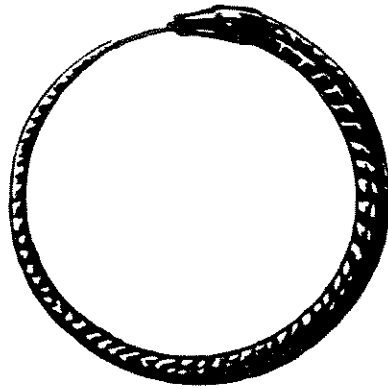




# MILLENNIUM

**"ANAMNESIS"**

**Episode 19 (#5C19)**



MILLENNIUM

"Anamnesis"

Written by

Erin Maher & Kay Reindl

Directed by

John Peter Kousakis

Episode #5C19

Story No.4967

February 17, 1998 (White)

February 24, 1998 (Blue-Full)

February 24, 1998

"Anamnesis"

CAST LIST

|                               |     |
|-------------------------------|-----|
| Catherine Black               | (X) |
| Peter Watts                   |     |
| Lara Means                    |     |
| Clare Mckenna                 |     |
| Maureen                       |     |
| Kelly                         | (X) |
| Leslie                        |     |
| Sam Hanes                     |     |
| Alex Hanes                    |     |
| Emma Shetterly                | (X) |
| Lydia                         |     |
| Man (on Radio)                |     |
| Ray Mckenna                   |     |
| Ben Fisher                    |     |
| The Hockey Guy (non-speaking) | (X) |
| Buddy (non-speaking)          | (X) |

February 24, 1998

"Anamnesis"

SET LIST

EXTERIORS:

|                   |               |
|-------------------|---------------|
| WOODS             |               |
| ROWAN HIGH SCHOOL |               |
| TOWN STREET       |               |
| PLAYGROUND        |               |
| CLARE'S HOUSE     | / FRONT PORCH |
| LAKE              |               |
| GROTTO            |               |
| CHURCH            | / PORCH       |

INTERIORS:

|                   |                   |     |
|-------------------|-------------------|-----|
| ROWAN HIGH SCHOOL | / HALLWAY         |     |
|                   | / EMMA'S OFFICE   |     |
|                   | / LIBRARY         |     |
|                   | / CLASSROOM       |     |
|                   | / GIRL'S RESTROOM |     |
|                   | / FISHER'S OFFICE | (X) |
|                   |                   | (X) |

|                  |                       |
|------------------|-----------------------|
| LARA'S CAR       |                       |
| CATHERINE'S CAR  |                       |
| CHURCH           |                       |
| CLARE'S HOUSE    | / CLARE'S ROOM        |
|                  | / CLARE'S LIVING ROOM |
| POLICE STATION   |                       |
| WATTS' OFFICE    |                       |
| LARA'S APARTMENT |                       |

TEASER

OVER BLACK:

The opening guttural chords of the Patti Smith Group's "DANCING BAREFOOT" FADE UP, dark and insistent.

1 EXT. WOODS - NIGHT - CLOSE - BLACK VIRGIN

1

A small, ancient-looking BLACK VIRGIN statue rests awkwardly in the CROOK of a TREE, wise face barely catching the soft MOONLIGHT.

PATTI SMITH (V.O.)  
*She is benediction... she is  
addicted to thee...*

CLOSE - MOBILE

A MOBILE of a HALF MOON and a single STAR spins animatedly in the BREEZE, almost as if alive.

ANGLE ON CLEARING

as pale MOONLIGHT spills through the leafy TREES.

The MOONLIGHT FLICKERS across an irregular CIRCLE OF STONES as a TWIG snaps, echoing in the silence of the night. The CAMERA MOVES low through the clearing.

BARE FEET

CROSS FRAME, trampling damp LEAVES.

PATTI SMITH (V.O.)  
*Here I go and I don't know  
why... I spin so ceaselessly...  
could it be he's taking over  
me...*

CAMERA TILTS UP TO SEE

crooked BRANCHES, nearly forming a roof over the clearing. As the WIND blows silently...

AN UPSIDE-DOWN CROSS

is illuminated by the flickering MOONLIGHT. An ARM moves into FRAME and on its slender WRIST glistens a simple silver BRACELET.

The HAND is CLASPED by ANOTHER. CAMERA PULLS BACK slightly to REVEAL -

CONTINUED

1 CONTINUED:

1

ROSARIES

of all different shapes and sizes, some ornate, some simple, some are the kind given to children for First Communion. The ROSARIES also hang from the tree BRANCHES, SWAYING dreamily.

PATTI SMITH (V.O.)

*She is sublimation... she is the  
essence of thee...*

The CAMERA TRACKS the CLASPED HANDS as they are lowered, REVEALING a quick GLIMPSE of LONG HAIR as a HEAD tilts DOWN.

THE BARE FEET

begin to move, shuffling uncertainly at first, then picking up SPEED and RHYTHM; beginning a haunting DANCE around the CIRCLE of STONES.

WILTED LILIES AND ROSES

are trampled underfoot as the FEET are joined by OTHERS which also pick up the strange RHYTHM.

LONG HAIR hides FACES as GIRLS whirl ecstatically around the stones.

CAMERA CRANES away from the clearing so that we only get the essence of the FIVE GIRLS, inexplicably joined together by an unseen force, for a purpose of which they are not yet aware.

(X)

DISSOLVE TO:

2 INT. ROWAN HIGH SCHOOL - AFTERNOON

2

CAMERA MOVES down a busy high school hallway. STUDENTS pass, EYES flicking towards the camera and then away, as if embarrassed to be caught looking. (The feel should be that of "My So-Called Life", only with a BUZZ of foreboding.)

PATTI SMITH (V.O.)

*She has the slow sensation that  
he is levitating with she...*

There is an almost WILD TENSION in the halls, seen in the actions of KIDS who SLAM lockers shut, grab textbooks, and head off down the hall without making eye contact with any other students.

CLOSE ON A CRUMPLED PIECE OF PAPER

as it FLUTTERS to the ground. A HAND picks it up.

CONTINUED

2 CONTINUED:

2

WIDER TO REVEAL A BOY,

wearing an oversized HOCKEY SWEATER, whose brow FURLS as he reads. He hands the note to his friend BUDDY.

CLOSE ON NOTE:

"Don't go to prayer circle."

BUDDY

looks apprehensive for a second, then crumples the note.

CLOSE ON NOTE

as it is tossed into a TRASH CAN.

PATTI SMITH (V.O.)

*Oh God I fell for you...*

CAMERA picks up HOCKEY BOY and BUDDY as they move down the hall.

3 EXT. HIGH SCHOOL - AFTERNOON - CLOSE ON PARKING SPACE

3

which reads "EMMA SHETTERLY". The STENCILLED NAME is obscured by the hood of a CAR as it pulls hurriedly into the space.

CATHERINE BLACK

anxious and tense, jumps out of the car. Leaving the door open, she rushes into the school.

4 INT. HIGH SCHOOL - HALLWAY

4

CAMERA TRACKS the boys, who HALT.

CLARE MCKENNA

pale and bedraggled, studiously ignores the boys as she PASSES FRAME. With a practiced gesture, both boys crook their fingers to form DEVIL'S HORNS at Clare's retreating BACK. Silhouetted against the CAMERA, the effect is EERIE.

PATTI SMITH (V.O.)

*Oh God I fell for you...*

CLOSE ON CLARE

She moves down the hall, determined but frightened... as if knowing something terrifying is about to occur.

CONTINUED

4 CONTINUED:

4

LESLIE AND SHELLEY

(X)

step INTO FRAME with concerned and protective expressions.

WIDER - THE GIRLS

stronger now, continuing down the hall..

PATTI SMITH (V.O.)

*What is it that calls to us...*

CAMERA FOLLOWS as Clare turns, looking into the CAMERA as if it's a person, then away again, afraid and nervous once more. As the girls round a corner the CAMERA almost HOVERS, as if it's following them.

5 EXT. CLASSROOM - CLOSE ON DOOR - A NOTE

5

**"Prayer circle, 3:15 P.M."**

WIDER TO REVEAL

Clare, Leslie and Shelley, now joined by MAUREEN and KELLY. Clare looks around. The hallway is completely deserted.

(X)

PATTI SMITH (V.O.)

*Why must we pray screaming...*

CLARE

looks at the closed door, unsure. Impulsively, Maureen pulls the door open. Clare squares her shoulders, takes a deep breath, and follows the others into the room.

PATTI SMITH (V.O.)

*Why must not death be  
redefined...*

6 INT. HIGH SCHOOL - HALLWAY

6

Catherine, frantic, rushes down the empty hallway towards the classroom with the same look of frightened determination as Clare.

PATTI SMITH (V.O.)

*We shut our eyes, we stretch out  
our arms...*

CONTINUED

6 CONTINUED:

6

CLASSROOM DOOR - CLOSE

as it opens a crack. Barely visible is Clare. She speaks in a low, wavering tone.

CLARE

Hail Mary, full of grace...

WIDER - REVERSE TO DOORWAY

as a FIGURE is visible. A HAND reaches into a POCKET, REVEALING a HANDGUN, which is lifted and pointed into the classroom. As if warned of its presence...

CLARE

still only visible through the door, turns and locks eyes with the FIGURE. As Clare BOWS her head, the gun FIRES.

CUT TO:

CLOSE - THE BLACK VIRGIN

As GUNSHOTS and SCREAMS echo, TEARS OF BLOOD leak from the Virgin's eyes and course down her battered cheeks.

PATTI SMITH (V.O.)

*The hands of he... and the  
promise that she is blessed  
among women.*

As the final percussive CHORD merges with the ECHOING GUNSHOTS and SCREAMS...

FADE OUT:

END OF TEASER

MILLENIUM

"Anamnesis"

5C19

2/24/98

(Blue-Full)

6(X).

ACT ONE

7 OMITTED

(X) 7

LEGEND: TWO DAYS EARLIER

(X)

8 INT. LARA'S CAR - DAY

8

Lara Means, looking disturbed, drives down a somewhat RURAL road. She nervously brings a CIGARETTE to her mouth, hesitates, and lowers it. Her left hand nervously TAPS on the steering wheel. She looks longingly at the cigarette.

CLOSE ON CIGARETTE

as Lara picks it up.

TIGHT ON LARA

as she nervously flicks the lighter, averting her gaze from the flame. A low RUMBLING begins. Lara flicks the lighter off. The sound STOPS. Lara draws in a quick breath, then flicks the lighter again. The sound BEGINS. Lara ignores it and draws the lighter close. The closer it gets, the louder the RUMBLING. Lara can't help glancing at the flame.

LARA'S POV - THE FLAME

dances, then clouds BILLOW (CGI effect from 5C16).

CLOSE - LARA

is terrified, her eyes widening as the sound grows and the images form. Gritting her teeth, she moves the flame closer, trying to light the now shaky cigarette, trying to drown out the distinct sound of HOOFBEATS in her head.

EXTREMELY CLOSE - THE CIGARETTE AND FLAME

meet... and the sound and fury suddenly VANISH.

LARA

swerves back into her lane, exhausted. She takes a deep, satisfying DRAG on the cigarette. She flicks the lighter again. Nothing. She relaxes, then stiffens, staring in the rear-view MIRROR.

CONTINUED

8 CONTINUED:

8

LARA'S POV - A WOMAN

is silhouetted in the mirror. She is barely recognizable as a woman. She's covered in a silvery white CLOAK, her FACE not visible.

CLOSE ON LARA

as her eyes widen. She turns to look in the back seat.

THE BACK SEAT

is empty.

EXTREMELY CLOSE - LARA'S CIGARETTE

as it falls from her mouth to the seat, smoldering on the leather.

9 EXT. TOWN STREET - AFTERNOON

9

SUPER: "ROWAN, WASHINGTON".

The small main street of a rural fishing town. A RENTAL CAR drives slowly past a NEWS VAN, parked before a CHURCH, outside of which Reverend SAM HANES is being interviewed.

10 INT. CATHERINE'S CAR

10

Catherine looks at the group, standing before a sign announcing a sermon on "FALSE PROPHETS". Sam's VOICE comes over her radio.

SAM (V.O.)

Our Lord told John we'd see  
messengers traveling to and from  
Heaven. But it's unlikely that  
a Holy Messenger would take the  
form of the likes of --

(X)

Catherine, appearing troubled, snaps off the car radio as she pulls into the parking lot of tiny Rowan High School.

11 INT. HIGH SCHOOL - HALLWAY

11

Catherine strides through the crowded hallway. KIDS dart out of her way, SLAM lockers and rush to class.

CONTINUED

11 CONTINUED:

11

ALEX (O.S.)

I see God!

Catherine turns to see ALEX HANES drop to his knees. Clare turns, briefly meeting Catherine's eyes. She plunges through the crowd. As Alex rises, Buddy pounds him approvingly on the back.

12 INT. HIGH SCHOOL - EMMA'S OFFICE

12

Catherine sits in an office opposite Vice Principal EMMA SHETTERLY. Emma looks overworked and frazzled, but a curious excitement bubbles below the surface.

(X)

EMMA

I can't thank you enough for taking time away from your family to help me out with this, Cath.

CATHERINE

I'd do anything for you.  
(beat)

It gives Frank and Jordan the chance to spend some time with Frank's dad.

EMMA

Are the two of you still having a rough time?

CATHERINE

"Rough"? I don't know. Things are... okay, Emma.

Emma doesn't say anything more, just sits there with the neutral therapist look on her face. Catherine smiles.

CATHERINE

No, they are. It's hard, but our separation never meant that we didn't love each other. Just the opposite, in fact. We're getting stronger, as a family...

Surprised that she's opened up this much, Catherine breaks off, embarrassed.

CATHERINE

You have the therapist look down pat.

CONTINUED

12 CONTINUED:

12

EMMA

Do I really? It's hard to tell  
with the kids.

CATHERINE

I've worked with children. It  
is hard --

EMMA

It's not just that, it's...  
look, I'm a high school Vice  
Principal, a position that no  
longer carries the weight it did  
when our mothers were asked to  
choose between being a secretary  
or a nurse. Children can't be  
put into convenient little boxes  
anymore which is good on the one  
hand, because they shouldn't  
be... but on the other hand,  
Catherine... it makes me  
nervous. These kids seem to  
know so much about the world,  
but they're growing up without  
role models and knowing too much  
makes them reject  
responsibility. Even their own  
parents aren't responsible for  
them. And more often than not,  
I've been a convenient scapegoat.

(X)

(X)

CATHERINE

Five girls claim to have seen a  
vision of the Virgin Mary.

(X)

Emma nods.

CATHERINE

The ultimate role model.

Emma doesn't commit herself. Catherine looks at her.

CATHERINE

And you don't believe.

EMMA

Appalling, isn't it? I just  
instantly thought, why would the  
Virgin Mary appear to ordinary,  
and in my mind, unworthy  
teenagers? I was disgusted with  
myself for the way I view these  
kids. I was...

CONTINUED

12 CONTINUED:

EMMA

Do I really? It's hard to tell  
with the kids.

CATHERINE

I've worked with children. It  
is hard --

EMMA

It's not just that, it's...  
children can't be put into  
convenient little boxes anymore  
which is good on the one hand,  
because they shouldn't be... but  
on the other hand, Catherine...  
it makes me nervous. These kids  
seem to know so much about the  
world, but they're growing up  
without role models and knowing  
too much makes them reject  
responsibility. Even their own  
parents aren't responsible for  
them. And more often than not,  
I've been a convenient scapegoat.

(X)

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vision of the Virgin Mary.

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instantly thought, why would the  
Virgin Mary appear to ordinary,  
and in my mind, unworthy  
teenagers? I was disgusted with  
myself for the way I view these  
kids. I was...

CONTINUED

12 CONTINUED: (2)

12

CATHERINE

Jealous?

Emma's startled.

EMMA

You've still got that insight  
that made you Dr. Hill's  
favorite student.

CATHERINE

(self-effacing)

Oh, come on, I wore shorts to  
class. I brown-nosed him.

Emma doesn't react. CAMERA PUSHES IN on her fear. Catherine  
reacts, puzzled and concerned.

EMMA

Actually, Cath, I need your help  
because... I'm afraid I DO  
believe them.

Off Catherine's shock...

13 INT. HIGH SCHOOL - HALLWAY

13

Emma hands Catherine a file folder.

EMMA

Clare McKenna. Leader of the  
pack.

(X)  
(X)

THE FOLDER

documents Clare's many infractions.

CATHERINE

Fighting, smoking, cutting  
class, petty theft...not the  
type you'd expect to find  
channelling religious visions.

EMMA

Clare's problems started when  
her mother died a few years ago.  
And now the other girls have  
become isolated from their peers.

CATHERINE

This "secret thing" these girls  
have created makes them special.

CONTINUED

13 CONTINUED:

13

EMMA

So "special" that they're celebrities. And nobody in town is unaffected. Even my secretary is convinced that the Virgin is speaking through Clare.

Emma hands Catherine another file folder.

EMMA

The other girls with this (X)  
"secret thing" are Kelly Celaya. (X)  
Into horses. Shelley Larrabure. (X)  
Future rocket scientist. Leslie  
King, planning to out-Salinger  
Salinger. Maureen Regan. Into (X)  
serial killers.

Emma stops in front of the door to the school library.  
Catherine looks through the window.

CATHERINE'S POV - THE LIBRARY

KIDS sprawl in chairs, some playing paper football, others studying. The four GIRLS are sitting far away from the other (X)  
kids. They wear the same wary expression, similar clothing, and  
hardly seem like the different girls Emma described.

CATHERINE

They're like the Children of the  
Damned.

EMMA

I hope not...

14 INT. HIGH SCHOOL - LIBRARY

14

There's a stir as Catherine enters. The girls, however, don't react. Nearby, Alex appears to be studying chemistry. Without hesitating, Catherine grabs a chair and sits with the girls.

CATHERINE'S POV - THE TABLE

TEXTBOOKS and worn FOLDERS are scattered, each decorated with a recurring symbol -- a HALF MOON and single STAR. The name LUCIFER is scribbled underneath one drawing. Each GIRL wears an identical SILVER BRACELET. Catherine's gaze lights on a scribbled over sketch of a HORSE on Kelly's folder.

CONTINUED

14 CONTINUED:

14

CATHERINE

Why'd you cover that up?

KELLY

It didn't turn out right.

The drawing IS awkward but today, Catherine's the best actress on the planet.

CATHERINE

I think it's wonderful. Is it a Thoroughbred?

KELLY

Uh... yeah. How'd you know?

CATHERINE

I always wanted a horse. All of my friends had horses. But the closest I got was drawing them.

She begins to draw.

CATHERINE

Mine always looked like... well, a log with a mane and tail.

(more pointed)

I guess someone could see almost anything in it, if they were looking for it.

The girls are all paying attention now.

CATHERINE

When I was twelve, a friend's mom saw a vision of Jesus in a loaf of bread.

The girls look at her, sensing where she is heading.

CATHERINE

Maybe she did see something and now I'll never know.

(beat)

I'd like to help, if you'll let me.

It's crude, but effective. The girls look at each other nervously... almost as if they can't make decisions without Clare present. Finally, Maureen looks at Catherine.

CONTINUED

14 CONTINUED: (2)

14

MAUREEN

Reverend Hanes was reading from  
the Book of John.

CUT TO:

15 INT. CHURCH - MORNING - (FLASHBACK)

15

The interior of a simple CHURCH. Clare and the girls sit near  
the front, gazes locked on Sam Hanes as he reads the Word of God.

MAUREEN (V.O. CONT'D)

Chapter 6, Verse 36. You know,  
after the loaves and the fishes?

Alex sits in front of them. He stares cynically at his father.

MAUREEN (V.O.)

He was preaching about how Jesus  
was the bread of life, that it  
meant if you believed in Jesus,  
you would never go hungry again.

Reverend Hanes appears almost demonic in his fervor.

SAM

(mouthing)

"But I told you this: You have  
even seen me, yet you still  
refuse to believe."

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

MAUREEN (V.O.)

Reverend Hanes said the apostles  
saw Jesus, but didn't believe.  
He said unbelievers go to hell.

Hanes bows his head. Everyone except Alex follows suit.

MAUREEN (V.O.)

It was scary. Then... it wasn't  
scary. There was a light...

As if cued, the girls lift their heads and stare O.S.

MAUREEN (V.O.)

It moved.

We see the essence of a LIGHT as it shimmers towards the girls.  
Uncertain, the other girls look at Clare, whose eyes shine as  
the light moves towards her.

CONTINUED

15 CONTINUED:

15

MAUREEN (V.O.)

All of a sudden, there she was.

The girls watch as the LIGHT grows brighter, yet no form is ever visible ON CAMERA. Overcome, Clare drops to her knees.

CONTINUED

15 CONTINUED: (2)

15

CLARE  
(mouthing)  
I see her.

MAUREEN (V.O.)  
We saw her.

All of the girls drop to their knees, hands clasped, frightened and exhilarated at the same time. Annoyed, Alex turns around.

MAUREEN (V.O.)  
Clare started the Hail Mary. It  
just felt right.

The congregation rises, all eyes on the five pious girls. (X)

GIRLS  
(mouthing)  
Hail Mary, full of grace, the  
Lord is with thee...

MAUREEN (V.O.)  
Reverend Hanes didn't see her.  
Clare said Mary would never  
appear to someone like him.

INT. HIGH SCHOOL LIBRARY - PRESENT

Maureen looks down, then back at Catherine.

MAUREEN  
He said we were sent from Satan.

Leslie, suddenly tense, looks down. The other girls instantly and silently follow suit. Catherine glances around the library. (X)

CATHERINE'S POV - CLARE

accompanied by a TEACHER, averts her gaze and continues down the hall.

CATHERINE

looks back at the industriously studying girls.

CATHERINE  
Can we can talk again later?

The girls, back in their own little world, pay no attention. Catherine heads for the door. She's stopped by Alex.

ALEX  
It wasn't John. It was Matthew.

(X)

Catherine's puzzled, not quite following.

CONTINUED

15 CONTINUED: (3)

15

ALEX

My dad's the preacher.

CUT TO:

16 INT. CHURCH - MORNING - (FLASHBACK)

16

The same congregation. This time, however, Clare and the girls lounge near the BACK. Judging by the GLARES of church-goers, they are being somewhat disruptive. Hanes preaches.

ALEX (V.O.)

It was verse twenty five, about the maidens and the bridegroom and preparing for Judgment Day.

Alex sits in front of the girls, gazing adoringly at his father.

SAM

(mouthing)

"Then in the middle of the night there was a shout: 'Look, the bridegroom is coming! Let's go out to meet him.'"

(X)

(X)

(X)

(X)

(X)

(X)

Clare whispers to Leslie. Alex turns around, finger to his lips.

(X)

ALEX (V.O.)

I don't know why they bother with church when all they do is make fun.

Alex turns back around. Clare makes a face and kicks his chair.

ALEX (V.O.)

Finally, my dad took notice.

Hanes stops preaching and points to Clare.

ALEX (V.O.)

He said this was their last warning. That's when it happened.

Clare looks at the other girls, then jumps to her feet. The other girls seem confused; then slowly they follow Clare's lead.

CLARE

(mouthing)

I see her.

ALEX (V.O.)

"I see her."

CONTINUED

16 CONTINUED:

16

Clare drops to her knees, the others following suit. As Clare bows her head, she allows herself a small mischievous smile.

INT. HIGH SCHOOL LIBRARY - PRESENT

Alex looks angrily at Catherine.

CONTINUED

16 CONTINUED: (2)

16

ALEX

That's what she said. And now  
people think she's divine. But  
she's not. She's going to Hell.

Catherine reacts, somewhat bemused.

17 EXT. HIGH SCHOOL - EMMA'S OFFICE

17

Catherine heads towards Emma's office, hesitating as she sees  
the closed door. Catherine glances at Emma's secretary, LYDIA,  
taking in a lit blue CANDLE on Lydia's desk. The small RADIO  
burbles yet another interview.

MAN (ON RADIO)

Clare McKenna's being raised by  
a single parent. That puts  
pressure on parents and  
sometimes, children get left out  
of the equation --

Lydia snaps off the radio, angry.

LYDIA

Nobody can see the truth...

CATHERINE

Truth?

LYDIA

About Clare.

CATHERINE

And that truth being...?

Lydia looks at her, detesting Catherine's skepticism.

LYDIA

I guess that's what you'll find  
out.

Catherine starts towards the door.

LYDIA

Not now, you're not.

CATHERINE

I have an appointment to speak  
with Clare --

CONTINUED

17 CONTINUED:

17

LYDIA

(X)

You'll have to wait until the other lady has finished her questioning.

CATHERINE

What other lady?

Lydia begins looking through the papers on her messy desk.

LYDIA

Don't know her name or where she's from. The school board arranged for her to talk to Clare.

Catherine moves to the window and peers through the blinds.

18 INT. HIGH SCHOOL - EMMA'S OFFICE

18

Clare's gaze flicks to Catherine, then back to the woman. Her voice low and pious, she's having the time of her life.

CLARE

"And the Saviour said, 'The visionary does not see with the soul or the spirit, but with the mind that exists between these two...that is what sees the vision and that is what...'"

Her voice trails off. She smiles, her eyes -- now mischievous -- locked on her questioner.

CLARE

I bet you'd love to know what comes next.

The CAMERA PUSHES AROUND to reveal Lara Means.

LARA

Nobody knows what comes next. Those passages are missing.

Catherine stares coldly and angrily at the Millennium Group member, resentful of the group which continues to impose upon her life.

END OF ACT ONE

ACT TWO

19 INT. HIGH SCHOOL - EMMA'S OFFICE - AFTERNOON

19

Emma sits at her desk, facing a tense Catherine and Lara.

CATHERINE

Why didn't you tell me the  
Millennium Group was involved?

EMMA

I wasn't consulted. I don't  
even know what the hell the  
Millennium Group is.

(X)

CATHERINE

(furious at Lara)

Neither do I.

Catherine turns to Lara.

CATHERINE

But I know they have their own  
agenda, which is not in the best  
interests of the girls.

LARA

Through the years, we've  
investigated many well  
documented apparitions. Lourdes,  
Marpingen, Fatima. In each  
case, young girls were the  
recipient of messages --

CATHERINE

Young girls whose bodies are  
changing and who feel isolated --

LARA

Visionaries at Medjugordje still  
receive messages from the  
Virgin. And the similarities  
among the sightings --

CATHERINE

That's like saying alien  
abduction exists because  
"abductees" report similar  
experiences.

CONTINUED

19 CONTINUED:

19

LARA

The Virgin appeared to George Washington at Valley Forge and showed him the future of an America without faith. And when Pope John Paul was shot, he believed a vision of Mary saved him from two bullets that would have shattered his skull.

(X)

(X)

CATHERINE

It's unclear to me how you can claim to be objective when you've already made up your mind that this girl is a visionary.

LARA

You've already made up your mind that she isn't.

As the two stand on their stated ground...

20 INT. HIGH SCHOOL - HALLWAY

20

Catherine and Lara follow Emma towards the closed classroom door. A sign on the door reads "PRAYER CIRCLE, 3:15"...

EMMA

As you can probably imagine, attendance at after-school prayer meetings is way up.

Catherine shoots a knowing glance at Lara. Lara ignores her.

21 INT. HIGH SCHOOL - CLASSROOM

21

Lara and Catherine follow Emma inside. They stop short, amazed; there are an awful lot of KIDS and TEACHERS present for an after-school prayer meeting. Alex and his FRIENDS gather on one side, glaring at Clare and the girls. Lara nods towards the boys.

LARA

Interesting how reactive religious hostility is following predictable gender lines.

CATHERINE

It looks like the first half hour of every high school dance I ever went to. If somebody put  
(more)

CONTINUED

19 CONTINUED:

19

LARA

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CATHERINE

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(more)

CONTINUED

21 CONTINUED:

21

CATHERINE (cont'd)  
on a KISS album and cranked up  
"Beth", we'd see a quick  
resolution of gender issues.

LARA  
I'd have to disagree. The slow  
dance of choice would absolutely  
have to be JOURNEY. "Open Arms".

Catherine and Lara exchange glances, the ice breaking slightly.  
They're interrupted by Alex's nervous voice as he faces the  
circle.

ALEX  
OK, I need a volunteer to read --

Clare's hand shoots up. Alex flushes.

ALEX  
Somebody else?

A perplexed Catherine looks at Lara, who is staring at BEN  
FISHER, the intense and offbeat drama teacher.

The CAMERA PUSHES IN ON FISHER, feeling Lara's eyes upon him.  
Fisher shifts his attention from Clare to Lara. There's a  
strange sense of recognition between them. Lara holds his gaze  
a moment, then looks away, uncomfortable.

Alex stares angrily as Clare begins speaking from memory.

CLARE  
Jesus said, "As God is my  
witness, you'll see the sky open  
and God's messengers travel to  
and from the sons of Adam."

The CAMERA now PUSHES INTO Catherine, reacting to hearing the  
same words she'd heard from Reverend Hanes. Alex steps forward,  
furious.

CLARE  
Jesus said he'd show us  
wonders, if we'd only  
believe what we saw...

ALEX  
Miss Shetterly, she's  
supposed to read, not make  
stuff up!

Clare's voice takes on a different cast.

CLARE  
"I know the first ones and those  
after them know me."

CONTINUED

21 CONTINUED: (2)

21

ALEX

That is not from the Bible!  
That comes from Satan!

As the boys begin to HOOT and form devil's horns with their hands, a curiously calm Clare continues talking.

CLARE

"I am the power of the powers in  
my knowledge of the angels, who  
have been sent at my word --"

The boys begin stomping their feet and chanting.

BOYS

Devil girl! Devil girl!

The other girls form a protective circle around Clare, who continues, apparently oblivious to the commotion. Catherine takes a step towards her but is blocked by Emma, who moves towards the girls, hoping to break up the melee.

EMMA

Alex! Boys! Stop this!

CLARE

"I am the one who is honored,  
and who is praised, and who is  
despised scornfully. I am  
peace, and war has come because  
of me."

A CHALKBOARD ERASER hits Clare on the side of her head. She appears not to notice, just turns towards Catherine.

CLARE

"I am the first and the last,  
the alpha and the omega..."

CUT TO:

22 FLASHBACK - 5C01 - "BEGINNING AND THE END"

22

Catherine, arms tied above her, sobs as the POLAROID MAN rants at her. The Polaroid Man's VOICE merges with that of Clare.

CLARE AND POLAROID MAN

"...the beginning and the end..."

## 23 RETURN - CATHERINE

23

stares at Clare, who now stands silently in the center of the whirlwind she created. As Lara looks at Catherine's stricken face...

CUT TO:

## 24 INT. HIGH SCHOOL - GIRL'S RESTROOM

24

Catherine splashes water on her face, then stares into the mirror at her own haggard reflection.

## 25 INT. HIGH SCHOOL - HALLWAY

25

Catherine emerges from a door marked GIRLS and looks around. The hallway is empty and silent. Sighing, Catherine heads for the exit.

## 26 INT. HIGH SCHOOL - HALLWAY

(X) 26

As Catherine emerges from a doorway, a familiar voice makes her duck back into the shadows. She peers around the corner, stunned to see Lara talking intently with PETER WATTS. Catherine leans forward to surreptitiously observe.

LARA

She's formidable, Peter --

PETER

And him?

(beat)

What about him?

Lara hesitates; admitting this is playing out in front of her is hard.

LARA

Arrived here on July 22, 1984.

PETER

The day she was born.

Lara hesitates.

LARA

Having confirmed that a member of The Family is here... I am... doubting my ability to merely stand by...

CONTINUED

## 23 RETURN - CATHERINE

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(X)

PETER

The day she was born.

Lara hesitates.

LARA

Having confirmed that a member of The Family is here... I am... doubting my ability to merely stand by...

CONTINUED

26 CONTINUED:

26

PETER

When Darwin published his theories of evolution and natural selection, people lost Faith. Committed suicide.

LARA

Are you saying we face that possibility now?

PETER

Just remember why you're here, Lara.

(beat)

Is Catherine's presence a problem?

LARA

No... she'd never believe... in what we know.

A nettled Catherine turns and heads towards the exit.

(X)

27 EXT. HIGH SCHOOL - DAY

(X) 27

Catherine crosses the parking lot, stopping as she SEES Clare sitting alone on a wooden bench in a PLAYGROUND across the street.

(X)

(X)

(X)

28 EXT. PLAYGROUND - DAY

28

Clare sits watching a group of KIDS playing on a metal MERRY-GO-ROUND. Catherine approaches, smiling.

CLARE

You don't believe me.

Catherine sits next to Clare, who glances at her only briefly before turning her attention back to the merry-go-round.

CATHERINE

I haven't really had a chance to make up my mind.

CLARE

My dad thinks I'm just trying to get attention.

CATHERINE

Are you?

CONTINUED

28 CONTINUED:

28

CLARE

Right. What my friends and I  
want more than anything is our  
parents paying attention to  
everything we do.

CATHERINE

I was wondering about something  
you said at the prayer circle...

CLARE

I used to be a chronicler. Like  
you. Only I believed. Then I  
got tested, like you, and I  
didn't believe...

Catherine's surprised.

(X)

CATHERINE

Tested?

(X)

(X)

CLARE

(impatiently)

By the man who took all those  
pictures of you... the man who  
told you the truth.

(X)

(X)

(X)

(X)

(X)

Catherine's stunned and speechless. She just looks at Clare,  
who's turning her silver bracelet on her wrist.

(X)

CLARE'S POV - THE KIDS

jump from the merry-go-round, which continues turning on its own  
as they run away.

CATHERINE

frowns slightly as she notices that Clare's turning her bracelet  
exactly in sync with the merry-go-round.

CATHERINE

Clare --

The seemingly mesmerized Clare rises. Slipping off her shoes,  
she runs across the ground to the merry-go-round. She hops on  
and leans back, closing her eyes and spinning in silent ecstasy.  
There's no sound except for the CREAKING of the merry-go-round.

FOOTSTEPS crunch behind Catherine. Startled, she turns. Lara,  
clutching an unlit cigarette, stands staring past her at Clare.

CONTINUED

28 CONTINUED: (2)

28

LARA'S POV - CLARE

An unearthly radiance hovers as she spins.

CATHERINE

unsettled, glances back at the girl. From her POV, the scene looks ordinary and everyday.

The CAMERA SUDDENLY, URGENTLY... MOVES to Lara, riveted on a GROVE OF TREES. The CLOAKED WOMAN stands just inside the shadowed treeline, her face not visible.

CONTINUED

28 CONTINUED: (3)

28

CATHERINE

Are you all right... Lara?

Lara doesn't reply.

CATHERINE

I'm going to interview Clare's  
father...

Drained of all energy by the intensity of the vision, Lara SAGS to the ground. Catherine runs to her, putting an arm around her... as Clare continues spinning slowly and silently.

29 INT. CATHERINE'S CAR - DAY

29

Catherine glances at Lara, who's staring out the window. Catherine looks at Lara's BRIEFCASE on the seat. A FOLDER, labelled "Shroud of Turin -- File #RR-12321" peeks out.

CATHERINE

You believe she's a visionary.

Lara remains silent, embarrassed and a bit afraid.

CATHERINE

All I see is a child who's  
getting a kick out of turning  
this town upside down.

LARA

A "child" who can recite Gnostic  
texts?

CATHERINE

(startled)

That wasn't from the Bible?

LARA

The Gnostic texts were purged from the Bible for promoting the idea that only women truly understood what Jesus was on about, and that the Holy Ghost was female. That was obviously threatening to the male-dominant Christian establishment. Clare was reciting a text called "Thunder Perfect Mind". It's fascinating. Page after page of contradictions. "I am the virgin and the whore, the mother and the daughter --"

CONTINUED

28 CONTINUED: (3)

28

CATHERINE

Are you all right... Lara?

Lara doesn't reply.

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I'm going to interview Clare's  
father...

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this town upside down.

LARA

A "child" who can recite Gnostic  
texts?

CATHERINE

(startled)

That wasn't from the Bible?

LARA

Before the Emperor Constantine  
even became a Christian in 337,  
he ordered the confiscation and  
destruction of all works that  
challenged orthodox  
Christianity, as set forth by  
the Council of Nicea in 325.

(more)

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

CONTINUED

29 CONTINUED:

29

LARA (cont'd)

The so-called Gnostic texts were  
excluded from the Bible for  
promoting, among other things,  
the idea that Mary Magdalene was  
Christ's witness and the only  
apostle that truly understood  
his teachings. Clare was  
reciting a text called "Thunder  
Perfect Mind". It's  
fascinating. Page after page of  
contradictions. "I am the  
virgin and the whore, the mother  
and the daughter --"

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

CONTINUED

29 CONTINUED:

29

CATHERINE

The alpha and the omega?

LARA

That one she tacked on.

CATHERINE

Then, she has no understanding  
of what she's saying.

LARA

I don't know...

CATHERINE

Before launching into  
Gnosticism, she parroted a  
speech the preacher gave this  
morning. If all hell hadn't  
broken loose, maybe she would  
have thrown in a little "It was  
the best of times, it was the  
worst of times" just to keep  
things lively.Before Lara can reply, Catherine pulls up at the curb in front  
of a small FRAME HOUSE.

30 EXT. FRONT PORCH - DAY

30

Lara reaches for the DOOR KNOCKER -- a simple BRASS RING sitting  
slightly askew on the door. She freezes.

LARA'S POV - THE KNOCKER

changes, becoming an OUROBOROS.

CATHERINE

puzzled, waits for Lara to knock. After a moment, she reaches  
past her, grasping the plain brass ring and letting it fall.  
The door opens. RAY MCKENNA, Clare's careworn dad, stands there.

CATHERINE

Are you Mr. McKenna? Clare's  
father? We're from --

RAY

I know who you are. Miss  
Shetterly said you might be by.

31 INT. CLARE'S ROOM - DAY

31

Ray ushers the women into Clare's room. It's simple: a narrow BED, STUFFED ANIMALS, a DESK, a BOOKCASE full of BOOKS. As Ray lurks in the doorway, Catherine and Lara glance around. Though they're looking for different things, their methods are similar. Catherine reaches up and gently spins a MOBILE of a HALF MOON and a single STAR, which hangs from the ceiling.

RAY

Clare's gonna pitch a fit when she finds out about this.

CATHERINE

I understand your concern. But looking at Clare's belongings, finding out about her interests, will tell us more about her than she's willing to verbalize.

Ray glances at the Leonardo DiCaprio-covered walls and shrugs.

RAY

If you say so.

(beat)

Ever since this started, it's like half the town is fighting over Clare. Preacher Hanes is all over TV with promises about driving evil out of town, and Miss Shetterly thinks Clare's some case for her journals --

CATHERINE

What does Clare think about that?

RAY

Clare looks at ink blots and tells Miss Shetterly she sees God waving at her.

CATHERINE

What do you think about that?

RAY

If a bunch of grown people want to act like jackasses, waiting for a divine message from a child, they deserve whatever foolishness she comes up with.

Lara picks up a JOURNAL from the bedside table. She opens it to find Clare's childish writing covering every page.

CONTINUED

31 CONTINUED:

31

CLARE (V.O.)  
She came to me today.

DISSOLVE TO:

32 EXT. LAKE - DAY - (FLASHBACK)

32

Clare stands on a misty shoreline, watching as a small BOAT approaches. The scene is dreamlike. The boat glides to a stop. Inside, the BLACK VIRGIN from the teaser rests on the seat. Clare, awestruck, reaches out to touch its cheek.

33 INT. CLARE'S ROOM

33

Unsettled by the passage, Lara glances around, her gaze settling on Clare's desk... and the BLACK VIRGIN, which rests on the desk. Catherine thumbs through Clare's collection of fantasy books -- THE DARK IS RISING, THE CHRONICLES OF NARNIA, WAR FOR THE OAKS, etc. She opens each cover, frowning at the flyleaves.

LARA  
Tell me about Ben Fisher.

Catherine turns, puzzled by Lara's interest in him.

RAY  
The drama teacher? What about him?

Catherine, realizing.

CATHERINE  
He's given her a lot of books.

Lara notes Catherine picking up on this, then awaits an answer.

RAY  
In my eyes, Ben Fisher's the only one who's not out to get something from Clare. He's been good to her. Gave her the lead in the school play. Told me she was great at memorizing lines.

Catherine picks up a book and cracks it open. A piece of folded PAPER flutters out. Catherine picks it up and unfolds it.

CLOSE ON PICTURE - ROSETTI'S ANNUNCIATION

A wan VIRGIN MARY receives the Annunciation from the angel GABRIEL.

CONTINUED

33 CONTINUED:

33

CATHERINE

glances at Lara, who is preoccupied with

THE BLACK VIRGIN

Lara moves towards it, mesmerized.

CATHERINE

What's that?

LARA

A Black Virgin. Believed to be  
part of a cult that can be  
traced back to the first  
century. Some scholars equate  
the Ethiopian Queen of Sheba to  
the Virgin Mary and believe this  
is why the statue is black. The  
statues are associated with  
natural phenomena, ley-lines,  
places of power...

(X)

(X)

(X)

(X)

(X)

(X)

(X)

Lara looks at Catherine, her face haunted.

LARA

Legend has it they become heavy  
if moved against their will.

Catherine reaches for the small statue. She's startled to find  
that she can't lift it. Lara looks at her, eyes wide.

Unable to resist, Lara reaches out to touch the statue. There's  
an angry shriek, and Lara's hand jerks back. A furious Clare  
grabs and easily lifts the previously immovable statue.

CLARE

DON'T YOU DARE TOUCH HER!

Clare flings herself out of the room, cradling the Black Virgin  
like a doll. Lara and Catherine turn to look at each other,  
stunned. Catherine looks back to the Rosetti. On the image of  
the angel...

FADE OUT:

END OF ACT TWO

33 CONTINUED:

33

CATHERINE

glances at Lara, who is preoccupied with

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Lara moves towards it, mesmerized.

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(X)

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FADE OUT:

END OF ACT TWO

ACT THREE

34 INT. CLARE'S LIVING ROOM - AFTERNOON

34

A calmer yet still upset Clare sits on the couch, still holding the black virgin statue. Ray sits next to her, his arm around her shoulders. He glances at Lara and Catherine.

CATHERINE

I'm sorry we upset you, Clare.  
But we need to understand --

Clare looks up, angry.

CLARE

No, you don't. You want to  
prove I didn't see anything.  
You think I made my friends say  
that they saw something.

CATHERINE

I won't lie. I think it's a  
possibility. Maybe you and your  
friends thought you saw  
something, and believed it so  
strongly that other people began  
to believe it, too.

Clare stabs a finger at Lara, who is taken aback.

CLARE

You're trying to make sure SHE  
doesn't believe it.

(X)

(to Lara)

(X)

You DO see. But not the angel.  
YOUR angel. You don't see Him  
here.

(X)

(X)

LARA

(hushed)

How do you know?

Clare doesn't answer, just looks down at the little statue.  
Catherine looks hard at Lara, who is shaken by Clare. Clare's  
eyes lose their focus.

CLARE

(in a hushed voice)

I was lost afterwards.

RAY

(scared)

Clare? Honey?

CONTINUED

34 CONTINUED:

34

TIGHT ON CLARE

who seems to be looking into a different time, almost as if in a trance. Tears well up in her eyes.

CLARE

I go to the garden but he's not there... where have they taken him? The gardener is there and I ask him...

CATHERINE

(murmuring)

Lara...

Lara quietly gestures "not now", her eyes locked on Clare.

CLARE

But as I turn, I realize...

Clare, eyes still closed, turns slightly.

LARA'S POV - CLARE

as the scene in front of her morphs into the CLOAKED WOMAN in a garden... her head turning exactly like Clare's.

BACK TO SCENE

as Clare completes the turn.

CLARE

...it's not the gardener. I'd seen him die, three days earlier.

Clare jerks and her gaze focuses on her frantic father. She looks panicked. Clare leaps to her feet, grabs the statue, and runs into her room, SLAMMING the door. Catherine looks at

LARA

stunned, staring at the spot where Clare sat. Ray gets to his feet but Catherine stops him.

CATHERINE

Give her some time.

Lara blinks and stands up. She moves towards Clare's door.

CATHERINE

Lara!

Catherine gets up as Lara KNOCKS. Naturally, there's no answer.

CONTINUED

34 CONTINUED: (2)

34

LARA  
(in a low voice)  
She shouldn't be left alone.

Catherine reacts, realizing Lara isn't just talking about Clare.

CATHERINE  
You do mean Clare, I hope...

On Lara's startled reaction...

CUT TO:

35 INT. HIGH SCHOOL - FISHER'S OFFICE - LATE AFTERNOON

(X)35

Catherine, Lara hanging back slightly, enters. Ben Fisher is straightening his desk, a task that seems insurmountable.

CATHERINE  
Mr. Fisher?

Fisher turns, surprised to see Catherine and startled to see Lara. Lara never meets his gaze.

CATHERINE  
My name is Catherine Black and  
this is Lara Means --

FISHER  
I've observed an upswing in the  
number of psychologists on  
campus.

There's an undercurrent of ANGER in Fisher's tone, which he attempts to disguise with a cheerful, easygoing smile. Lara's reaction is to flinch and move further away. Fisher flicks a glance towards Lara, who studies his cramped bulletin board.

CATHERINE  
I understand you're something of  
a mentor to Clare.

FISHER  
She's a student.

CATHERINE  
You've given her a lot of books.

CONTINUED

35 CONTINUED:

35

## LARA'S POV - THE BULLETIN BOARD

as she moves memos and announcements aside. Odd pictures are tacked to the board -- "The Philosopher's Stone" from the "MUTUS LIBER", the rosy-cross from Robert Fludd's "Clavis Philosophiae" and Eric Gill's "The Nuptials of God". Lara's hand shakes as it uncovers a paper with the header "MEROVEE THE YOUNG". (X)

FISHER

She's an unusual student. She likes to read.

CATHERINE

Stories about isolated children who are given special powers and destinies.

Lara steps away, troubled, and averts her gaze from the bulletin board. She freezes and is drawn to

## GIROLAMO SAVOLDO'S "MARY MAGDALENE" PRINT

In the painting, the Magdalene's face is slightly turned as she sees the risen Christ... the exact image Lara had of Clare's vision in the garden.

FISHER

Clare scares people. They can't accept that a higher power could -- or would -- speak through a child.

Shaken, Lara reaches out and gently traces the shimmering CLOAK.

CATHERINE

But you can.

Fisher uncovers a boldly decorated, oversized leather BOOK. With a surreptitious glance at Lara, he shoves it into a drawer.

FISHER

She has a gift that frightens people so much... it's considered a curse.

This hits home for Catherine. Before she can speak, her phone rings.

CUT TO:

36 INT. CLARE'S HOUSE - RAY MCKENNA

36

is on the phone, concerned...

RAY

Mrs. Black? It's Ray McKenna.  
Clare... she's gone. Taken that  
statue and rounded up her  
friends. She was so upset... I  
don't know what to do.

CUT TO:

37 INT. HIGH SCHOOL - FISHER'S OFFICE

(X)37

Catherine pulls the phone away and speaks urgently to Lara.

CATHERINE

Clare's run away.

Lara and Fisher once again lock gazes, and Catherine frowns as  
she notices the electricity between them.

LARA

She's taken them to the woods.

CATHERINE

How do you know?

LARA

The power's there.

As Fisher and Lara's focus remains locked, like two warriors  
about to do battle...

CUT TO:

38 EXT. WOODS - EVENING

38

Catherine, clutching a flashlight, lights their way along a  
wooded path.

CATHERINE

We're wasting our time. There's  
still no sign of them.

LARA

We have to keep looking.

Lara searches the path, looking almost hunted. Catherine, fed  
up, clicks off the flashlight, forcing Lara to stop.

CONTINUED

36 INT. CLARE'S HOUSE - RAY MCKENNA

36

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RAY

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37

Catherine pulls the phone away and speaks urgently to Lara.

CATHERINE

Clare's run away.

Lara and Fisher once again lock gazes, and Catherine frowns as  
she notices the electricity between them.

LARA

She's taken them to the woods.

CATHERINE

How do you know?

LARA

The power's there.

As Fisher and Lara's focus remains locked, like two warriors  
about to do battle...

CUT TO:

38 EXT. WOODS - EVENING

38

Catherine, clutching a flashlight, lights their way along a  
wooded path.

CATHERINE

We're wasting our time. We'll  
never find them.

(X)

(X)

LARA

We have to keep looking.

Lara searches the path, looking almost hunted. Catherine, fed  
up, clicks off the flashlight, forcing Lara to stop.

CONTINUED

38 CONTINUED:

38

CATHERINE

I left my husband because I  
wouldn't stand for the secrecy  
surrounding the Millennium  
Group. And I'm not about to put  
up with it from you, either.  
Not in the middle of the night,  
in the freezing woods. Not when  
these girls need my help.

Lara glares.

CATHERINE

Either tell me what you know...  
or what you believe... or I'm  
leaving you out here. You're on  
your own.

(softly)

Just like Frank Black.

Lara hesitates.

LARA

Clare has collected her  
disciples.

CATHERINE

Are you suggesting she believes  
she's Christ?

Lara shakes her head.

LARA

That vision in the church that  
day... they didn't see the  
Virgin Mary.

(beat)

They saw Mary Magdalene.

Catherine couldn't be more stunned.

LARA

"Looking for someone in the  
garden"? That was Mary  
Magdalene, the first witness to  
the Resurrection, recognizing  
the risen Christ. And the Black  
Virgin... if that's meant to  
represent the Magdalene, that  
explains --

CATHERINE

Lara --

CONTINUED

38 CONTINUED: (2)

38

LARA

Mary Magdalene was also known as Mary Lucifer, or Mary the Light-giver, which explains Reverend Hanes' Satan fixation.

CATHERINE

You're just seeing what you want to see, Lara. You're playing into Clare's hands with your beliefs.

Lara stubbornly refuses to acknowledge that.

CATHERINE

Apply the Group Psychological Abuse scale to these girls. The leader of the group is considered a Messiah. A charismatic leader. The group encourages each member to socialize only with group members...

LARA

I felt Clare go into the past.

Angry, Catherine starts to reply but Lara stops her. Taking the flashlight from Catherine's hand, she clicks it on, aiming it off the path. Lara's expression reminds Catherine of Frank in the throes of a vision. Without warning, Lara plunges into the undergrowth.

CATHERINE

Lara --

She's gone. Sighing, Catherine follows.

39 EXT. WOODS - LATER

39

Catherine catches up to Lara.

CATHERINE

Lara, what --

Both women freeze as they HEAR Clare's tremulous VOICE, carried on the wind.

CLARE (O.S.)

I have to find him...

Lara and Catherine run.

40 EXT. GROTTO - NIGHT

40

For the first time, the MOON lights the clearing so that we can see the entirety of the GROTTO the girls have created. The BLACK VIRGIN rests in the crook of a TREE. The girls, holding hands, form a circle. Clare is sobbing.

CLARE

He's not dead... not dead...

Lara and Catherine quietly step into the edge of the clearing.

CATHERINE'S POV - FISHER

moves forward to lay a comforting hand on Clare's shoulder.

FISHER

You're right. He is alive --

CATHERINE

What the hell is going on here?

Fisher whirls and shoves Clare behind him, his eyes dangerous as he glares at the women. Impulsively, Catherine steps forward, her eyes only on Clare.

CATHERINE

(quietly but firmly)

Mr. Fisher, please step away.

FISHER

There must be a sacrifice...

Fisher's movements are wild, eccentric. Concerned for Clare, Catherine steps forward and reaches for her.

FISHER

(shouting)

You won't touch her!!

Before Fisher can take a swing at Catherine, Lara moves forward, shoving him and throwing him off balance. Clare and the other girls huddle in front of the Virgin, Clare shouting at Lara.

CLARE

Leave him alone! You don't understand! We have to! We have to do it!

Fisher lunges at Lara, who surprises everyone with an impressive right hook. Fisher drops. Lara winces, clutching her bruised fist. A sobbing Clare turns to a surprised Catherine.

CONTINUED

40 CONTINUED:

40

CLARE

You can't stop us! We have to  
finish it, and you have to write  
it down...

Catherine exchanges a baffled look with Lara, then folds the  
sobbing girl into her arms. Lara moves, as if drawn, to the

BLACK VIRGIN STATUE

Lara reaches out a hand and traces its carved cheek.

41 INT. POLICE STATION - NIGHT

41

FISHER is hauled into an interrogation room as Clare sits  
huddled on a bench. Ray looks worriedly at Clare as the other  
girls stand silently watching her, waiting for her to tell them  
what happens next.

There's a sudden COMMOTION, and Sam Hanes, tailed as always by  
Alex, bursts into the room. He begins bellowing as if he's  
preaching the Sermon on the Mount.

SAM

This is what happens when you  
allow denizens of Hell into your  
heart!

Lara leans towards Catherine.

LARA

(murmuring)

HE's not a cliché...

Sam turns to Ray, begging softly, emotional.

SAM

We must end this Godlessness.  
I demand to baptize these girls  
in the name of Jesus Christ, our  
Savior, before Satan has a  
chance to worm his way any  
further into their hearts.

Ray stands silent for a moment, then...

RAY

(softly)

"Make ready the way of the Lord;  
make his paths straight."

CONTINUED

41 CONTINUED:

41

Ray locks eyes with an understanding Hanes, then nods, acquiescing. Catherine's alarmed.

CATHERINE

Take Clare home. Don't let this happen. It's just going to create an even bigger frenzy.

Ray looks at Catherine, his face defeated.

RAY

Satan cannot drive out Satan.  
Only the word of the Lord can.

CUT TO:

42 EXT. CHURCH - DAWN

42

Though it's obviously very early in the morning, news vans are lined up outside the tiny church.

43 INT. CHURCH - DAWN

43

Sam, face glowing, stands up to his hips in a baptismal pool. Kelly, Maureen, Shelley and Leslie stand to one side, dressed in white and soaking wet; they've already been forcibly saved for Jesus. Sam reaches for Clare, who pulls away. (X)

CLARE

NO! MOTHER...!

Ray, embarrassed, tries to push Clare gently forward.

RAY

Clare, honey, people are looking --

Clare drops to her knees and shrieks up to the ceiling.

CLARE

Mother, forgive them... they know not what they do!

A WISPY FORM

takes shape in the water. It's clearly the CLOAKED WOMAN in Lara's vision, only her hood is thrown back and her long RED HAIR is now visible. She clutches a small POTTERY JAR in one hand, a SKULL in the other.

CONTINUED

43 CONTINUED:

43

HANES

shrieks as the girls fall to their knees. Catherine and Lara stare as the WOMAN shimmers between Clare and Hanes, driving the terrified man away from the ecstatic, shining-eyed girl.

END OF ACT THREE

ACT FOUR

44 EXT. CHURCH - MORNING

44

Ray leads Clare out of the church as a stunned CROWD parts. People attempt to touch Clare. Hanes stops her. He reaches out a tentative hand and lays it on her shoulder, looking into her eyes as if to determine whether she's angel or demon.

CATHERINE'S POV - ALEX

at the edge of the crowd, jealously watching.

REVERSE TO CATHERINE

who stands. Lara's hand on her arm stops her. Catherine looks at her. Lara appears as haunted as Clare and in one hand she nervously holds an unlit cigarette.

LARA

It's really tough to quit smoking when you're constantly witnessing miracles.

CATHERINE

You believed what we just saw was a miracle? A vision of --

LARA

You saw it. What do you believe?

Catherine sits back down again... considers, realizes...

CATHERINE

You've seen this before? Working with the Group?

LARA

No.

Lara sighs... studies Catherine and feels... needs to explain.

LARA

I've seen... that's why the Group wants me. That's why they want Frank.

Catherine is speechless.

LARA

I've had the experience my entire life.

(more)

CONTINUED

ACT FOUR

44 EXT. CHURCH - MORNING

44

Ray leads Clare out of the church as a stunned CROWD parts. People attempt to touch Clare. Hanes stops her. He reaches out a tentative hand and lays it on her shoulder, looking into her eyes as if to determine whether she's angel or demon.

CATHERINE'S POV - ALEX

at the edge of the crowd, jealously watching.

REVERSE TO CATHERINE

who stands. Lara's hand on her arm stops her. Catherine looks at her. Lara appears as haunted as Clare and in one hand she nervously holds an unlit cigarette.

CATHERINE (X)  
(stunned) (X)  
Those words... Clare believed (X)  
she was being crucified? (X)

LARA (X)  
Of course not... (X)

CATHERINE (X)  
Christians hold that plea (X)  
sacred. How can she -- (X)

LARA (X)  
Clare holds it sacred, too. How (X)  
would YOU feel if you were (X)  
baptized against your will by a (X)  
religion that has transformed (X)  
the Mary Magdalene of the (X)  
Gnostic texts from "the apostle (X)  
to the apostles" into nothing (X)  
more than a prostitute? (X)

Catherine has no answer to that. Lara looks at her cigarette. (X)

LARA  
It's really tough to quit  
smoking when you're constantly  
witnessing miracles.

CATHERINE  
You believed what we just saw  
was a miracle? A vision of --

CONTINUED

44 CONTINUED:

44

LARA

You saw it. What do you believe?

Catherine sits back down again... considers, realizes...

CATHERINE

You've seen this before?

Working with the Group?

LARA

No.

Lara sighs... studies Catherine and feels... needs to explain.

LARA

I've seen... that's why the  
Group wants me. That's why they  
want Frank.

Catherine is speechless.

LARA

I've had the experience my  
entire life.

(more)

CONTINUED

44 CONTINUED:

44

LARA (cont'd)

Not like Frank and not like  
this... not like Clare. She  
seems to understand what is  
happening to her.

(beat)

Who she is.

(considers)

I envy her strength and I fear  
my... growing weakness.

Catherine hears the desperation in Lara's voice.

CATHERINE

Will... Frank grow weaker?

LARA

What Frank sees... is different.  
He uses his ability, manipulates  
it to see evil. To feel it. I  
never know where the evil lies,  
only that it exists.

Lara becomes aware of Catherine's concern.

LARA

Don't leave him... alone,  
Catherine. These things I  
see... only ever came to me when  
I was alone. And I'm afraid...  
this loneliness... is driving me  
to... an inevitability. And if  
that's true for me... then it  
will be true for Frank.

(beat)

Unless you're there.

Catherine attempts to shake this off. After so long with no  
explanations, it's too much for her.

CATHERINE

If this is true... and Lara, I  
can't say I believe what you're  
saying... I need greater proof.  
But I'm not willing to allow  
this girl to be a Millennium  
test case... or a personal one  
for you... or for me.

LARA

Clare is not Frank or me. What  
she is... what she could be...

(more)

(X)

CONTINUED

44 CONTINUED: (2)

44

LARA (cont'd)  
is out of the control of the  
Group.

CATHERINE  
If Clare is allowed, or  
encouraged, to think that she  
is... special in this manner,  
she'll be able to create reasons  
for being unable to function in  
normal society. Telling her  
that she's blessed or cursed  
with visions... no matter what  
happened in there, I don't see  
an up side to that.

Lara considers Catherine for a long moment.

LARA  
There's absolutely nothing you  
can do about it.

Catherine's stunned by the finality of Lara's words... which is  
exactly what Lara was counting on. Catherine stands.

CATHERINE  
I can let Clare know that she  
doesn't have to go through this  
alone.

Catherine turns on her heel and leaves. Lara stares after her,  
then disgustedly tosses the cigarette away.

(X)

45 INT. POLICE INTERROGATION ROOM - LATER

45

Fisher sits across a metal table from Lara. Something about  
their attitudes indicates an awareness they have of each other.

FISHER  
Did you check the church for a  
projector? Be easy to set  
something like that up. Wait a  
minute... I think Shelley's in  
the audio-visual club!

(X)

LARA  
I know who you are.

That gives Fisher pause, but only for a moment.

FISHER  
Then... we're even.

CONTINUED

45 CONTINUED:

45

Lara doesn't reply. Fisher leans forward.

FISHER

Since the Millennium Group and  
The Family split... this is our  
first time knocking heads with  
you people. And honestly, I'm  
not that impressed. I expected  
someone more... formidable.  
Instead I get a candidate,  
fumbling in the dark... so  
obviously afraid... not only of  
what she knows, but of what she  
doesn't know.

(X)

(X)

LARA

I know enough to recognize that  
the role you're playing is a  
lie. The only agenda you're  
obeying is that of the Family.

FISHER

My only agenda is to help Clare  
understand who she is.

LARA

You're her selfless, pious  
guardian, is that it?

Fisher leans forward, suddenly soft-voiced and compassionate.

FISHER

You're angry.

LARA

Damn right I am. You're taking  
advantage of --

FISHER

Be honest, Miss Means. You're  
angry because you're jealous.  
Imagine. At thirteen, to have  
had someone completely  
understand you. Someone to  
explain -- what is it you see?  
Angels? Demons? The future?

Lara stares at him. Fisher waits, then nods.

FISHER

Angels, then. But your angel's  
abandoned you, hasn't He?

(X)

(more)

CONTINUED

45 CONTINUED: (2)

45

FISHER (cont'd)  
You've been without His guidance  
ever since you got into town.

CONTINUED

45 CONTINUED:

45

Lara doesn't reply. Fisher leans forward.

FISHER

Since the Millennium Group and The Family split... this is our first time knocking heads with you people. And honestly, I'm not that impressed. I expected someone more... formidable. Instead I get a candidate, fumbling in the dark... so obviously afraid... not only of what she knows, but of what she doesn't know.

LARA

I know enough to recognize that the role you're playing is a lie. The only agenda you're obeying is that of the Family.

FISHER

My only agenda is to help Clare understand who she is.

LARA

You're her selfless, pious guardian, is that it?

Fisher leans forward, suddenly soft-voiced and compassionate.

FISHER

You're angry.

LARA

Damn right I am. You're taking advantage of --

FISHER

Be honest, Miss Means. You're angry because you're jealous. Imagine. At fifteen, to have had someone completely understand you. Someone to explain -- what is it you see? Angels? Demons? The future?

(X)

Lara stares at him. Fisher waits, then nods.

FISHER

Angels, then. But your angel's abandoned you, hasn't He?  
(more)

CONTINUED

45 CONTINUED: (3)

45

It's apparent that Fisher's words have hit home, but Lara won't give him the satisfaction of verbally admitting it.

FISHER

You fear Him, but you rely on Him. But He's afraid. Afraid of the presence of a higher power.

Lara hesitates, then barely breathes her answer.

LARA

The Magdalene...

Lara shivers, suddenly chilled. Fisher looks up. They lock eyes. Lara sees that whatever is going on, Fisher knows it all.

LARA

I need to know.

Fisher smiles a twisted, ironic smile and shakes his head.

FISHER

You lied before. You don't know anything about me.

(beat)

They won't be able to hold me, you know. They've got nothing on me.

Unable to tolerate another minute with Fisher, Lara gets up. As she heads for the door, Fisher's soft voice stops her.

FISHER

"If you bring forth what is within you, what you bring forth will save you. If you do not bring forth what is within you, what you do not bring forth will destroy you".

Lara falters for a moment as the quote resonates with her own struggles. Then, without looking back, she silently leaves.

46 INT. CLARE'S ROOM - AFTERNOON

46

Clare sits staring out the window. There's a soft knock on the door, and Catherine enters uncertainly. Clare looks up. Her face is a curious mixture of fear and joy.

CATHERINE

Clare --

CONTINUED

46 CONTINUED:

46

CLARE

It's happening. You can't say  
it's not happening. You saw.

Catherine sits down next to Clare.

CATHERINE

I saw something that might have  
dozens of explanations.

CLARE

It only has one. She came to me  
when I needed her.

Clare's face changes. She suddenly looks stricken.

CLARE

And you've taken Mr. Fisher  
away, and they won't let me talk  
to him. Without him, I don't  
know what to do next.

CATHERINE

Clare -- he's not the only  
person who cares about you.

CLARE

He's the only one who  
understands. You've all been  
shown, but you don't believe.

CATHERINE

Clare, I don't know the truth  
about what you've seen. But,  
whatever it is, whatever it  
means, you can't let it keep you  
apart from the world. You were  
born to live here, not in some  
mystical place inside your mind.  
Maybe you have been given a  
special gift. I don't know.  
But we're all given gifts every  
day in things that we might  
think are just ordinary. Your  
dad, your friends, school...  
they're everyday, but there are  
wonders to be found there, too.

CLARE

(abruptly)

I'm not Jordan.

This stops Catherine cold.

47 EXT. CLARE'S HOUSE - AFTERNOON

47

Catherine sits in her car and puts the key in the ignition. She glances up.

CATHERINE'S POV - CLARE

schoolbooks in hand, gets into Ray's truck. Ray drives away.

CATHERINE

smiles, pleased. Her smile FADES as she sees

ANOTHER CAR

following the truck. FISHER is visible in the driver's seat.

CATHERINE

is alarmed. She hurriedly starts the car.

48 INT. POLICE STATION - AFTERNOON

(X) 48

Lara takes out her phone and angrily punches in a number.

LARA

(into phone)

Peter, it's Lara.

(beat)

Now that I know who she is...

who he is... I can't watch this happen.

INTERCUT WITH:

49 INT. WATTS' OFFICE - DAY

49

PETER WATTS

swivels around in his chair, suddenly alert.

WATTS

We stood by while Croesus, following a misunderstood prophecy, invaded Persia and destroyed his own empire. We've watched worse things happen, and with less reason.

(beat)

You have identified him, haven't you?

CONTINUED

49 CONTINUED:

49

LARA

Well... I spoke to him.

WATTS

(sighing)

And the girl?

Lara doesn't answer.

WATTS

After all we've been through,  
Lara... you have to trust that  
we're doing the right thing.

LARA

I can't... it would be murder.

50 INT. HIGH SCHOOL - FISHER'S OFFICE

(X) 50

Lara enters the office. She heads for the desk and expertly  
pops the lock. After staring into the drawer for a moment, she  
hesitantly lifts out the large BOOK which Fisher had earlier  
locked away.

(X)

LARA

furrows her brow, her hand trembling as she starts to open it.  
Then she stops herself and reaches back into the drawer, pulling  
out a MANILA ENVELOPE. Lara doesn't even open it, just shoves  
it into the book... almost as if she knows what she will find.

Lara hurriedly closes the book as she hears the CLICKING of  
SHOES on the tiled hallway floor. The door to Fisher's office  
opens and Catherine enters, startled to see Lara.

(X)

CATHERINE

Where's Fisher?

Lara is startled but somehow not surprised, which confuses  
Catherine.

LARA

He's not in jail?

CATHERINE

You didn't bail him out?

LARA

Why would I?

CATHERINE

You tell me.

CONTINUED

50 CONTINUED:

50

Catherine and Lara stare at each other for a moment.

CATHERINE

He's dangerous. Something's going to happen. I've got to find him before it does.

LARA

You can't!

Catherine turns around as a desperate Lara gets to her feet.

CATHERINE

It's after three, so Clare's probably gone to prayer circle. That's where Fisher will go, right? For the sacrifice?

LARA

You can't stop it. You don't understand --

CATHERINE

You've known all along what's going on. Why were you sent?  
(beat)  
To observe and identify?

Lara reacts to those words. Catherine looks at the obviously jimmied drawer.

CATHERINE

Looks like you've identified. Who is he? What does he want with Clare?

Lara can't answer but it's obvious she wants to.

CATHERINE

If my own husband couldn't tell me that I was being stalked by a Bible-quoting psychopath, I suppose you can't tell me why a similar psychopath is stalking a little girl. The Millennium Group doesn't uncover truths, Lara. It buries them.

LARA

My responsibility --

CONTINUED

50 CONTINUED:

50

Catherine and Lara stare at each other for a moment.

CATHERINE

He's dangerous. Something's going to happen. I've got to find him before it does.

LARA

You can't!

Catherine turns around as a desperate Lara gets to her feet.

CATHERINE

It's after three, so Clare's probably gone to prayer circle. That's where Fisher will go, right? For the sacrifice?

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(beat)  
To observe and identify?

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CATHERINE

Looks like you've identified. Who is he? What does he want with Clare?

Lara can't answer but it's obvious she wants to.

CATHERINE

If my own husband couldn't tell me that I was being stalked by a psychopath, I suppose you can't tell me why a similar psychopath is stalking a little girl. The Millennium Group doesn't uncover truths, Lara. It buries them.

(X)

LARA

My responsibility --

CONTINUED

50 CONTINUED: (2)

50

CATHERINE

My responsibility is to the  
child.

LARA

Ours is, too.

51 INT. HIGH SCHOOL - HALLWAY

51

CLOSE ON A CLOSED CLASSROOM DOOR

A note reads "PRAYER CIRCLE MEETING, 3:15" -- the same shot from  
the teaser. A FIGURE in a dark jacket reaches for the doorknob.

52 INT. HIGH SCHOOL - CLASSROOM

52

The kids and the teacher stand in a circle, hands joined, heads  
bowed. Clare stares straight ahead, face tense, eyes blank.

TEACHER

Clare?

Clare nods. She bows her head.

CLARE

"Hail Mary, full of grace. The  
Lord is with thee."

MAUREEN

Clare, what are you --

CLARE

"Blessed art thou among women --"

53 INT. HIGH SCHOOL - HALLWAY

53

Deserted. Clare's VOICE, joined by the voices of the OTHER  
GIRLS, filters out of the classroom. A FIGURE (not the same as  
before, also clad in a dark jacket) steps into frame.

GIRLS (O.S.)

"-- and blessed is the fruit of  
thy womb, Jesus --"

The figure moves towards the door, BLOCKING FRAME completely.

CATHERINE

moves quickly down the hallway towards the classroom. Ahead of  
her she sees the figure reach for the doorknob.

54 INT. HIGH SCHOOL - CLASSROOM

54

Tears stream down Clare's cheeks as the girls continue.

GIRLS

"Holy Mary, mother of God, pray  
for us sinners, now and at the  
hour of our death."

As they finish, the doorknob rattles.

55 INT. HIGH SCHOOL - HALLWAY - A FIGURE

55

reaches into his pocket and pulls out a GUN.

56 INT. HIGH SCHOOL - CLASSROOM

56

Clare looks up as the door CREAKS open.

57 INT. HIGH SCHOOL - HALLWAY - CATHERINE

57

her face anguished as she sees the gun.

CATHERINE

NO!!!

The figure TURNS. It's ALEX. A desperate Catherine lunges  
towards him but Alex turns away, aims the gun, and FIRES.

58 INT. HIGH SCHOOL - CLASSROOM

58

Alex, his face twisted with hate, fires again and is knocked  
down from behind by Catherine. He howls in rage.

ALEX

Jesus, why do you love her more  
than me?

The pale TEACHER reaches for him and Catherine gets to her feet.

TEACHER

(stunned)

He jumped right in front of her.

Catherine's astonished to see

CLARE

spattered with blood but alive, staring down in shock.  
Catherine follows her gaze to a bloody BODY lying on the floor.  
Catherine carefully turns it over and we see

CONTINUED

54 INT. HIGH SCHOOL - CLASSROOM

Tears stream down Clare's cheeks as the girls continue.

GIRLS

"Holy Mary, mother of God, pray  
for us sinners, now and at the  
hour of our death."

As they finish, the doorknob rattles.

55 INT. HIGH SCHOOL - HALLWAY - A FIGURE

reaches into his pocket and pulls out a GUN.

56 INT. HIGH SCHOOL - CLASSROOM

Clare looks up as the door CREAKS open.

57 INT. HIGH SCHOOL - HALLWAY - CATHERINE

her face anguished as she sees the gun.

CATHERINE

NO!!!

The figure TURNS. It's ALEX. A desperate Catherine lunges  
towards him. Alex, conflicted, hesitates, then turns away, aims (X)  
the gun, and FIRES.

58 INT. HIGH SCHOOL - CLASSROOM

Alex, his face twisted with anguish, fires again and is knocked (X)  
down from behind by Catherine. He howls in rage.

ALEX

Why does Jesus love her more  
than me?

TEACHER

Oh, Alex... no... no...

The pale TEACHER reaches for him and Catherine gets to her feet.

TEACHER

(stunned)

He jumped right in front of her.

Catherine's astonished to see

CONTINU'

58 CONTINUED:

58

CLARE

spattered with blood but alive, staring down in shock.  
Catherine follows her gaze to a bloody BODY lying on the floor.  
Catherine carefully turns it over and we see

CONTINUED

58 CONTINUED:

58

FISHER

in pain, obviously dying, a bloody mess where his heart used to be. Fisher coughs and tries to focus. He looks at Clare.

FISHER

(murmuring)

"The star of the sea moves today  
to its rising".

The light goes out of Fisher's eyes. As Clare sobs, Catherine gets to her feet and puts her arms around Clare.

CLARE

No... no...

Lara slowly kneels down next to Fisher, not surprised to see him.

59 INT. HIGH SCHOOL - CLASSROOM

(X) 59

Catherine stands in the deserted classroom. Lara appears in the doorway behind her. Without turning, Catherine speaks.

CATHERINE

Was all this really necessary?  
Fisher's death? The life of  
that boy, ruined? And Clare...

LARA

I believe so...

Lara hesitates, weighing her words.

LARA

Fisher was at odds with the  
Group. But he was right, too.  
There had to be a sacrifice, in  
order to set certain events in  
motion --

CATHERINE

So your belief in some kind of  
twisted destiny allows you to  
justify your inaction?

LARA

Whatever I did, Catherine, no  
matter how I manipulated events,  
Fisher still would have died in  
that room. Think about it...

(more)

CONTINUED

59 CONTINUED:

59

LARA (cont'd)

What sent Clare to that prayer  
circle in the first place?  
Fate? Destiny? Or you?

Catherine stares at Lara, facing the reality of her own actions  
for the first time.

CATHERINE

So Fisher's death leaves Clare  
without someone who can guide  
her towards her destiny, towards  
revealing Mary Magdalene's  
message to the world.

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

Lara shakes her head.

LARA

It was never about a message.  
It was always about the  
messenger.

Lara opens her bag and takes out a folder. She stares down at  
it, trying to make up her mind about something. (X)

LARA

Fisher was here for a reason.

Lara makes a decision. She opens the folder, slides a photo out  
and hands it to Catherine. (X)

CLOSE ON PHOTO

A color shot of a BIRTHMARK between a man's SHOULDER BLADES. (X)  
The birthmark is shaped like a CROSS.

RETURN

Lara looks at Catherine's confused face.

LARA

Tradition and our research  
confirms that descendants of the  
Merovingian dynasty -- The  
Family, whose job is to protect  
the Holy Grail -- bear this  
mark. Like Ben Fisher.

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

(beat)

A thousand years ago, the  
Millennium Group and The Family  
shared a common vision.

(more)

CONTINUED

59 CONTINUED: (2)

59

LARA (cont'd)

Over time that vision changed,  
inevitably prompting a split  
between the two groups.

(X)

(X)

(X)

Lara pulls out two pieces of ACETATE - DNA PCR reports. She holds them up to the light and slides them together. They match. Catherine looks at them.

CLOSE ON REPORTS

One is labeled CLARE MCKENNA, the other SHROUD OF TURIN.

CONTINUED

59 CONTINUED: (3)

59

RETURN

Catherine, stunned, looks at Lara.

CATHERINE

The Shroud of Turin was carbon-dated and proved to be from the 14th century...

Lara just smiles slightly and Catherine shakes her head, amazed.

LARA

To the Group... to the Family...  
Clare McKenna is a descendant of  
Mary Magdalene, whom Jesus  
Christ took as his apostle, his  
witness and his wife...

Lara shoves the files back into the folder.

LARA

(ironic)

If you believe in that sort of  
thing.

Lara hands the folder to Catherine.

LARA

Someone has to make a decision  
about whether to release this  
information into the world. If  
you think it's easy to live with  
this kind of burden, you're  
very, very wrong. But... this  
is what I do.

She glances up at Catherine.

LARA

"This is who we are".

CATHERINE

So why are you giving this to  
me? Risking yourself like this?

LARA

Maybe I don't trust the Group  
enough to think they should be  
holding all the cards.

She indicates the folder.

CONTINUED

59 CONTINUED: (3)

59

RETURN

Catherine, stunned, looks at Lara.

CATHERINE

The Shroud of Turin was carbon-dated and proved to be from the 14th century...

Lara just smiles slightly and Catherine shakes her head, amazed.

LARA

You won't find this in the Bible.

(X)

(X)

(beat)

(X)

Some believe that Clare McKenna is a descendant of Jesus Christ and Mary Magdalene, whom He took as His apostle, His witness and His wife...

(X)

(X)

(X)

(X)

(X)

CATHERINE

(X)

Who believes that? The Family?

(X)

Lara doesn't answer. Catherine presses further.

(X)

CATHERINE

(X)

The Group?

(X)

Lara shoves the files back into the folder and hands it to Catherine.

(X)

LARA

Someone has to make a decision about whether to release this information into the world. If you think it's easy to live with this kind of burden, you're very, very wrong. But... this is what I do.

She glances up at Catherine.

LARA

"This is who we are".

CATHERINE

So why are you giving this to me? Risking yourself like this?

CONTINUED

59 CONTINUED: (4)

59

LARA

Maybe I don't trust the Group  
enough to think they should be  
holding all the cards.

She indicates the folder.

CONTINUED

59 CONTINUED: (4)

59

LARA

I guess now... it's your deal.

Lara turns and leaves the room, leaving Catherine staring down at the burden she now holds.

60 INT. CHURCH - AFTERNOON

60

Catherine enters the church. It's empty, except for Clare, who sits, chin on her raised knees, on one of the folding chairs. Catherine sits beside her.

CATHERINE

I came to say goodbye.

(beat)

Are you all right?

Clare nods, but it's obvious she isn't. Catherine opens her bag and takes out a folded piece of paper. She hands it to Clare.

CLOSE ON PICTURE - THE ANNUNCIATION

as Clare unfolds it.

CLOSE ON CLARE

CLARE

He gave me this.

CATHERINE

I thought he probably had.

CLARE

He said that this is a picture of the Virgin Mary, finding out that she's going to be God's mother. It's a picture of the very second where she understands.

Catherine nods, thinking she understands.

CATHERINE

She knows she's very special --

CLARE

She knows her life is ruined.

Catherine looks at the picture, then at the despairing Clare, who wears a hopeless look much like that of Rosetti's wan Virgin.

61 INT. CATHERINE'S CAR - OUTSIDE CHURCH - DAY

(X) 61

She puts the key in the ignition, then glances at the book and envelope on the seat. She picks up the book, which we see clearly for the first time.

CLOSE ON BOOK COVER

which is decorated with religious and other IMAGERY, dominated by Eric Gill's "The Nuptials of God" and an embossed title -- "FAMILY". The border is decorated with small Templar Crosses.

CLOSE ON BOOK - FIRST PAGE

At the top of the page is written "HISTORY".

CATHERINE

stares at the page, perhaps understanding a little too much.

CATHERINE

(reading)

"She will come in a boat, like  
the daughters of Danaus and the  
Virgin of Bologne-sur-mer."

Catherine looks up to SEE

(X)

CATHERINE'S POV - A MAN

(X)

a duffle bag in one hand, walking towards the church. His presence is reminiscent of Fisher's... a man who has embarked on the journey of a lifetime.

(X)

(X)

(X)

CATHERINE

(X)

furrows her brow as she sees

(X)

A SCARF

(X)

fluttering from around the man's neck... a SCARF decorated with a bold TEMPLAR CROSS.

(X)

(X)

CATHERINE

(X)

smiles as she watches as the man enters the church. The passage she was reading continues, but the voice is FISHER'S.

(X)

(X)

CONTINUED

61 CONTINUED:

61

FISHER (V.O.)

She fed the saint, which  
inspired the warrior monks to  
dig up the stable of a thousand  
horses and take their treasure  
to help the angels build the  
churches. Their treasure  
returned to Bethania and at the  
cutting of the elm they asked  
themselves, whom does one serve  
by virtue of serving the grail?  
Thus, the Sorcerer Kings become  
the Family.

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

DISSOLVE TO:

62 EXT. TOWN STREET - AFTERNOON

62

Catherine drives out of town.

(X)

63 OMITTED

(X) 63

CLARE (V.O.)

(beat; softly)

"She suffered every indignity from them, and she could not return to the Father. In a human body she came to be confined."

64 OMITTED

(X) 64

65 INT. LARA'S APARTMENT - NIGHT

65

Lara sits huddled on the couch. The blinds are closed, the apartment dark. The buzzing WHINE of a PAGER goes off. Lara ignores it.

CLARE (V.O.)

And thus from age to age she passed from body to body, into one female body after the other... thus she became the lost sheep."

CLOSE ON PAGER

as it vibrates madly... the READOUT says "2000".

FADE OUT: