ashes were being deposited in the park rosebeds over the past few weeks. One of them notified the detectives this morning when she found this.

The two Detectives nod at Frank as Watts moves into a kneeling position, taking out a ball point pen to move the leaves back on one of the decorative flowering border shrubs (begonias?).

POV ON THE FLOWERBED

Pulling up the leaves to REVEAL: A HUMAN EAR, its edges scorched and burned. Basically only the ridged interior portion remains.

RESUME WATTS AND FRANK

Kneeling. No obvious reaction to this, except intense interest.

WATTS

It appears to be adult. A good portion of the interior helix is intact.

(more)

(CONTINUED)

9 CONTINUED: (2)

9

WATTS (cont'd)
I think we can get a nice
impression from the remaining
auricle.
(beat)
There's a lot of ash that's been
dumped here, Frank.

CAMERA PUSHES IN ON FRANK'S FACE

Studying the disembodied ear, when:

10 FRANK'S INTERIOR POV (SPFX)

10

We see Eedo's face distorted through what looks like thick
glass, as he claws and screams and beats against it. His face
pressed sideways up against it. In a series of cuts that seem to
blur and collapse time.

11 RESUME FRANK

11

His face and eyes focused intently, as he is SEEING what the
killer saw. However obliquely.

WATTS
The local P.D. thought it could
be just illegal crematory
dumping, but --

FRANK
No. He's...

12 RESUME INTERIOR POV

12

Eedo continues to beat on the glass, but the focus has shifted
to the glass and the reflection that comes off it. It's the
reflection of the same MAN/DOG/BEAST that we saw in the Teaser.
Reflected in its own POV. Also in a series of jarring TIME CUTS. (X)

13 RESUME FRANK, WATTS

13

WATTS
He's what, Frank?

FRANK
The killer knows the victim. He
wants to watch him suffer.

(CONTINUED)

13 CONTINUED:

13

WATTS

I think we've got multiple
bodies here. Multiple victims.

Frank nods.

WATTS

What's he using, a crematory
oven?

FRANK

Maybe. But I think it's
important to him that he burns
them alive.

WATTS

Why?

FRANK

(shaking his head)

I don't know.

Frank rises from his kneeling position. As does Watts. They nod
to the Detectives.

WATTS

I have a call in to a member of
our group, a man named
Penseyres. If you can
accommodate him with your
forensics resources I think we
might be able to get you guys
something in the next short
while.

DETECTIVE

You guys see stuff like this all
the time?

FRANK

No. Not like this.

It hangs there, heavily. As the two men turn and head back
toward Frank's car. As we:

CUT TO:

14 INT. BLACK RESIDENCE - JORDAN'S BEDROOM - NIGHT

14

CLOSE ON JORDAN'S EAR as her sweet dog licks it, making her
giggle with delight. CAMERA ADJUSTING to reveal she is in bed,
in her pajamas.

(CONTINUED)

14 CONTINUED:

14

And that her dog has its front paws up on the bed, stealing these dog kisses until Catherine enters, in her pajamas and robe.

CATHERINE

Okay, what's going on in here?

At which point Ben stops and looks up at Catherine with a big, (X)
tongue-lolling smile.

JORDAN

Bennie's giving me kisses. (X)

CATHERINE

Well, there's just way too much
fun going on in here. Okay,
Ben, bedtime. Downstairs. (X)

Ben is promptly shooed off the bed and out the door as Catherine (X)
sits down on the bed and tucks her daughter in.

CATHERINE

And you --

She glares at her daughter with mock-authority.

JORDAN

Mommy, when is daddy coming home?

CATHERINE

I don't know, honey. I'm sure
he'll be home soon. Maybe
tomorrow.

JORDAN

Is he working?

CATHERINE

Yes.

JORDAN

Catching the bad man?

Catherine rises from the bed. Weighing her answer, as she
straightens the window curtains.

CATHERINE

If there's a bad man, I'm sure
Daddy's going to catch him. Now
I want you to close those eyes
and count as high as you can.
Okay?

(CONTINUED)

14 CONTINUED: (2)

14

JORDAN

Okay.

Jordan complies, closing her eyes and starting to count silently.

ANGLE ON CATHERINE

watches her, considering innocence and the ultimate futility of its preservation. She reaches to turn off the small table lamp that lights the room. Moving to exit, when something catches her attention out the window. And ours.

The security light has just BLINKED ON, illuminating the side driveway leading out to the backyard.

CATHERINE'S POV

The light burns brightly, though there is no sign of movement, nothing - until THE SLIGHTEST TRACE OF A INDEFINABLE SHADOW appears.

CLOSE ON CATHERINE

Reacting to this with silent nervousness.

RESUME CATHERINE'S POV

The vague shadow dances for a moment, then as quickly as it appeared it is gone.

CUT TO:

15 EXT. BLACK RESIDENCE - WRAPAROUND PORCH - NIGHT

15

Looking through the window where we see Catherine come quietly downstairs trailing the dog. Stopping, looking TOWARD CAMERA. Then moving toward us to the window and looking out.

CATHERINE'S POV

The security light (right above her outside) is still on, but after a beat it blinks off.

RESUME CATHERINE

Standing there a beat longer, then reaching up and closing the Roman shade that serves as a window cover. As we:

CUT TO:

16 INT. BLACK HOUSE - NIGHT

16

Catherine drops the shade, then nearly jumps out of her skin when THE PHONE RINGS. Regaining herself, moving to answer it.

CATHERINE

Hello.

FRANK (PHONE FILTER)

Hi, it's me.

CUT TO:

17 INT. SFPD FORENSICS LAB - NIGHT

17

Frank stands with the phone to his ear. In the b.g. is Watts, standing over a desk using a jeweler's loupe to study photos.

(X)

CATHERINE (PHONE FILTER)

Oh, Frank.

FRANK

What? What's wrong?

CAMERA PUSHING IN SLIGHTLY, playing Frank's concern now, which he does not want to let Catherine hear in his voice.

CATHERINE (PHONE FILTER)

Nothing. I just got a little spooked by the new security light.

FRANK

What happened? Are you alright?

CATHERINE (PHONE FILTER)

I'm fine. It just went on and... I'm sure it was just a cat or something.

FRANK

I'm sure that's all it was, honey. I'm sure it's just an adjustment. Are you guys all locked up there?

CATHERINE (PHONE FILTER)

We're fine, Frank. Really. It's a perfectly safe neighborhood.

WATTS

(in the b.g.)

Frank.

(CONTINUED)

17 CONTINUED:

17

Watts rises from his work now, moving to a door where there is some activity. Where ANOTHER MAN is entering.

FRANK

I've got to go. Do you want me to call you back?

CUT BACK TO:

18 CATHERINE

18

CATHERINE

No.

(beat)

Did you catch the bad man, Frank?

FRANK (PHONE FILTER)

No. But we will.

CATHERINE

I know.

CUT BACK TO:

19 INT. SFPD FORENSICS LAB - NIGHT

19

Frank hangs up the phone. Moving to Watts and PENSEYRES, the other man who has joined them in the room. Penseyres wheels in THREE CARDBOARD BOXES stacked onto a handtruck. Brings them to rest.

WATTS

Frank, this is Jim Penseyres. He worked at VICAP just after you left. I don't know if you ever met.

Frank is distracted for a moment, his mind still on home, then:

FRANK

(offering his hand)

No. Hi. What did you find?

PENSEYRES

The excavation of the site is incomplete pending a problem with the parks department, but I think we were able to separate out most of what there was in the plant beds.

(CONTINUED)

19 CONTINUED:

19

Penseyres opens the top cardboard box lid, revealing that the container is full of dark grey ash.

PENSEYRES

Thirty nine pounds of carbonized human remains. Roughly the equivalent of seven adults. Dating is difficult, but there appeared to be a defined stratum, which would indicate more than one deposit.

FRANK

What else?

PENSEYRES

The remains are clean. By that I mean uniform, no large fragments, apart from the partial ear. Which would indicate extreme heat.

CAMERA PUSHING IN ON FRANK

staring into the ash. Then:

20 FRANK'S INTERIOR POV

20

Again, Frank sees a series of quick cuts: Of Eedo's face pressed sideways against thick, convex double-paned glass. His hands pounding, then pressing, then sliding lifelessly down the glass.

21 RESUME FRANK

21

Looking up at Penseyres.

FRANK

What kind of heat?

PENSEYRES

Bone carbonizes at fourteen hundred degrees, but I'd put this at twenty one, twenty two hundred.

FRANK

What about the ear?

PENSEYRES

It shouldn't have survived.

(CONTINUED)

21 CONTINUED:

21

Penseyres pulls the ear from his pocket, now contained in a plastic evidence bottle filled with solution.

PENSEYRES

I don't know how it did, but we pulled an impression and... something else. Something just as lucky.

WATTS

What?

PENSEYRES

The tissue contained traces of lysergic acid. LSD. Also of phosgene, a relatively uncommon gas best known as a by-product found at accident sites, most commonly chemical plants using carbon tetrachloride.

FRANK

Dry cleaning fluid.

PENSEYRES

(nodding)

There was an accident at a big dry cleaning facility here seven years ago. They've got a block of abandoned buildings down near pier twenty three.

As we:

CUT TO:

22 EXT. ABANDONED FACTORY COMPLEX - NIGHT

22

ANGLE OVER A FAMILIAR BEER BOTTLE in tight f.g. as headlights appear in the distance. Moving toward us.

MATCH CUT TO:

23 INT. ABANDONED FACTORY COMPLEX - NIGHT

23

Looking through the door of the building we saw Eedo run through in the Teaser. As the car pulls into view and stops. Doors open and TWO MEN exit. The slamming of doors, then flashlight beams. Heading toward us.

(CONTINUED)

23 CONTINUED:

23

Frank and Watts appear, waving their beams into the dark recesses within.

WATTS

Not much left of anything.

Frank waves his flashlight around. Then:

FRANK

No.

But he steps in anyway, as if he senses something. After a beat he's followed in by Watts.

HIGH ANGLE

As the men move through the darkness, the beams penetrating all the way up to this vantage point.

ANGLE ON FRANK

Shining his beam up to the rafters, as Watts catches up to him.

WATTS

I don't know, Frank. What do you think they'd be doing in here?

Still pointing his flashlight upward.

FRANK

Maybe --

24 QUICK FLASH - FRANK'S INTERIOR POV

24

We see in a series of very quick flashes the image of the MAN/DOG/BEAST descending TOWARD CAMERA. Landing. Teeth gnashing. (X)
(These images are all REFLECTED in the pool of rusty water, or (X)
the pieces of mirror and glass. Essentially, the Beast's view of (X)
himself. With the RUSTY WATER falling into frame.) (X)

25 RESUME FRANK

25

Reacting to this, then turning his flashlight beam downward, pointing it to the floor now. Searching.

FRANK

-- maybe this is where the victims were subdued.

Moving now, walking. As if he knows what he's looking for. Stopping when he finds:

(CONTINUED)

MILLENNIUM "Gehenna" 4C01 (Blue) 7/24/96 19 (X) .

25 CONTINUED: 25

LOW ANGLE ON FLOOR, ON PUDDLE OF RUSTY WATER (X)

Where Frank's flashlight beam has stopped. In the bright circle
of light are an ADULT SET OF TEETH, lying in a strewn line in (X)
the dirty water. (X)

FRANK AND WATTS

Reacting to this. To the grim triumph of discovery.

END OF ACT ONE

ACT TWO

26 INT. SFPD FORENSICS LAB - DAY

26

CLOSE ON A MAGNIFIED IMAGE OF A CROWNED TOOTH. As it finds resolution. Our developing Polaroid. And as it does we hear VOICES FADE IN. And a LEGEND: FORENSICS LAB. SAN FRANCISCO HALL OF JUSTICE.

WATTS (O.S.)

On the number sixteen molar
there's a crown that's been done
more recently than the other
work.

(X)

A sharp metal tool points to the silver crown.

ANGLE ON FRANK, WATTS

Looking down through a large, lighted magnifying glass, studying the tooth.

FRANK

Any indication how it was
removed?

WATTS

From the scoring in the enamel,
it looks like some kind of crude
metal tool.

Frank nods grimly.

WATTS

There's a cuspid filling here
that's pretty much state-of-the-
art. The other fillings are
substandard compound amalgam,
which indicates something
important.

(X)

(X)

Watts swivels in his chair, reaching for a manila envelope. Out of it he slides DENTAL X-RAYS.

FRANK

They were done somewhere else.

WATTS

(nodding)

There are two root canals done
with a process known as N2. They
look different here in the x-
rays.

(CONTINUED)

26 CONTINUED:

26

Frank holds the black and white plates up to the light.

WATTS

You'll see this kind of work coming out of Eastern European countries, out of Russia. I think the poor general condition of the teeth would suggest the latter.

FRANK

Who's running this through records?

WATTS

Penseyres is working with the PD on it.

Both men turn as a door opens and Penseyres enters.

PENSEYRES

Got a surprise for you guys.

Before Frank or Watts can react, another man enters after Penseyres. He is tall and thin, rangy. His name is MIKE ATKINS, a slightly older though no less formidable presence than the others.

ATKINS

Peter, Frank.

Both of whom rise, stepping toward Atkins with warm, respectful smiles. Watts offering his hand first.

WATTS

Look who came down from the mountain. What are you doing here, Mike?

ATKINS

I caught the same fish three days in a row. Big brown. Five, five and a half pounds if he's an ounce. Figured the fish and I both needed a day off.

Laughs from the group. Atkins offers his hand to Frank.

FRANK

Hey, Mike.

(CONTINUED)

26 CONTINUED: (2)

26

ATKINS

Frank. Thanks for coming on such short notice yesterday.

FRANK

(nodding)

Some case.

ATKINS

Yeah.

PENSEYRES

We just need a break on these dental records.

Atkins nods, turning to Frank.

ATKINS

You have a second, Frank?

FRANK

Yeah. Sure.

And Atkins starts back out the door, Frank following.

CUT TO:

27 EXT. SFPD SUBSTATION A - MORNING

27

Frank and Atkins exit onto the street. If they could find a little privacy, a shady spot or a small park, all the better. Atkins reaches into his pocket, removes an envelope.

ATKINS

I didn't tell anyone about these, as you'd asked. But I want you to know I was very upset when I opened the package and saw them. I can only imagine how you must have felt.

FRANK

Right.

Frank opens the envelope, removing POLAROIDs. They're of Catherine and Jordan... and we've seen them before. He studies them again as Atkins continues.

ATKINS

I appreciate you confiding in me.

(CONTINUED)

27 CONTINUED:

27

FRANK

You're the reason I was even
able to come back to work, Mike;
that I'm a member of the group.

ATKINS

(nodding, before:)

Does Catherine have any idea yet
these new photos were taken?

Frank shakes his head no. Then:

FRANK

I never like to keep anything
from her... but we're barely
settled in.

ATKINS

I think you were right not to.

FRANK

Is that your threat assessment?

ATKINS

I think there's a low risk
potential in the photographer
escalating from the stalking
phase. It's been three years
since his first mailing and he's
still keeping safe distance. He
doesn't want to be discovered.

FRANK

Even though he's followed us to
Seattle.

ATKINS

I'd be more concerned if I
thought this was really about
Catherine or your daughter.

FRANK

What do you mean?

ATKINS

He sends the photos to you,
Frank. The envelope has your
name on it.

Frank stares at Atkins, realizing this for the first time.

ATKINS

What's the object of terrorism?

(CONTINUED)

27 CONTINUED: (2)

27

FRANK

Terror.

ATKINS

That's all he wants at this point.

FRANK

Then he's a success. Did you get anything else, Mike?

ATKINS

(shaking his head)

The film was purchased in the state of Washington. Beyond that, he was very careful not to contaminate the film or the package with anything I could pull.

Frank nods, studying Atkins who meets his level gaze.

FRANK

You come all the way out here just to allay my fears, Mike?

ATKINS

(bluntly)

It'd be the easiest thing in the world for you to go home and be with your family right now, Frank. But we need you out here on this one. We need your abilities. I've got a bad feeling about this case, and I'm sensing you do, too.

FRANK

I think it's not like any case I've ever seen before.

ATKINS

That would be my threat assessment.

As we:

CUT TO:

28 CLOSE ON A FAMILIAR FACE

28

It's the baby-faced DRIVER of the BMW from the Teaser. He is talking on the telephone. Sitting at a wooden desk with only the phone, an order pad and pencil in front of him.

DRIVER

... hi, my name is Bob Smith. I hope you have a moment, because I have a one-time offer on a new hair care product that I think you won't want to pass up. Would you like to try our product absolutely free? -- Terrific. I just need your name and address. Oh, and a credit card number for future purchases.

CAMERA PANNING OFF him to reveal we are:

INT. LARGE BOILER ROOM - DAY

All the young men we saw in the Teaser, and SEVENTY FIVE more YOUNG MEN, are sitting at plain wooden desks, with only phones and order pads. All making the same sales pitch.

The room is otherwise without personality or detail. Except for:

ANGLE ON EYE-IN-THE-SKY

A mirror reflective hemisphere mounted over head. One of three running down the center of the room. And:

A LARGE TV SCREEN

at the very front of the room. On it are the words: CREATE DESIRE. And nothing else.

ANGLE ON YOUNG MAN

Who we named the Park Guy, the one who came back with the drugs in the Teaser. He is moving down the aisles collecting the order forms that have been filled up.

CAMERA FOLLOWS HIM as he passes the desk occupied by Dylan, the kid we will remember from the Teaser. The one who warned Eedo to run. The Park Guy stops, looking down at Dylan as he dials the phone...

PARK GUY

No orders written?

DYLAN

Not yet.

(CONTINUED)

28 CONTINUED:

28

There is a moment. A blank and judgemental look from the Park Guy, then he moves on. HOLDING ON DYLAN for a moment, seeing the nervousness and anxiety that have resulted from this exchange. Then his caller answers: "Hello..."

DYLAN
(flat, unenthusiastic)
Hi, my name is Bob Smith. I hope
you have a moment...

DYLAN'S POV

Watching the Park Guy continue on up the aisle in front of him. Scooping up order forms.

While at the top of the room the screen changes its message to: EVERYBODY WANTS BEAUTIFUL HAIR. As we:

CUT TO:

29 INT. RENTAL CAR - DRIVING

29

CLOSE ON COLLEGE PHOTO ID of Eedo Bolow, an enlarged color xerox reproduction. Atop some other paperwork.

PENSEYRES (O.S.)
The dental records matched a
missing persons report from six
months ago.

WIDE ON CAR

Penseyres is in back. Watts drives and Frank rides shotgun, studying the photo and the file.

PENSEYRES
Filed by the kid's parents.

FRANK
Mother and father are
naturalized citizens, immigrated
from Chechnya in 1990 when the
son was fifteen. Kid had a nice
rap sheet. B and E, minor
assault, possession. Parents'
address is 13235 Liberty Avenue.

WATTS
Give me liberty or give me death.

(CONTINUED)

29 CONTINUED:

29

FRANK
(turning to Penseyres)
Have they been notified?

PENSEYRES
Yes.

Watts pulls the car to a stop at the curb in front of an old craftsman-style house where there are already TWO BLACK AND WHITES parked out front. As we:

CUT TO:

30 INT. CRAFTSMAN STYLE HOUSE - DAY - SHORT TIME LATER

30

Frank and Watts walk through the open door of the house. (X)
Penseyres remains outside, talking to an officer. While TWO (X)
OTHER OFFICERS point them toward: (X)

ANGLE ON EEDO'S FATHER

Sitting at a dining room table, face buried in his hands. He looks up when Frank and Watts approach.

FRANK
Mr. Bolow?

MR. BOLOW
Yes.

FRANK
I'm Frank Black. This is Peter
Watts. We're very sorry about
your son.

WATTS
We're trying to find out how
this might have happened to him.

MR. BOLOW, a heavyset man in his early 50s, wearing a worn shirt over a pair of old slacks, stares at them distrustfully.

MR. BOLOW
Six months you couldn't find
Eedo, now you want me to help
you?

FRANK
We're not with the police
department, Mr. Bolow. We
believe your son might be one of
several victims.

(CONTINUED)

30 CONTINUED:

30

MR. BOLOW

He wouldn't listen to us. Eedo
had his own ideas. Put in his
head by those friends of his.

WATTS

What friends, Mr. Bolow?

MR. BOLOW

Driving all those German cars.
All he could talk about. Then
one day, Eedo comes home driving
one, too. Selling products
nobody wants over the phone.

(X)

FRANK

Do you know where he worked?

MR. BOLOW

He said he couldn't tell us. He
said he was going to be rich.
(glaring at them)
This is why we came to America?

WATTS

Had you heard from his recently?

MR. BOLOW

Six months ago he sent us a
letter. A terrible letter.
That's when we called the police.
(rising)
My wife wanted to burn it she
was so ashamed.

Mr. Bolow moves down a hallway in view of Frank and Watts. They
exchange a look.

MR. BOLOW

Talking to someone in a doorway. After a moment, Mrs. Bolow
pokes her head suspiciously around the corner, trying to get a
look at the men her husband is obviously trying to describe. She
stares at them, not saying anything. Her face a mask of anguish.
Then she disappears again, handing something to her husband.

RESUME FRANK, WATTS

As Mr. Bolow returns with the letter, which he removes from the
envelope containing it. Handing the letter to Frank.

(CONTINUED)

30 CONTINUED: (2)

30

MR. BLOW
It's in Russian. If you want me
to translate.

(X)

FRANK
We wouldn't want to put you or
your wife through that right
now. But thank you for letting
us read it.

As they rise.

WATTS
Mr. Bolow, it would be a big
help if we could have a look at
the envelope, too.

Off Mr. Bolow's confusion about this request:

CUT TO:

31 INT. SFPD FORENSICS LAB - DAY

31

CLOSE ON OVERHEAD PROJECTED copy of the letter, written in an
awkward hand, in Chechen. Watts steps into the projected square
of light, becoming one with the image.

WATTS
The salutation is to his mother.
He is disowning her, cutting the
ties that prevent his ascendance
to a higher stage. He says his
birthrights and all his former
worldly possessions have been
burned in a sacrificial fire of
his new faith.

REVERSE ANGLE

Frank and Atkins are watching from the darkness of the room.

ATKINS
Cult indoctrination.

ANGLE TO INCLUDE GROUP

WATTS
There's a reference to fidelity
and duty and burning in the
fires of Gehenna if he should
dishonor himself or his new
brothers.

(CONTINUED)

31 CONTINUED:

31

ATKINS

Gehenna is Hebrew for hell.

WATTS

He says he's seen the All
Powerful One in the pouring red
rain and fears nothing but his
wrath and vengeance.

CLOSE ON FRANK - CAMERA PUSHING IN

As Frank synthesizes the words with:

32 FRANK'S INTERIOR POV

32

Where we see the REFLECTED IMAGE of the man/dog/beast again. Its (X)
teeth gnash and tear AT EEDO in a series of quick, disturbing (X)
and compressed time cuts (his horrified expression cropped in (X)
favor of the reflection of the beast's face.) RED RAIN falling (X)
onto the beast from BEHIND CAMERA. Distorting and blurring the (X)
image.

33 RESUME FRANK

33

Reacting to this.

WATTS

That the end is coming... the
numbers have been miscalculated.
It says twenty four times
fifteen are three hundred and
sixty. Adjustable by...

ATKINS

Two hundred and eighty six point
one.

(X)

Everyone looks at Atkins. He takes a deep breath. What he's
about to say he doesn't believe a bit.

ATKINS

There's a deliberate error in
the Great Pyramid of Gizeh. An
architectural anomaly that some
prophets have cited as an error
in our calculation of the true
calendar year. Some people
believe it sets the date of the
apocalypse in 1998.

(CONTINUED)

33 CONTINUED:

33

PENSEYRES (O.S.)
Plan your investment strategy
accordingly.

The group turns to see that Penseyres has entered the room,
holding the envelope the letter was mailed in. Which is now
contained in a plastic evidence bag.

WATTS
He says the weak and indolent
will perish. That he is with his
new family now and he must
renounce his parents as he
renounces his belief in anything
but the power of the
enterprise...

Watts steps to the projector, turning it off.

WATTS
And the power of the enterprise
resides in the hearts of the
faithful.

FRANK
And in the ashes of the dead.

WATTS
Somebody really got into this
kid's head.

ATKINS
I'm not sure he's writing out of
faith.

FRANK
I think he's writing out of fear.

WATTS
He could have been forced to
write it.

ATKINS
(shaking head no)
Too many intransitive verbs.

FRANK
And the imagery -- it's very
powerful. Very personal.

(CONTINUED)

33 CONTINUED: (2)

33

ATKINS

The use of the word Gehenna is strange. Its usage is archaic and only found in certain Old Testament translations.

WATTS

Maybe he went to Hebrew school.

ATKINS

Somebody powerful got a hold on this kid, that's for sure.

FRANK

Or some thing.

(X)

Everyone looks at Frank. Wondering what he's talking about. As we:

CUT TO:

34 CLOSE ON FRANK'S NEWLY INSTALLED SECURITY LIGHT - NIGHT

34

We are:

EXT. BLACK HOUSE - NIGHT

The security light is not illuminated. HOLDING FOR A BEAT, then IT BLINKS ON, craning down to REVEAL the reason why. Catherine is pulling into the driveway in her mini-van.

The brake lights come on as she rolls toward the detached garage in the rear of the house. Then both doors open. Catherine exits, as does Jordan from the passenger side.

Sliding from the seat to the ground. Catherine comes around and opens the sliding door.

CUT TO:

35 EXT. BLACK HOUSE - NIGHT - NEW ANGLE

35

From across the street. Matching action. As Catherine and Jordan remove grocery bags from the vehicle and head toward the house, which is dark save for the glowing security light.

As Catherine and Jordan disappear from sight in the direction of the back door -- A DARK SILHOUETTE appears in f.g., stopping and looking at the house.

(CONTINUED)

35 CONTINUED:

35

The security light BLINKS OFF. And the mysterious dark figure moves across the street, walking toward the house. His rubber-soled tennis shoes making no noise on the pavement.

CUT TO:

36 EXT. BLACK RESIDENCE - WRAPAROUND PORCH - NIGHT

36

ANGLE THROUGH the window where we see the puppy dog come downstairs, heading for the kitchen when it stops. Staring JUST PAST CAMERA. Alerted by something. Standing stock still.

CUT TO:

37 INT. BLACK HOUSE - ENTRY HALL - NIGHT

37

Catherine appears, looking o.s.

CATHERINE

Are you waiting for me?

ANGLE ON FRONT DOOR

The dog now stands at the front door, looking up. Lying just next to it on the floor is the day's mail. Catherine enters frame, CAMERA TILTING DOWN WITH HER as she stoops to pick up the pile of mail.

CATHERINE

Do you want to go outside?

CAMERA RISING WITH HER as she stands and -- HER HEART SKIPS A BEAT. She lets out a muffled scream of fright.

Standing on the other side of the door is the silhouetted body of a man.

END OF ACT TWO

ACT THREE

38 INT. BLACK HOUSE - ENTRY HALL - NIGHT - RESUME

38

CATHERINE'S POV OF THE MAN'S SILHOUETTE. As sound and picture (X)
fade up and into resolution.

ANGLE ON CATHERINE (X)

Capturing the paralysis of her fear. Motionless for a moment, (X)
unable to catch her breath. Then she slowly starts backpedaling,
the dog remaining with its eyes on the door. As does Catherine,
as she moves cautiously backward, until:

SILHOUETTE
(from ext.)
Catherine?

Catherine stops, her heart still racing. Not answering. Then
there is a knock, knock, knock.

SILHOUETTE
Catherine, it's Bob Bletcher.

CUT TO:

39 EXT. BLACK RESIDENCE - FRONT PORCH - NIGHT

39

Bob Bletcher stands at the front door in casual clothes. A few
more beats, then Catherine comes to the front door.

CATHERINE
Bob?

BLETCHER
Yeah.

Finally she opens the door, not looking thoroughly recovered
from her fright. Holding the dog by the collar, though it is
wagging its tail happily.

BLETCHER
Is everything okay?

CATHERINE
Yeah.
(beat, then:)
Actually, you scared me half to
death.

(CONTINUED)

39 CONTINUED:

39

BLETCHER

I'm sorry. I was... Frank had given me a call asking if I could stop by. I think he was a little worried about you and Jordan.

And suddenly Catherine realizes.

CATHERINE

Oh, god. I'm sorry. Thank you. We're fine, really.

BLETCHER

You're sure?

CATHERINE

I just wasn't expecting anyone -- would you like to come in, Bob?

BLETCHER

No, no. I know you've got your little girl to put to bed --

CATHERINE

(insisting)

I'm going to make some coffee. Okay?

BLETCHER

(no other choice)

Okay.

As Bob reaches down and corrals the dog so that he can step in and close the door.

CUT TO:

40 EXT. SAN FRANCISCO CITY STREET - NIGHT - WIDE ANGLE

40

A BMW convertible pulls up to the curb, just as in the Teaser. A lone male exits the car, moving swiftly into the park. Disappearing into the shadows.

CUT TO:

41 EXT. ABANDONED FACTORY COMPLEX - NIGHT - HIGH ANGLE

41

Just as before, we see the BMWs roll into the dark and desolate complex. Coming to a stop, just as we saw earlier.

(CONTINUED)

41 CONTINUED:

41

Headlight to headlight. The car doors open and young men start to pile out.

ANGLE ON DYLAN

Moving into the pool of headlights created by the face-to-face cars. He looks dazed, drugged. Confused.

CUT TO:

42 EXT. ABANDONED FACTORY COMPLEX - NIGHT - HIGH ANGLE

42

The same POV as we saw earlier, THROUGH NIGHT VISION GOGGLES. Watching the action far below, which, as in the Teaser, involves the setup of one of the group. A young man is left in the center as the others move to their cars.

CUT TO:

43 INT. ABANDONED FACTORY COMPLEX - NIGHT - SMALL TIME CUT

43

Through the door of the factory building we can see the BMWs going around and around and around. As we saw them do earlier.

Then, suddenly, Dylan, obviously the one who's been setup this time, bursts through the open door. His glassy eyes wide with fright. He's hyperventilating. But when he turns to run deeper into the factory, he runs into something unexpected. Something that causes him to let out a muffled scream as he finds himself caught in its outstretched arms. (X)

OVER DYLAN

Frank Black has come out of the shadows. He's holding the trembling, horrified boy by the shoulders.

FRANK

It's alright. I'm not going to hurt you. It's okay.

But the boy doesn't look so sure. Staring at Frank as if he's the devil himself. As we:

CUT TO:

44 INT. BLACK HOUSE - LIVING ROOM - NIGHT

44

ANGLE ON CATHERINE

A cup of coffee on her lap. Seated on a sofa.

(CONTINUED)

44 CONTINUED:

44

CATHERINE

How much has he told you?

ANGLE TO INCLUDE BLETCHER

Sitting on the other end of the sofa, his own cup of coffee.

BLETCHER

About his breakdown? Only a little more than I'd already heard. He told me about the Polaroids someone took of you. And that after he found them he couldn't leave the house, that he was afraid to leave you alone.

CATHERINE

He was paralyzed, Bob. Not by fear, but by something much deeper. By understanding.

BLETCHER

He talked about that. About being able to see into the darkness. That he'd developed a kind of facility to see what a killer sees.

CATHERINE

As well as you know him, Bob; as long as you worked together... I don't think anyone can appreciate exactly what that must be like.

(X)

(X)

BLETCHER

No. But I'm sure you know better than anyone.

CATHERINE

It's interesting. In my work I deal with so many troubled people; victims mostly. The kind of social work I do, the clinical therapy -- I have such an opportunity to change and affect people's lives. But Frank can't do that.

BLETCHER

I don't know if I understand...

(CONTINUED)

44 CONTINUED: (2)

44

CATHERINE

Most of us work with a certain amount of optimism that we can make a difference. Sometimes I think of Frank as the Catcher in the Rye, standing at the edge of the cliff and trying to save the world. But he can't change anything. All he can do is catch these horrible men before they kill again.

BLETCHER

He told me that it was his gift and his curse.

CATHERINE

I didn't understand at first how he did it. How he ever went back to work.

BLETCHER

He was approached by this Millennium Group --

CATHERINE

Yes. But Frank went back because he had to. It's who he is. And that's why I can never let him think that Jordan and I aren't perfectly safe in this perfect house and perfect world he's tried to give us. Because if he ever thought differently, I know next time he'd never be able to leave.

BLETCHER

(nodding)

I think you're right.

They both sit for a moment drinking their coffee in silence. Before we:

CUT TO:

45 EXT. SAN FRANCISCO POLICE DEPARTMENT - NIGHT

(X) 45

With a LEGEND, to establish.

CUT TO:

46 INT. SFPD SUBSTATION A - OBSERVATION ROOM - NIGHT

(X) 46

Atkins is standing alone in a small room, watching Watts and Penseyres through a two-way mirror. The men are interrogating Dylan who sits at a small table, his head hung.

Not answering their questions.

Atkins turns when a door opens.

FRANK

enters. Handing Atkins a styrofoam cup of coffee.

FRANK

Anything?

ATKINS

Not yet. He's only given his name as Bob Smith. He's saying that they're talking to a dead man.

(beat)

What were you doing out there, Frank?

FRANK

I went back to satisfy a curiosity. About what happened out there that night.

ATKINS

And...

FRANK

I think I know what he's afraid of.

A beat of curiosity from Atkins. Before:

ATKINS

Then maybe you should talk to him.

FRANK

(deep breath)

Yeah.

CUT TO:

47 CLOSE ON DYLAN

47

Sitting in his hunched, defensive posture. CAMERA SLOWLY DOLLIES AROUND to REVEAL Frank now sitting across from him.

(CONTINUED)

47 CONTINUED:

47

There are several long beats of Frank just staring at the boy, making Dylan feel very uncomfortable.

FRANK

You've seen it, haven't you?

Dylan gives him a quick look up.

FRANK

You've seen its hideous face
just like Eedo did. You've seen
the red rain falling and the
face of the beast.

(X)

(X)

There is a beat, then Dylan stares at Frank. Warily.

FRANK

I've seen it, too. I know why
you're afraid.

The kid still does not talk, but his eyes remained locked with Frank's.

48 SERIES OF QUICK CUTS - FRANK'S INTERIOR POV

48

Of the man/beast/dog, red rain falling from the heavens. The shots TIGHT, broken in the jagged pieces of mirror lying in the rusty red water.

49 RESUME DYLAN, FRANK

49

FRANK

But you're safe from it now.

DYLAN

(glaring at Frank,
then:)

No one is safe from it. You
don't know what you're talking
about.

CUT TO:

50 INT. OBSERVATION ROOM - DAY - CONTINUOUS

50

Watts and Penseyres and Atkins are all watching Frank now. Watching him get Dylan to talk for the first time.

CUT BACK TO:

51 FRANK

As the CAMERA CONTINUES TO SLOWLY CIRCLE.

FRANK

How can it touch you here?

Dylan continues to stare at Frank. Reluctant to say more.

FRANK

What can it do to you here?

DYLAN

You don't understand. It knows.
It knows everything. It knows
the numbers.

FRANK

What numbers?

DYLAN

That's all there is! Phone
numbers, serial numbers, card
numbers; you and everybody else,
the numbers are all we are. It
knows your numbers and it knows
you.

FRANK

What does it want?

DYLAN

Obedience. Obedience and control.

FRANK

In return for what?

DYLAN

To share in the power when the
end comes. When the everlasting
fires rage in the Year of
Destiny. When the weak and
indolent perish.

(he's crying now)

They told us we were going to be
rich, that we were the chosen
ones. That discipline was the
way to our own salvation. That
prosperity was power. They said
we could leave whenever we
wanted. But it was a lie. No one
could leave. It made us turn on
each other.

(X)

(X)

(CONTINUED)

51 CONTINUED:

51

FRANK

Did it kill Eedo Bolow?

DYLAN

Yes. Because he was weak.
Because he lost his discipline,
just like the others did. Just
like I did. Once you've lost
your faith and discipline it
will devour you. Nothing can
save you from it.

(X)

(beat)

You can't save me from it.

(X)

He looks at Frank with serious conviction. Frank stares back at him. Noticing now that Dylan has ceased to breathe. That his face is becoming red and that the veins in his neck have begun to bulge.

Suddenly Franks rises, moving quickly around the table. Grabbing the boy, but the boy has gone rigid. His eyes fixed forward, as if fixed in a state of willful self-destruction.

(X)

NEW ANGLE

As Watts, Atkins and Penseyres come bursting in the room. Frank had gotten Dylan out of the chair and onto the floor, but he has only gone more crimson. His face flushed with blood.

ATKINS

Get a doctor.

Penseyres bolts from the room. As Frank climbs on top of the kid, trying to pry his mouth open, but his body is like stone. His fists knotted up into tight balls. His eyes are rolling back in his head now. Frank pumps the kid's chest CPR style, but to no avail.

FRANK

Dammit, breathe!

Suddenly Dylan's body goes limp and a thin stream of sputum runs from a corner of his mouth.

Frank sits atop the body. Looking at it in stunned horror.

FRANK

Oh my god. Oh my god.

ATKINS

Frank --

Atkins is trying to pull Frank off the body.

(CONTINUED)

51 CONTINUED: (2)

FRANK

Oh god.

Frank rising up now, staring at Dylan's lifelessness.

FRANK

He's dead.

Off the surreal realization of the men in the room.

END OF ACT THREE

ACT FOUR

52 EXT. VICTORY PARK - SAN FRANCISCO - MORNING

(X) 52

Our developing Polaroid, holding a monument to the men who gave (X)
their lives during wartime. The monument holds four different (X)
flags. Upon resolution, CAMERA ADJUSTS, finds Frank sitting by (X)
himself. Lost in deep thought. When Atkins joins him. (X)

ATKINS

Go home, Frank.

Frank looks up at him.

ATKINS

I think you should go home and
see your family and get some
rest.

FRANK

That kid died of fright, Mike.

ATKINS

He was so full of LSD we'll
never know what he died of.

FRANK

He couldn't escape it. Whatever
it was... what could be so
powerful that you couldn't
escape it?

ATKINS

What you described in there last
night; the face of the beast...

FRANK

I saw it. The day I arrived.

ATKINS

I've seen the face of evil,
Frank. I've looked into its eyes
and seen it staring back at me.
But the face has always been a
man's face. A human face.

Frank stares at him. Choosing not to debate this.

ATKINS

I've always believed that evil
is born in a cold heart and a
weak mind.

(CONTINUED)

52 CONTINUED:

FRANK

I always have, too.

Both men stare at one another, sensing as they had acknowledged earlier that this case is different.

Like nothing they've ever seen before.

FADE OUT:

FADE IN:

53 EXT. BLACK RESIDENCE - HIGH ANGLE FROM FIRST STORY ROOF

Looking down past the security light as Frank mounts the ladder toward it. Carrying a screwdriver and a pliers. Rising up to begin the adjustments he promised Catherine.

He's starting his work when Jack Meredith appears down below him, entering frame.

MEREDITH

Hey there, Frank. See you were gone for a few days, huh? Work?

FRANK

Hi, Jack. Yeah.

MEREDITH

Working with that consulting group you mentioned?

FRANK

Yeah.

Frank continues to work. Virtuously patient.

MEREDITH

Consulting -- that's one of those things. You always wonder what exactly that means, y'know...

FRANK

Well, basically we're given a problem and we try to solve it.

MEREDITH

Oh, I see.

(beat)

So, did you solve the problem you were working on?

(CONTINUED)

53 CONTINUED:

53

Frank stops, looks down at Jack.

FRANK

No. No I didn't. I couldn't even
make sense of it.

And it hangs there heavily for a moment. The weight of Frank's answer expressing the honest and troubling uneasiness he feels about what he's just been through. Off Frank's troubled look:

CUT TO:

54 INT. BLACK HOUSE - FRANK AND CATHERINE'S BEDROOM - NIGHT

54

CLOSE ON A FAMILY PHOTOGRAPH - Frank, Catherine and Jordan - that sits on a night table. CAMERA ADJUSTING TO REVEAL Frank, in his characteristic sweats and t-shirt nightwear, sitting on the edge of the bed reading. He is alone in the room.

NEW ANGLE ON FRANK

Intensely concentrated on the book he's reading. Which happens to be the Holy Bible.

ECU BIBLE TEXT - PANNING

"The rulers of the darkness of this world are contending for mastery over the bodies and minds of all members of the human race." [EPHESIANS 6:12, for whom it may concern]

CLOSE ON FRANK

Reading this, flipping chapters to:

ECU BIBLE TEXT - PANNING

"Depart from Me, ye cursed, into everlasting fire, prepared for the devil and his angels." [MATTHEW 25:41, for whom it may concern]

RESUME FRANK

Reading this with a new eye, a new perspective. ADJUSTING TO REVEAL CATHERINE entering in her bathrobe.

CATHERINE

Did you want to say goodnight to
Jordan?

FRANK

Yeah.

(CONTINUED)

54 CONTINUED:

5

He closes the book, setting it on the night table. Catherine glances at it.

CATHERINE

I hear it's a real potboiler.
Full of treachery, death,
violence...

FRANK

Yeah.

Frank manufactures a smile. Rising from the bed. Standing to face Catherine.

CATHERINE

Looking for moral guidance, or
just a little light bedtime
reading?

FRANK

Just some answers, I guess.
Something that happened down in
San Francisco.

CATHERINE

Anything you want to talk about?

FRANK

I'm just confused about
something that I thought I
understood; about evil. What it
is exactly.

CATHERINE

You mean what causes it?

(X)

FRANK

(nodding)

It seems the old Biblical
concept of the devil's influence
has lost any currency.

(X)

(X)

CATHERINE

I just think the language has
changed. I think science and
psychology have given us a
clearer idea why people commit
evil acts. I see it everyday in
my job. Abused kids become
abusive adults....

FRANK

So the true source of evil is us.

(CONTINUED)

54 CONTINUED: (2)

54

CATHERINE

You mean are we all capable of
it?

FRANK

Or is there something out there;
a force or a presence. Waiting.
Until it can create another
murder, another rape. Another
Holocaust.

CATHERINE

I think it's something everyone
who looks deeply at life wonders.

FRANK

But what would you tell a child?
What would I tell Jordan?

Catherine looks at Frank lovingly, appreciative of him and what
he is wrestling with.

CATHERINE

Maybe you should just tell her
goodnight.

And she kisses him. And he kisses her back. Appreciative of her.

CUT TO:

55 INT. JORDAN'S BEDROOM - NIGHT (STOCK)

55

(*NOTE - This scene was filmed for the pilot but not used.)
Frank enters Jordan's room. She's already asleep. He pulls the
covers up for her.

He stands watching her for a moment. Then exits the room quietly.

CUT TO:

A LIGHT BLINKING ON. WE ARE:

56 INT. FRANK'S BASEMENT OFFICE - NIGHT

56

Frank, still dressed in his nightclothes, sits down at his desk,
turns on his computer. Pulling his dictionary from a desk drawer
as he waits for the machine to boot up.

(CONTINUED)

56 CONTINUED:

ANGLE ON FRANK

Paging through the dictionary, coming to the Gs. Leafing through to the page where he finds the word: gehenna. Under its various etiology and etymology is its primary meaning. 1. A place of future torment. Hell.

RESUME FRANK

Setting the dictionary down and typing commands into the computer. Typing in the word GEHENNA.

When THE PHONE RINGS. Unexpectedly, giving Frank a minor start. He's checking his watch as he answers it.

FRANK

Hello.

ATKINS (PHONE FILTER)

Frank, it's Mike Atkins. I'm sorry to be calling so late.

FRANK

I'm up working anyway.

INTERCUT WITH:

57 INT. SFPD FORENSICS LAB - NIGHT

Mike Atkins is by himself in the dimly lit lab. Sitting at a desk. He looks tired, somewhat rumped.

ATKINS

So am I.

FRANK

Where are you?

ATKINS

I'm still in San Francisco. We got our forensic data back on the dead boy earlier tonight. Found something we weren't expecting.

FRANK

What?

(CONTINUED)

57 CONTINUED:

57

ATKINS

The kid's clothing and tissue showed traces of an insecticide used in the making of something called sarin.

CUT BACK TO:

58 FRANK

58

FRANK

(rising alarm)

Sarin gas.

ATKINS

What was used in the terrorist attack on the subway in Japan. The leader of the cult believed to be responsible is on trial for that attack, as well several other murders. Do you know how they say he disposed of his victims, Frank?

(X)

FRANK

(realizing)

In an industrial scale microwave.

CAMERA PUSHING IN ON FRANK

59 FRANK'S INTERIOR POV - SERIES OF CUTS

59

Of Eedo in the oven, pounding on the glass. His face pressed sideways up against the glass.

60 RESUME FRANK

60

Holding the phone to his ear. His heart racing now. He's typing more commands into his keyboard o.s. Holding the phone between his shoulder and his ear.

ATKINS

He'd amassed over a billion dollars. He'd been trying to buy weapons from the Russians. They think he may have even been trying to get a hold of the Ebola virus.

(CONTINUED)

60 CONTINUED:

FRANK

He wanted to bring on Armageddon.

ATKINS

Could it happen here, Frank?

But Frank doesn't answer immediately.

ANGLE OVER FRANK TO THE MONITOR

Where he has logged onto the internet and brought up the entries for GEHENNA. The directory of which scrolls out.

ECU ON LAST ENTRY

Which reads GEHENNA INTERNATIONAL, PTY.

(X)

RESUME FRANK

The screen entries reflecting in his eyes as he continues to type in commands. His intensity growing.

ATKINS

Frank?

FRANK

Listen, Mike. I just found something. There's a business listing for a Gehenna International. It looks like some kind of offshore holding company.

(X)

ATKINS

What do they hold?

FRANK

Industrial products, chemicals.

Frank is typing as he speaks.

FRANK

They list one of their plants in San Francisco.

ATKINS

I'm on it.

And he hangs up the phone. As does Frank. Sitting in perfect stillness for a few moments. Looking at the screen. Then, as if struck by a thought. He picks up the phone, dialing quickly.

CUT BACK TO:

61 INT. SFPD FORENSICS LAB - NIGHT

61

The phone is ringing but there is no one to answer it. Atkins is gone.

CUT BACK TO:

62 FRANK

62

Slamming the phone down, on the move.

CUT TO:

63 INT. BLACK HOUSE - FRANK AND CATHERINE'S BEDROOM - NIGHT

63

Frank can be heard running upstairs. Then he appears in the doorway. Standing there, wound like a spring. As if he is trying to think what he should do. This alerting:

ANGLE TO INCLUDE CATHERINE

Sitting up in bed reading, propped with pillows.

CATHERINE

What?

FRANK

I don't know. I just have a very bad feeling about something.

Frank moves quickly to the phone beside the bed, begins dialing. (X)
Off Catherine's look of incomprehension, we: (X)

CUT TO:

64 EXT. GEHENNA FACTORY COMPLEX - NIGHT

64

A large, sprawling structure with no signage. No indication of what might be produced here. A pair of HEADLIGHTS appear, moving up the road TOWARD CAMERA. As they FLARE CAMERA:

MATCH CUT TO:

65 INT. GEHENNA FACTORY COMPLEX - NIGHT

65

A FLASHLIGHT FLARE moving at us in a dark, empty hallway. Held by a cautious Atkins who, stopping in near f.g., reaches for the knob on a door leading from the space. Entering:

66 INT. LARGE BOILER ROOM - NIGHT - CONTINUOUS

The long rows of desks, previously manned by as many young men, are now void of workers. As is the room. Atkins directs his flashlight across the empty chairs, moving through the rows of desks toward the front of the room where the LARGE TV SCREEN is mounted. On it are the words: FACILITATE ENVY.

He stands staring at the screen for a moment, until the message changes. To: WORK WILL SET YOU FREE.

SHOT - REVERSE ANGLE ON ATKINS

Reacting to this. Wondering who or what is operating it. Turning to look at THE EYE IN THE SKY. CAMERA TRANSFERRING, RACKING to the closest mirrored hemisphere mounted in the ceiling behind him.

POV THROUGH EYE IN THE SKY - THROUGH NIGHT VISION GOGGLES

Of Atkins staring upward.

REVERSE ON WEARER OF NIGHT VISION GOGGLES

As we have seen him before - in darkness, only a partial detail of a face. We hear only the faint drawing and heaving of breath.

CUT TO:

67 INT. GEHENNA FACTORY COMPLEX - MAIN WAREHOUSE - NIGHT

Dark, though moonlight is cast from skylights upon the large rows of pallets, stacks of product, and shelves of mercantiles. Again, a FLASHLIGHT BEAM pierces the darkness. As Atkins moves into the warehouse proper.

Moving through the maze of materials, training his flashlight on LARGE DRUMS marked INSECTICIDE.

NEW ANGLE

Atkins turns, his beam spreading across the room, then FINDING SEVERAL WOODEN CRATES in the extreme f.g. He moves toward them and TOWARD CAMERA. Stopping and reading the lettering on them.

POV OF CRATES

They have CHINESE CHARACTERS AND WRITING on them, and the words: (X) REPUBLIC OF CHINA. Atkins moves into this shot. Reaching for the (X) lid of one of the crates and, with some difficulty, lifting it. (X) Inside are long packages wrapped in brown craft paper. (X)

(CONTINUED)

67 CONTINUED:

67

The top one of which he tears open, REVEALING A BRAND NEW AK-47, (X) packed for shipping.

CUT BACK TO:

68 EXT. GEHENNA FACTORY COMPLEX - NIGHT

68

MANY HEADLIGHTS are moving toward the building now. Squad cars (with light bars whirling, but without sirens) and plain wraps racing TOWARD CAMERA.

Pulling in and braking into hard stops. The occupants piling out, moving swiftly toward the building.

CUT BACK TO:

69 INT. GEHENNA FACTORY COMPLEX - MAIN WAREHOUSE - NIGHT

69

FOLLOWING ATKINS now as he continues to move through across the warehouse floor. His flashlight beam raking across something SHINY, METALLIC in the f.g.

Moving toward this object which, as he draws closer, we see is a large ventilated oven. An industrial scale microwave, to be exact.

Its five foot high door (with its thick convex glass viewing port) standing slightly ajar.

ANGLE FROM INSIDE OVEN

Atkins' flashlight beam invades the opening in the door. Widening as he reaches and pulls the door opening. Peering inside now. His face registering appropriate horror at:

ATKINS' POV

Inside the microwave, which is about six feet deep, is a GENEROUS SCATTERING OF POWDERY CREMATED HUMAN REMAINS. In a loose pile concentrated mostly in the rear of the oven. Protruding from this pile is what may be A PARTIAL BONE.

ANGLE OVER PILE

As Atkins steps in the oven, takes two more steps to the pile. Kneeling to studying what it is protruding from the ash. When THE OVEN DOOR SLAMS SHUT BEHIND HIM.

Atkins bolts upright, wheeling and crashing forcefully against the door. But it is locked tight.

(CONTINUED)

69 CONTINUED:

ATKINS

HEY!! HEY!!!

Atkins begins beating, pounding on the glass. And suddenly we hear the LOUD HUM of the machine going into operation. Causing Atkins to stop pounding for a moment, as he realizes what is happening - what is going to happen to him. Feeling the heat begin to radiate around him. Reacting to it in terror. Then reacting to:

ATKINS' POV

The face of a dark figure appears in the window through the WAVES OF RADIATED HEAT. The face of the MAN WITH THE NIGHT VISION GOGGLES. Or is it? The image quickly MORPHING into the man/dog/beast. Then back again. Did we see it or not?

REVERSE ANGLE THROUGH OVEN WINDOW

Of Atkins beating on the window, just as Eedo had done. As CAMERA SLOWLY PULLS BACK. Revealing that there is no one standing at the oven door now. No man, no beast, no dark figure.

And then, no Atkins. As he slumps from view. The light from inside the microwave radiating through the window. With no other sign of life in the factory. Only the DEEP WHIRRING HUM of the machine. Until:

WIDE ANGLE ON FACTORY

As the POLICE, DETECTIVES - and Watts and Penseyres - rush in. Hearing this sound, too. Moving warily towards the machine.

CAMERA AT A LOW ANGLE

PUSHING IN on Watts and Penseyres. Their realization of what they are going to find in the oven. As they move more rapidly now, breaking into a run.

WATTS

Turn it off!! Turn it off!!

NEW ANGLE - CAMERA CRANING UP

As the men struggle to get the door of the oven open. As their shouts of urgency and frustration fill the building. As the CAMERA CONTINUES TO RISE. As they finally get the door open and, though they block our view, we HEAR the SHOUTS OF PANIC NOW. Of men of action doing their jobs. Trying to save a man's life. Off this we FADE TO BLACK.

Under BLACK we hear the VOICE OF A NEWS ANCHOR.

(X)

(CONTINUED)

69 CONTINUED: (2)

69

ANCHOR (V.O.) (X)
San Francisco law enforcement (X)
agencies worked in tense (X)
cooperation in the roundup and (X)
arrest of what is being referred (X)
to as a "Death Cult", whose aim (X)
is believed to be nothing less (X)
than mass destruction... (X)

SLOWLY FADING IN TO:

69A CLOSE ON A TV MONITOR

(X) 69A

Featuring news footage of the S.F. Police making arrests of the (X)
cult members. Of the arms cache. Of the microwave, etc. [NOTE: (X)
This has been separately scripted.] (X)

We are: (X)

INT. HOSPITAL HALLWAY - NIGHT - CONTINUOUS (X)

Jim Penseyres is sitting (or standing) in the corridor, staring (X)
up at the wall-mounted TV where this news piece plays. Watching (X)
it impassively as VARIOUS HOSPITAL PERSONNEL begin to gather to (X)
watch it too. None of them knowing the part he played in (X)
catalyzing the event. Or what it may have cost him. Then, as his (X)
own picture appears on screen, turning and moving off. As we: (X)

CUT TO:

70 ANOTHER WALL-MOUNTED TV MONITOR

(X) 70

Where this news coverage continues, though the sound has been (X)
muted. CAMERA PANNING DOWN TO A STACK OF BEEPING MONITORS. Then, (X)
PANNING OFF to REVEAL MIKE ATKINS lying in a TENTED BED (we see (X)
him through the clear plastic.) (X)

70 (CONTINUED)

7

Holding this image for a moment, then RACKING TO FRANK BLACK sitting in a chair on the opposite side of the bed. Bent at the waist, elbows on his arms, his chin resting on his clasped hands. Staring at his friend in private anguish.

The sound of the door opening causes him to look up. At: (X)

PENSEYRES

Poking his head inside.

PENSEYRES

Your wife's here.

And behind Penseyres we see Catherine move into frame, looking in to her husband with quiet concern.

ANGLE ON FRANK

Brightening a little. Rising.

CUT BACK TO:

70A OMITTED (X)

70B OMITTED (X)

70C INT. HOSPITAL HALLWAY - NIGHT - CONTINUOUS

(X) 70C

Frank exits the room, letting Penseyres take his place with
Atkins. Except for a small number of MEDICAL PERSONNEL moving
about (mostly in the b.g.), Catherine and Frank are alone.

(X)
(X)
(X)

FRANK

(X)

You didn't have to come --

(X)

CATHERINE

(X)

I wanted to be here. I wanted to
be here with you, Frank.

(X)
(X)

(off his look)

(X)

I know it's what you fear...

(X)

FRANK

(X)

What?

(X)

CATHERINE

(X)

Losing control. Having something
like this happen to someone you
care about.

(X)
(X)
(X)

FRANK

(X)

There was serious internal
cellular damage from the
radiation. But the doctors say
he's going to pull through.

(X)
(X)
(X)
(X)

CATHERINE

(X)

I know. And he will.

(X)

Frank nods, staring at Catherine. In silent acknowledgement of
something that doesn't need to be spoken. That she is his
strength -- as much as anything. Still, he is not to be consoled.

(X)
(X)
(X)

CATHERINE

(X)

I know you know this... how many
other lives you may have saved.
How many people could have been
hurt by those weapons.

(X)
(X)
(X)
(X)

Frank nods, but this is little solace for some reason. Something
else is bothering him. And Catherine isn't sure just what.

(X)
(X)

FRANK

I know.

(X)

She takes his hands now. Trying her best.

(X)

CATHERINE

(X)

You did what was important. You
did what you set out to do,
Frank. You caught the bad man.

(X)
(X)
(X)

(CONTINUED)

MILLENNIUM

"Gehenna"

4C01

(Blue)

7/24/96

58 (X)

70C CONTINUED:

FRANK

(X)

I'm not sure, Catherine.

(X)

CATHERINE

(X)

Not sure of what?

(X)

FRANK

(X)

Not sure... not sure if the bad
man can be caught.

(X)

(X)

And suddenly she understands. There is a moment that passes (X)
between them. Before they embrace. Holding on tight to the only (X)
thing they have.

THE END